FILMS RADIO VIDEO MUSIC STAGE

# VARIETY

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# FILMS' B.O. RAINBOW IN SUBURBS

## Sullivan Scraps $7,500 'Ceiling' For Acts; Goes After Longterm Pacts

Strategy by Ed Sullivan in view of the changing conditions brought on by the competing Steve Allen Show on NBC-TV, has changed considerably within the past few weeks.

Custodian of the CBS-TV Sunday night variety show seemingly has adopted Las Vegas tactics, both from the viewpoint of price and in the practice of signing up a performer for comparatively long periods of time, for a period of four shots within a few months time.

Aside from the record-breaking $50,000 to be paid for three shots by Elvis Presley, Sullivan has gone beyond the $7,500 ceiling which was the former rule. For example, Imogene Coca has been pacted for three shows at $8,500 a clip. First appearance is Oct. 1 and final one will be by April 1 of next year. Sullivan has also lined up a promising pair of nitery comics, Davis & Reese for a foursome starting Oct. 14 and thence Dec. 2, Jan. 30 and March 25. Mitzi Green has been set for four shows starting Oct. 21, and then to Jan. 13, March 3 and June 2.

Curiously, the bulk of the names he's contracted for are not of the headliner type that will bring in more Nielsen points, but are supposed to be the reliable type that can offer entertainment. Sullivan apparently hopes that he'll create a situation like the first exhibit of Ricky Lane, which caught on handsomely. Indications point to the possibility that Sullivan may be shooting for big initial impacts so that he can again build up the show's status as a starmaker.

### 44 Years Later

At the time of the Andrea Doria-Stockholm collision at sea last week, Gen. David Sarnoff, RCA board chairman, was within 40 miles of duplicating his historic feat of being the first man to pick up the distress signal from the SS Titanic in the days (1912) when he was a Marconi Wireless apprentice.

When last weeks tragedy was flashed to the world, Sarnoff was on Nantucket Island. He still spends considerable leisure time with his favorite hobby of shore-to-ship tinkering—but on this occasion he was just relaxing.

## Billy Graham Makes Good Vs. Rin-Tin-Tin, Etc., At Mpls. Aqua—20,000-Plus

Minneapolis, July 31.

Along with its stage, water and numerous other shows and parades, the just-ended local 10-day Aquatennial, annual summer mardi gras, came up this time with its most unusual attraction, evangelist Billy Graham.

Graham proved that he merited the big billing he received along with "Aqua Follies," the WCCO Radio big stage and air show headlined by Peter Lind Hayes & Mary Healy, the water ski circus, the Star-Tribune newspapers' outdoor show, Rin-Tin-Tin in person and "Grand Ole' Opry" as one of the festival's principal lures.

The evangelist drew an overflow crowd of more than 20,000 for his morning outdoor preaching at the municipal stadium Sunday (29) morning. His success was dated on a par with that of the various top shows.

Aquatennial directors will try to bring Graham back again next year for the one-day stand.

## M-G About Set For $5,000,000 10 Yr., 16M Deal

Metro is on the verge of signing a $5,000,000 deal with Films Inc. for the non-theatrical distribution of M-G's 16m product in the U.S.

Arrangement would run for 10 years and also would give Metro a percentage of the profits. In addition, Films Inc. would extend to Metro something akin to a "favorite nations" clause, guaranteeing that 60% of the playdates garnered by Films Inc. would go to the M-G pix. Basic payment would be $500,000 a year.

There are upwards of 18,000 non-theatrical situations in the U.S., taking in schools, hospitals, convents, shutins, etc. Films Inc. is a wholly-owned subsidiary of Encyclopedia Britannica. It also handles the Warner Bros. and 20th-Fox 16m films.

Apart from negotiating for the

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### If Democrats Overlap GOP—What Gives?

Washington, July 31.

Biggest headache of the networks is how to handle the situation if the Democratic National Convention should snarl up and keep running past the start of the G.O.P. Convention.

Since it would be the peak of the Democratic sessions, the party's hassle in Chicago would take precedence over the preliminary features of the Republican meeting in San Francisco. Latter would be cut in from time to time, the networks figure. Which has given birth to a new gag line going the rounds here

"We interrupt this convention to bring you a convention."

## PIX SLOW TO END DOWNTOWN KICK

By FRED HIFT

Hogtied by the courts, snarled in red tape and held down by tradition, the film business continues to give the suburbs the brush.

Industry's unwillingness—or inability—to keep pace with shifting population patterns, which in recent years have seen suburbia emerging as a prime market, is costing Hollywood many millions of dollars in potential boxoffice revenue each year.

Big questions asked are: Why can't the big pix preem day-and-date in selected suburban firstruns and the downtown houses? What good are the suburban "saturation" playdates? Why are films lagging behind other industries in recognizing the new trends in the flight of population to the suburbs?

The distributors know they're missing out on a good bet and that, in the light of changing conditions, their merchandising approach ignores the new and stringent dictates of "convenience" for the public, which no longer treats "downtown" as its entertainment mecca. But exhibition is slow to rise to the occasion.

The only exception, of course, has been the drive-ins, which have blossomed out to a total of close to 5,000 since 1946 and which—to an inadequate extent—are an ex-

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## Amusements Big Segment of U.S.

Washington, July 31.

Entertainment added $2,695,000,000 to the national income last year.

Radio and television broadcasting contributed $612,000,000 to the total, an all-time high for broadcasting. Motion pictures, on the upbeat, provided $1,003,000,000 of the total, and all other amusements added $1,080,000,000, says the U. S. Department of Commerce.

Film industry paid a total of $754,000,000 in wages and salaries last year, compared with $456,000,000 in broadcasting and $804,000,000 for all other amusements and recreations combined.

All branches of motion pictures provided the equivalent of 205,000 full-time jobs for 228,000 men and women in 1955. Radio and tv broadcasting had the equivalent of 72,000 jobs spread among 79,000 employees. In all recreation and amusement, about 238,000 full-time jobs were provided.

Broadcasting continues to hold its top position in the amusement field in wages and salaries. Its fulltime employees averaged $6,333 last year. The comparable figure in motion pictures was $3,678.

## Zeckendorf, CBS in Huddles On 5-Block N.Y. Television City for '59

The talk about a Television City in New York for CBS has again cropped up and this time it's reported that serious discussions are now under way between network chieftains William S. Paley and Frank Stanton, and realtor William Zeckendorf which could lead to a deal in the very near future.

Proposed site for the Television City is the area extending from 30th to 37th Sts., fronting on 11th Ave., on which now run the New York Central tracks. It's understood that the tentative blueprints for the project are so massive in scope that Columbia's TV City on the Coast is dwarfed in comparison. The plaza alone, it's estimated, is five times as large as the one at Rockefeller Plaza.

CBS-TV is understood 'o be shooting for a 1959 occupancy.

Problem of where to locate has long been a vexing one to CBS. Last serious proposal was to build in the West 60s in the area of the proposed Lincoln Square cultural centre, but this hit a succession of snags.

Apparently NBC looks all set to build opposite Radio City on Avenue of the Americas between 50th and 51st streets, extending back to the Roxy Theatre in a project to be undertaken by the Rockefeller interests.

### James Mason on Actors

Here's actor James Mason on the actor's role in films:

"It's difficult to be a fine actor in pictures. As a matter of fact, the best performances are very often given by those who don't know they're acting —the 'natural' actors.

"They're either the child actors, or those who act on a child's level. And for that matter—a dog can give a darn interesting performance sometimes."

## $150,200,000 In '55 Profits For TV Broadcasters

Washington, July 31.

A whopping $150,200,000 in profits (before Federal taxes) was registered by the television broadcasting industry last year for a gain of approximately 67% over 1954, according to the annual report issued by the FCC last week on financial operations of stations and networks.

Earnings of the networks, including their owned and operated stations totaled $68,000,000 and accounted for about 45% of the industry's profits. The year's earnings compared with $36,500,000 in 1954.

The industry's gross business reached a new peak of $744,700,000, an increase of approximately 25% over 1954. The nets, with revenues of $374,000,000, accounted for about half of the business. In 1954 their gross was $306,700,000.

Of 377 stations which were in operation the full year, the Commission reported that 228 were in the black, including 28 UHF

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### Blevins Davis' Show Biz Gamut Now Covers Disks

Kansas City, July 31.

Blevins Davis, ballet, legit and motion picture producer, is now delving into a publishing and recording venture with local associates. He has set up Foremost Records, with two affiliates, Sandusky Music to handle BMI tunes, and Jennings Music, as the ASCAP firm. Davis is president, and John Sandusky will be v.p. and general manager of the publishing companies.

Sandusky has been a longtime acquaintance of Davis. In the past he was associated with Shapiro-

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## Bourbon on the Rocks When Cops Claim Rae's No Lady in Coast Bow

Hollywood, July 31.

Rae Bourbon's debut as a "femme" entertainer has run afoul of the Los Angeles County Sheriff's office. Formerly Ray Bourbon, a singer of risque songs, Miss Bourbon who was "christined" several months ago in a series of operations in Mexico, was arrested last night (Mon.) in her bow at the Melody Room here on a charge of impersonating a woman.

Defendant insisted she is a woman and spent the night in the county jail wearing a velvet gown. She pleaded not guilty at a hearing held this morning (Tues.) in the Beverly Hills Muncipal Court and a jury trial was set for Sept. 21.

It's recalled that when the Sahara Hotel, Las Vegas, wanted to dump the contract of Christine Jorgensen, the Las Vegas police dept. wrote the former GI-turned-femme that he would be arrested if he showed up in the town. Letter was addressed "Dear Sir." However, when contractual difficulties were straightened out, Miss Jorgensen became persona grata and has since played several Vegas engagements.

# 'Our Films Permeated With Love For the Ordinary Man,' Says USSR Spokesman at Czech Festival

By GENE MOSKOWITZ

Karlovy Vary, July 31.

East Europe plays its film festivals straight; the Karlovy Vary outing had the spotlight only on pictures with none of the social diversions, such as visits by flashy stars of Hollywood, Rome or Paris, that are typical of the western fests. No celebrities, no political frictions, just films. And the latter mostly were of light interest, meaning a dull time was had by all.

It was the first Karlovy Vary Festival with Western coverage and the Babel of lingos left many statements subject to confused interpretations. Herewith a few quotes jotted down at random—

"We went to make humorous films without them being comedies in the very sense of the word. . . . That Eastern German film showed the war was won only by the Russians. It should not have been called Ernst Thallmann but 'All Quiet on the Western Front'. . . . You stay here and I'll Go to America. That is the only way I'll ever get a car."

And some notes—

At a visit to a local glassworks the visitors were given little glass pigs. One guide innocently remarked that a year ago the memento would have been an image of Stalin. . . . Igor Rachuk, head of the Soviet Delegation, in his speech before the screening of the first Russo pic said, "I do not wish to speak now of Soviet films which you will see at the festival. They will speak for themselves. All I want to say is that all our films are guided by one idea, fully in keeping with the festival motto; they are permeated with love for the ordinary man, with our striving for noble relations among the peoples, which will guarantee lasting friendship between nations."

Karlovy Vary was a famous in-

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## NATKE's Tom O'Brien Influences BBC-TV Canceling Gridcasts

London, July 31.

Appeals from Sir Tom O'Brien, MP, general secretary of the National Association of Theatrical & Kine Employees, British Actors' Equity and the British Variety Artists' Federation urging the Football League to call off proposals to network football matches for Saturday night tv, influenced the decision to postpone the matter indefinitely.

An offer of $280,000 from the commercial network was rejected along with a BBC-TV bid of $160,000.

Sir Tom had stressed that, besides dealing a lethal blow to many provincial theatres, the networking of Saturday night games could ultimately lead to a complete breakdown of British film production.

## 'Reincarnation' Can't Last, So Liberace Does a Switch

Hollywood, July 31.

On theory that the reincarnation fad will be dead by January, Liberace is dropping his "Bridey Murphy" revue, "Come as You Were," which was planned for opening on Broadway that month. Instead he will do "An Evening With Liberace," showcasing pianist and his brother George and orchestra for a limited engagement.

Liberace is retaining "Come" for his return in October to the Riviera, Las Vegas, where unit broke in.

## Olga Tschechowa, Vet German Pix Star, Runs OK Cosmetic Biz at 60

Munich, July 24.

What to do when youth and career are waning? An answer has been found by Olga Tschechowa, reigning queen of the German film industry for some 20 years, circa 1925-45.

Parallel with her pic career, Miss Tschechowa took up the science of cosmetics in Germany. After the war, she took advantage of a legit engagement in Paris to continue biology studies at the University of Paris. Two years ago, she opened a chic salon in Munich and started manufacturing beauty creams, with her name and fame as chief promotional plus. The biz is doing fine.

Miss Tschechowa, now approaching her 60th birthday, became a star in Germany in the mid-20s. She has 178 films to her credit, mainly starring roles, under directors like Rene Clair and Willi Forst.

Though her film activities have declined from the pre-war rate of five a year, she still makes an occasional flick. Next screen assignment will be in the fall, together with daughter Ada and granddaughter, Vera, now 16.

## Reported Hilton Eyeing The Breakers, Palm Bch.

Palm Beach, July 31.

Reported that Conrad N. Hilton is negotiating to take over the snooty and historic old Breakers Hotel, through whose portals only an aged, "restricted" clientele is permitted to pass. Under Hilton operation, the Breakers would break all barriers.

Just the reverse is expected to happen to the luxury Boca Raton Hotel, near here. Since the Schines sold out to Arthur Vining Davis it is expected that Boca Raton, winter home of many New York film moguls, will now become a restricted private "club."

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## Ellen Terry Memorial

London, July 31.

A lineup of topflight legit stars on Sunday (22) commemorated the first stage appearance 100 years ago of Ellen Terry, who died in 1928. The event, put on by the Ellen Terry Fellowship, comprised a biography in dramatic form with extracts from some of the plays she acted in, and was staged at her former home in Kent.

Sir Lewis Casson, Sybil Thorndie, Margaret Johnston, Peggy Ashcrof, Irene Worth, Emlyn Williams and Sir John Gielgud (Miss Terry's great nephew) were among those who took part; Clemence Dane scripted the proceedings.

## Show People On The Andrea Doria

A batch of show people and other notables were involved in the collision of the Italian luxury liner, Andrea Doria and the S.S. Stockholm of the Swedish Line last Wednesday (25) night.

Camille M. Cianfarra, N. Y. Times Madrid correspondent who was on his way home aboard the Andrea Doria, and his eight-year old daughter, Joan, were killed immediately. Mrs. Cianfarra, the former wife of the American Broadcasting Co.'s Washington correspondent Edward P. Morgan, was seriously injured and Morgan's 14-year old daughter, Linda, adopted by Cianfarra, was less seriously hurt. Her escape was termed a "miracle" by many.

Morgan, having been told that his daughter Linda was killed, did a report on the collision the same night for the network. Though he spoke of the "dead girl," he didn't mention that she was his daughter. The "miracle" ending resulted when Linda who was in the same cabin which her stepfather, N. Y. Times correspondent Camille Cianfara was killed, was found on the Stockholm immediately after the crash—and before any life boats had passed between the two ships. Authorities believe that one of two things happened: the violent collision catapulted her out of her bed aboard the Doria to the forward deck of the Stockholm, or else the Swedish liner's smashed bow scooped her to safety as it withdrew after the crash. Juve suffered a broken collarbone and bruised legs, but will reportedly make a full recovery.

Ballet dancers, Istvan Rabovsky and his wife, Nora Kovack, who recently escaped from Hungary, were close to the spot where the Doria was rammed, but they escaped to safety in their underclothes.

Ruth Roman, on her way back

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## Fewer Features Fret Mexicans

Mexico City, July 31.

Mexican producers' accent on more quality and fewer pictures has the unions worried.

Joblessness so far this year is a matter of concern to the Picture Production Workers Union (STPC) whose officials have been huddling with the Banco Nacional Cinematografico in an effort to force up the level of production.

According to union, it now has only 13 units—with a crew of 20 each—at work. However, producers aren't worried. They say it pays for them to take 162 weeks to make 40 pictures this year as against the 129 weeks it took to produce the same number of films in 1955.

# Republic Screen-Crediting Veit Harlan, Maker of Notorious 'Jew Suess' Film

Political past of foreign filmmakers may worry the public in the countries concerned, but it doesn't necessarily concern the American distributors.

Republic has in release a film called "Circus Girl," a combination of two German pictures made by Veit Harlan, who gets directing credits on the screen. The duo—"Stars Over Colombo" and "The Prisoner of the Maharaja"—was released in Germany by the Gloria.

Harlan is the man who made the infamous and viciously anti-Semitic "Jew Suess" for Hitler's propaganda chief, Josef Goebbels. Film, a distortion of a Lionel Feuchtwanger novel, served to inflame racial hatred in Germany and other countries.

Following the war, there were riots in various cities in Germany when Harlan pictures were released. Sentiment has now died down somewhat.

Nevertheless, a prominent German producer recently ditched Ernst von Solomon as a script-writer on the upcoming film, "On Order of Canaris," fearing Solomon's past record. Solomon was a good Nazi and after the war wrote "Der Fragebogen," (The Questionnaire) which had a strongly anti-American bias.

Republic has another German picture with a director who has openly avowed his Nazi leanings. It is "The Congress Dances," lensed by Franz Antel, an Austrian active in both local and German production. Antel recently proclaimed (VARIETY, July 18, p. 2) in a Vienna bar that he was "an old Nazi and proud of it." He, too, was charged with making anti-Semitic remarks. As a result, there was a move to bar him from work in Germany.

Harlan's first film since the war was "The Undying Beloved," made in 1951. It died. In 1954, he destroyed—in the presence of a notary—one of the two existing negatives of "Jew Suess." The other is held by the U. S. Government in Washington. Even as he burned the film, Harlan said he had many offers, including one from Egypt, for the footage.

## French Nudes Is Bad News for Choristers

Newcastle, July 31.

Choristers in "The French Revue" here received anonymous letters threatening "death" if they appeared in the nude at the Opera House, Belfast, during week of July 30. Letters, all typewritten, bore Belfast, Northern Ireland, postmarks. Police are treating them fairly seriously.

Slim Ingram, manager of the show, said: "I know this looks like a publicity stunt. Believe me, it isn't."

The threatening letters included such phrases as "Even a corpse wears a shroud in a coffin" and "If you want to be a martyr, take off your clothes and die." Threat of death was by shooting.

## Metro's 'Dance' Plus 3 Other Yank Pix Slated For Edinburgh Festival

London, July 31.

"Invitation to the Dance," made by Metro in Britain, which captured the top award as an American entry at the recent Berlin Film fest, has been accepted for showing at the coming Edinburgh Film fest, under the British banner. Three U.S. productions are included in the first issued list of selections: "The Brave One" (RKO), "The King and I" (20th-Fox), and "On The Bowery" (originally titled "Skid Row"), (AA).

Also chosen were "Reach for the Sky," "A Hill in Korea" and "Seven Years in Tibet" (British); "Les Assassins du Dimanche," "Marguerite de la Nuit" and "Les Mauvaises Rencontres" (French); "The Rumyantsev Case" (Russia); "Oedipus Rex" (Canada) and "Der Richter von Zalamea" (East Germany).

Other entries from these countries are being reviewed by the Festival Advisory Committee which will issue further lists at intervals.

Arrangements have been made to present "Reach for the Sky" in connection with a special series of performances to celebrate the 21st anniversary of the Rank organization.

## Billy Rose Talks Talent Exchange With Russians

Billy Rose, after a week's negotiating in Moscow with the Russian government, has got the Reds to agree in principle to an exchange of talent between the two nations. Impresario, who acted on his own, will try to clear with the U.S. government on the barter of talent; in time to get showcasings open in both countries by New Year's.

Rose, seeking the Bolshoi Ballet, Obraztzov's Puppet Show and the Soviet Army Ensemble of 200 voices (who have appeared in London), has the interest of ABC-TV in doing a video show. Plans, concluded in Moscow this week, blueprint an exchange of four companies to play six cities in the respective countries.

He will try to line up Marian Anderson, Vladmir Horowitz, Louis Armstrong, perhaps Emmett Kelly and a "couple of dozen American beauties." He suggested other names, including Ann Miller, Ray Bolger, Benny Goodman and Tommy and Jimmy Dorsey.

Soviet agreed on tv performance for its stars if it proves "necessary for economic reasons."

## Hilton Looks Hot For New Hotel in Frisco; Means 2 New Legits?

San Francisco, July 31.

Conrad Hilton's plan to build a 1,200-room hotel in Frisco, in the talk stage for many months, appears on the verge of jelling. It would, as one result, give the Bay City a pair of new theatres to replace the 30-year-old Curran and Geary.

Main wheel in the project, aside from Hilton, is financier Louis Lurie, who owns the Curran and leases the Geary.

He has insisted all along that there can be no deal for his property unless Hilton replaces the two theatres.

Ordinarily, Hilton might be tempted to look elsewhere for a location, but it's known that:

He wants a flat piece of land close to the heart of the downtown sector of Union Square;

Contractor Robert Cahill, who owns a 99-year lease on the Geary's land (Lurie sub-leases from him) and owns the building next door, is eager to sell to Hilton, because it will help the business of his adjacent nine-story garage, and,

Cahill and Lurie will presumably give Hilton better terms than anyone else in Frisco.

The land included in the Hilton deal would result in demolition of both theatres. It is the same site on which Matson Navigation Co. held an option last winter. The ship-

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## Dean Martin's London Palladium Negotiation

London, July 31.

Dean Martin has been in communication with London Palladium impresario Val Parnell concerning stage dates in Britain as a solo attraction, sans Jerry Lewis.

Martin clicked here with his recent record "Memories Are Made of This," and is anxious to play the Palladium and provincial music halls.

# Pix Stars 'Suckered' Into TV?

Hollywood, July 31.

Screen Producers Guild roundtable on television brought out these comments:

Stars were being "suckered" into deals for telefilm series which were cutting the throat of the film industry, and of the stars, too.

Television was a promising, but just another, source of literary supply but tv scripts are deceptive and must be carefully translated into theatre screen terms of impact.

Agents use talent as pawns, shifting them from screen to video. But established boxoffice figures should stick with their home team and have no truck with the broadcasters.

# BACKLOG DEALS BOOMERANG

## Suburbs Grow 6/1 Over Towns

The American suburbs are growing six times as fast as the population outside of metropolitan areas.

As of the first of this year, the population in the suburbs of 162 key cities was estimated at 44,000,000. That's a 17,000,000—or 63% increase over 1940.

By comparison, the population in the metropolitan areas has gone up only by 10,600,000, or 25%, during the same 16 year span, and there has been an 11% increase in the number of people living outside the metropolitan and suburban areas.

## Semenenko's Personal WB Holdings

### Not Fully Evident Yet Where Boston's First National Bank Comes In On Warner Deal

Serge Semenenko, senior v.p. of the First National Bank of Boston, is listed as owning 160,000 shares of Warner Bros. common stock in a corporate notice relating to the sellout of Harry M. and Maj. Albert Warner. The shares are in Semenenko's name personally and not in the bank's.

This suggests that First of Boston is not actually an investor in WB and would be consistent with early suspicion that such a money institution, on the basis of precedent, would not want to buy into a picture company. There was no immediate clarification of the situation and no hint as to whether Semenenko, if indeed he has the stock in his personal portfolio, was financed by the Boston institution.

Deal for the 160,000 shares, consummated on July 10, makes Semenenko the second largest stockholder of WB, Jack Warner being the first. Basis of the transaction was payment by Semenenko of $4,800,000 for the stock.

Amount of stock taken by Wall Streeter Charles Allen and other Semenenko associates has yet to be revealed.

## SANDERS FRERES PREP JAMES MASON FILM

Hollywood, July 31.

Denis and Terry Sanders, Academy Award winning brother team, will launch independent feature production with "Bellingham," starring James Mason. Deal is contingent upon final script approval and Mason's ability to fit the project into his freelance schedule.

"Bellingham," Elliot West's Collier's mag story of about three years ago, was purchased by the brothers for $15,000. It is the story of an Oxford University professor who is an international undercover killer. West is now screenplaying.

Brothers, who won an Oscar for their short "A Time Out of War," will share production chores. Denis will direct and Terry will be in charge of photography and production design. Brothers currently are scripting "The Naked and the Dead" for Paul Gregory.

### HARRY WARNER'S HEALTH

**Pioneer Active at NAG Parks—Walks With Cane**

Hollywood, July 31.

Harry M. Warner, since his retirement as head of Warner Bros., has been the subject of many rumors as to his health. Efforts to get an inside line a couple of weeks back were not successful. It is now known that he entered Cedars of Lebanon Hospital for a checkup the same day Jack Warner assumed the WB presidency.

Now 75, Harry Warner has left the hospital and is much in evidence at racetrack. He is involved in large scale breeding of thoroughbreds and intimates think this rather than motion pictures has been his predominant zest in past two years.

One of the authentic pioneers of the film industry and the daddy of Vitaphone, which was to sound what Cinerama is to widescreen, the beginning of a technical revolution, Harry Warner now walks with a cane but rumors of a breakdown of health are not supported by his mobility and activity.

### Just Like Pop (In-Law)

Hollywood, July 31.

Robert L. Jacks, son-in-law of Darryl Zanuck, appears to be following the latter's lead in the matter of subject matter for feature films.

Zanuck has announced "The Secret Crimes of Joseph Stalin" as an upcoming production. Now, Jacks has registered "Trotsky" and "The Assassination of Trotsky" for film properties.

## Italian Hunch: For Magic Slant, Use U.S. Writer

Making a major bid for the international, and particularly the American, market via its tieup with Paramount on "War and Peace," the Italian production firm of Ponti-DeLaurentiis is seeking to make similar arrangements on future productions.

In its desire to obtain story material suitable for international appeal, the Italo production company is aiming to team topnotch American writers with Italian directors. It feels that American scripters, experienced in writing for the world-wide market, can provide the ingredients for the European directors to transform to the screen.

In line with this thinking, Ponti-DeLaurentiis is arranging meetings between U. S. scribs and European directors to discuss story ideas. It recently flew Helen Deutsch, now a freelance scripter after being with Metro for 12 years, to Europe to confer with Rene Clement and Vittorio DeSica. As a result of these conversations, Miss Deutsch has a tentative deal with the Italo company to script two pictures.

Miss Deutsch is currently in New York to confer with NBC on the spectacular, "Jack and the Bean Stalk," which she is writing for November airing. She expects to tackle the Ponti-DeLaurentiis projects sometime next year. Meanwhile, she has a bid from Hecht-Lancaster to convert Irwin Shaw's "Lucy Crown" to the screen.

### Jules Schermer Off M-G

Hollywood, July 31.

After an association of approximately one year, Jules Schermer departed Metro and is negotiating a new deal with another major. Producer is taking with him, to launch his new affiliation, "The Street," an original screenplay by Leo Townsend.

While at Metro, Schermer produced "These Wilder Years" and conceived and prepared a musical version of "Anna Christie." Studio subsequently decided to produce it first as a Broadway musical.

**Hitchy Back From Africa**

Alfred Hitchcock arrived in Gotham on the Queen Elizabeth yesterday (Tues.) and after a three-day stay heads for Hollywood.

Producer-director had been in Africa scouting locations for his next, "Flamingo Feather," for Paramount.

## OLD U.S. PRODUCT VS. NEW FILMS

Old, largely pre-1948, features which American film companies sold in block to "television" will soon begin playing South American and European theatres in competition with current U.S. features.

Also negotiations are under way between at least one of the tv distributors of Hollywood backlog product and representatives of Iron Curtain countries to buy a group of U.S. oldies.

Furthermore, it now looks more than likely that pix from at least one of the libraries will go into Spain, where—as of the moment—the official American industry boycott against imports continues.

Norman Katz, sales chief for Dominant Pictures, the theatrical release arm of PRM Inc., which bought the Warner Brothers library, said last week in N. Y. that he was going to South America first to make theatrical deals, and that he planned to leave Aug. 21 for a trip to Eastern Europe, starting with Prague, Czechoslovakia.

He noted that, quite apart from the theatres, European tv also offered an important and growing market for American product. Same is true of the tv chains in the Soviet satellite nations.

The Warner library, acquired by PRM for $21,000,000, consisted of 750 features. Of these, Warners repurchased the theatrical foreign rights to only 250, leaving Katz free to sell the remaining 500 as he pleases. He made it plain that he had no misgivings whatever

(Continued on page 63)

## Hypnosis Fad Fades, So Par Speeds Up 'Bridey' To Get In on Ballyhoo

Paramount is speeding work on "The Search for Bridey Murphy" with the intent of getting the production into release before interest in the hypnotic-regressive excursion back to Ireland of the years ago dies down much more. Film is now in the editing stage and chances are its release will be set for late summer.

It was just a few months ago

(Continued on page 63)

## Too Consciously Aiming to Please (Others) Trips Many: Jean Renoir

### Metro Lot Tells This—

Hollywood, July 31.

Director Tony Mann had as a visitor on the set where "Men in War" is shooting a Boston brain surgeon with whom Mann attended Newark's Central High School.

Medico reminded Mann that they had appeared together in a high school production of "Alcestis."

"That's right," Mann said, "and do you remember another kid in the play named Dore Schary?"

"Yeah," responded the sawbones, "Whatever happened to him?"

## No End to That Summer-Autumn Timing Argument

Comparative lack of "big" pictures currently available to the theatres is causing unhappiness among exhibitors.

"What's the use of having an 'Eddy Duchin Story' and a 'King and I' a couple of months from now?" complained one theatreman. "I look down the list of upcoming features, and it looks good. Meanwhile, what do we have to play right now?"

Isn't it wise for the industry to release its big product in the fall, when the tv shows come back on the air and competition will be stiff?

"Yes," he said, "but right now people are going to the theatres. That's when we need the pictures. I prefer my money in the pocket to a pot o' gold at the end of a rainbow."

Exhib, who asked to remain anonymous, said some of the deficiences in distribution and exhibition were obvious, "but nothing will be done about them because

(Continued on page 63)

Making pictures "consciously designed to please the public" is a mistake and frequently backfires, says French director Jean Renoir.

In Manhattan to discuss release of "French Can-Can" and to put the finishing touches on his latest, the Ingrid Bergman starrer "Elena and the Men," Renoir said he was not at all happy with a tendency in Europe to aim for a treatment that would please American audiences.

"I don't think we do it so much in France," he noted. "Most French directors seem to have made up their mind that they'll never 'conquer' the American market. That's the best way of making pictures. As for myself, I even think it's wrong to try too hard to please the public. The main thing is to make good pictures that will satisfy and meet the artistic standards of the men behind the camera."

Commenting on the release of his "French Can-Can" in the U.S., where it wasn't an outstanding success at the Fine Arts in New York, Renoir angrily pointed out that the picture had been badly edited.

"Can-Can in essence is a contrast between corny postcards and cynical observations about making money," he said. "In this version, they took out a lot of the money aspect. With my pictures it is dangerous to cut. I am like a painter. My pictures need color and contrast. It the contrast is removed, the film suffers."

Always a top craftsman in the color lensing field, (he made "The River" in India), Renoir said he was disappointed in the quality of the color being turned out by the labs today. "They used to do good work," he commented, "but they no longer do. It's become too much of a factory proposition."

Renoir said he had made actually two versions — one French and one English — on the Bergman picture. Warner Bros. will release the film in the U.S., but only in the English version. "There are various estimates of how much

(Continued on page 18)

## National Boxoffice Survey

### 'King' Still Wears Crown as Biz Keeps Up Pace; 'Moby' Close 2d, 'Duchin' 3rd, 'Cinerama' 4th

Most first-runs in the key cities covered by VARIETY had another good session this week with last week's. Big Three winners copping the boxoffice sweepstakes in the same order of finish. Champ again is "King and I" (20th) with "Moby Dick" (WB) in very close second position and "Eddy Duchin Story" taking show money.

All three are now in wide showcase circulation but none of them appears to be hurt by the competition of the others.

"Cinerama Holiday" (C'rama) continues loud at the b.o. in all situations where it's on view and replaces "Trapeze" (UA) in the fourth spot. Latter circus entry, first of the tall money-makers to go into circulation, is now in late stages of several of its runs but nonetheless showing sufficient staying power to rate fifth in this week's roundup.

"Pardners" (Par) received only a mention last week, since it was playing only in Chicago. It's now in seven of the covered keys and on the basis of this makes seventh spot. "Seven Wonders of the World" is eighth. Next is "Somebody Up There Likes Me" which, although moderate in New York, is doing good to lofty business in many other cities. Tenth on the list is "Fastest Gun Alive" (M-G) which is taking nice income in most locations.

"Oklahoma" (Magna) is playing too few dates to make the Top Ten but looks a cinch to take the spotlight when it gets around. "Away All Boats" (U) is drawing tall coin but in this instance, too, exhibition has been too limited to warrant listing.

"Fantasia," Walt Disney reissue, is doing remarkable business in San Francisco, L. A., and a couple of the other keys reported on.

"Earth vs. Flying Saucers" and "Werewolf," Col combo, are strong in Louisville. U's "Rawhide Years" is good in N. Y. and Indianapolis, but slow in Detroit.

"Ambassador's Daughter" (UA), is showing plenty of strength in Chicago.

(*Complete Boxoffice Reports on Pages 9-11.*)

### 'Cowboy' for Presley

Hollywood, July 31.

Hal Wallis purchased Margaret Agnes Thompson's Good Housekeeping yarn, "The Lonesome Cowboy."

It will serve as first Elvis Presley film. Herbert Baker will script. Filming late this year or early 1957.

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DAILY VARIETY
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# Senators Flatly Reject Allied Plea For Film Rental or Other Controls

Washington, July 31.

A Senate Committee has unanimously rejected exhibitor-recommended (1) arbitration of film rentals, (2) government control of film rentals, and (3) production by the divorced circuits as solutions to the problems of the theatre owners.

Instead, just as it did three years ago, the committee has recommended that the industry handle its own problems, and that it set up an all-industry arbitration system (excluding film rental arbitration) as the principal tool. It also favored elimination of the admission tax.

The Senate Small Business Committee, in a report based on its hearings of exhibitor complaints last spring, agreed sympathetically that film exhibition is badly off, even worse off than it was during the 1953 hearings by the committee.

However, the Committee said it didn't believe the problems were caused by villainy of the distributors or failure of the Justice Dept.'s Anti-Trust Division to enforce the law, as alleged by independent exhibitors. Rather, it found the difficulties due to new competition—principally television—and changed economic conditions.

Significantly, the subcommittee which conducted the hearings this past spring was dominated by the Democratic Party. Three years ago, the hearings were held by a Republican-controlled subcommittee. But both produced almost identical findings.

## Berger Disappointed

Minneapolis, July 31.

Greatly disappointed over Senate Small Business subcommittee's unfavorable report on all Allied States' exhibitors relief proposals, Bennie Berger, chairman of Allied's emergency committee which led fight for them, says other action must and will be taken to help small theatre owners.

Need for relief is greater than ever because situation is becoming progressively worse, he claims.

Berger is confident that at allied's board meeting this month new steps will be adopted.

# Film Biz Tensely Awaits 90c Bill; Will Ike Veto?

Washington, July 31.

The eyes of the entire motion picture industry are on the White House this week, waiting to learn whether President Eisenhower will sign or veto the admissions tax bill.

The measure, approved unanimously by both the House and Senate, would eliminate the 10% bite on all tickets costing 90c or less. Present law exempts tickets priced at 50c or less.

The Treasury estimates that the measure would lose the government $60,000,000 of revenue annually.

Before the bill passed, the Treasury opposed it in any form, contending that the cut was unnecessary and the tax revenue was needed. When the bill was before the Senate, spokesmen said assurance had been received from Administration circles that the 90c figure would be acceptable. Since then, the Treasury Department has refused to confirm any change in its earlier position. Thus, it may still be urging the President to veto the bill.

On the other hand, the White House is certain to be impressed by the fact, that the bill was supported unanimously in both houses of Congress and that several G.O.P. senators who face nip-and-tuck reelection races, have been strongly for the bill.

Finally, the speed with which the bill whipped through The House and Senate, in the busy closing days of the session, indicates that Lady Luck was riding with it. Some industry figures have a strong feeling that the same luck will not fail it now.

Regardless of the outcome, some significant figures have been unearthed by COMPO. This all-industry organization reports that only 350 theatres have admission scales exceeding $1—meaning the great majority of situations would be free from all admission taxes if the measure now before Congress is approved.

At present a 10% tax is levied on tickets costing over 50c. New bill would exempt admissions up to over $1.

# Hal R. Makelim's 'Peacemaker' To United Artists

Independent producer Hal R. Makelim claimed in New York this week he spent a little under $400,000 in making "The Peacemaker," as the first of a projected series of features in participation, via the so-called Makelim Plan, with exhibitors. He said he shelled out an additional $334,000 in "trying to put the plan over." As previously reported, the scheme was dropped because of inadequate theatre support, and Makelim was left with "Peacemaker" on his hands without a distributor.

But that's the past; Makelim now has a deal with United Artists for release of his picture, which has James Mitchell and Rosemarie Bowe in the leads.

Makelim spent months on tour of the country, visiting exhibitors individually and in groups in quest of their backing. A total of 3,447 houses pledged to play his product through pre-production contracts but he was still $500,000 short of his objective, said Makelim. He claimed all money poured into both the plan and the initial film was his own.

Film-maker said he's confident that all those who entered the now-abandoned contracts will book his picture in addition to the operator of 6,000 other theatres who had expressed interest in his plan.

## Graham Greene Scripts For Preminger's 'Saint'

Otto Preminger, now in London, yesterday (Tues.) signed British (Catholic) novelist Graham Greene to do the screenplay for "Saint Joan."

Preminger will produce and direct the adaptation of the Bernard Shaw play for United Artists release.

## CATHOLIC MEN PROTEST

### Say Swedish "Witch" Degrades Womanhood

San Antonio, July 31.

The Archdiocesan Council of Catholic Men protested the showing of a Scandinavian film the council terms licentious and degrading to womenhood.

Rev. Erwin A. Juraschek, moderator, said the film is also indecent and uses suggestive dialog. The pic is "The Witch" which opened here at the Empire Theatre on Thursday (26).

Censured by an AACM reviewing committee, the pic has also come under fire of the San Antonio Movie Advisory board. Juraschek said the council has protested to George Kaczmar, manager of the Empire, operated by Trans-Texas Theatres, Inc.

The film is showing to adults only at $1 admission charge.

## Alfred Katz in N.Y.

Alfred Katz, United Artists foreign department exec, returned to his New York office last week after six weeks in the Far East and Australasia.

He discussed sales and promotion plans with the company's managers and distributors.

# SKOURAS SCIONS' UNITED ARTISTS PIX

Hollywood, July 31.

Plato and Spyros Skouras Jr., sons of 20th-Fox topper, have set a deal with Max Youngstein to make one-to-three pix annually for United Artists release beginning with "Sierra Baron" under Artists Productions banner.

Brothers previously were in on a coproduction deal with Robert L. Jacks and Bob Goldstein, making "Killer Is Loose" and "Kiss Before Dying" for U.A. under Crown Productions tag.

# Court Restrains Early Release Of 'Bus Stop'

Playwright William Inge won his case vs. 20th-Fox yesterday (Tues.) when Federal Judge Richard H. Levet granted an injunction to Inge and the limited partnership of the W-S Bus Stop Co., restraining the motion picture company from release of the film version of the play prior to Dec. 1, 1956.

Order extends to the U. S. and Canada, but can be vacated should Inge & Co. fail to live up to the stipulations of the contract, i.e. to have a first-class road company operating until Dec. 1. If no such company is functioning, 20th would have the right to release the film within 30 days.

Judge Levet ruled that not only could 20th not release the film till December, but no theatres could advertise the starting date of the picture until four weeks prior to the opening.

Inge was required to put up a $50,000 bond, should 20th in the end be entitled to damages. Court was told that a road company would start presenting "Bus Stop" in Chicago Aug. 13.

20th faced a similar dilemma once before, in the instance of George Axelrod's "Seven Year Itch." Like "Bus Stop," the film also starred Marilyn Monroe. To get an earlier release for "Itch," 20th reportedly paid $175,000. It's indicated that, with Inge, 20th will appeal the decision.

## L.A. to N.Y.

Pier Angeli
Nat Benchley
Robert Breen
George Cotton
George Cukor
Bill Doll
Bert Friedlob
Jack G. Gross
Susan Hayward
Jose Iturbi
Stubby Kaye
Philip Krasne
Joshua Logan
Walter Lowendahl
Carol Morris
Cyril Ritchard
Alex Romero
Lou Schonceit
Renee Carroll Schonceit
Jimmy Wakely
Max E. Youngstein

## Europe to N.Y.

Alan Becker
Mimi Benzell
Carmen Capalbo
Stanley Chase
Peter Glenville
Alfred Hitchcock
Sol Hurok
Dorothy Kilgallen
Richard Kollmar
Robert Lewis
Joseph L. Mankiewicz
Carole Mathews
Siobhan McKenna
Buddy Pepper
Jane Pickens
Helene Pons
David Ross
Sol C. Siegel
Frank Sinatra
Chandos Sweet

## N.Y. to Europe

Fred Astaire
Gladys Cooper
Buster Crabbe
Jack Leffler
James Mason
Mitchell Parish
Herman Shumlin
Isaac Stern
Don Tannen
King Vidor
Jerry Wayne

# *New York Sound Track*

Spyros P. Skouras told this one on himself at a recent London luncheon in his honor: "For years my assistant, **Ulric Bell,** had trouble with his hearing and I wanted him to buy a hearing aid. Finally he got one and I asked him if he could hear me, 'Yes, I can Mr. Skouras,' Ulric said, 'but now I don't understand you.' "

Four-column cartoon in the Hindusthan Standard, New Delhi, has the new Russian leaders standing over Stalin's grave. Caption is, "The Trouble With Harry," from the **Alfred Hitchcock** picture about a corpse that kept disinterring . . . **Jerry Reed,** of the cast of "Inherit the Wind," which is now on summer layoff, signed by Gold Medal Productions . . . "Assassination of Trotsky" registered as title for a feature by **Robert L. Jacks** . . . Some important European films got made recently despite dark fiscal clouds. "Monte Carlo Story," with **Marlene Dietrich** had money problems and almost didn't get finished. Ditto "Gervaise," the **Maria Schell** starrer. Latter had additional difficulties since Miss Schell insisted on dubbing her own voice in French and the producer didn't think she was right for it.

Columbia acquiring the French "Papa, Mama, the Maid and I" for U. S. release, with **Edward L. Kingsley** handling sales as per usual. Pic has a partly-English soundtrack . . . Warner Bros. honored the passing of its newsreel with a big announcement—exactly five lines. Reel folds Aug. 23 . . . **David O. Selznick** interested in signing Canadian actor **Christopher Plummer** for films. Plummer is currently appearing at the Canadian Stratford Shakespeare fest. French producer **George Loureau** arrived last Friday

Controversial nude footage in **Norman Krasna's** "The Ambassador's Daughter," snipped from domestic footage, has also been excised from the version to be released overseas. United Artists execs, after conferring with French exhibitors, decided the material was a little too broad even for European tastes. Scene in question was shot by Krasna in a Paris nitery and shows a line of cuties nude from the waist up. Footage was to underline a story revolving around the blushes of leading man John Forsythe.

Metro admen, making big plans to promote "Tea and Sympathy," refer to the film as the "boy-meets-boy" picture. It's the first American-made pic to deal frankly with the subject of suspected homosexuality.

**Groucho Marx** was invited by the London Observer to comment on the 60th anniversary of motion pictures in connection with the paper's film exhibition. The reply came from Gummo Marx, who explained that Groucho was home with a cold. He added that Groucho was not in a position to write 1,000 words for $200. "As a matter of fact," he added, "he has $200 and he doesn't know 1,000 words."

French film director **Jean Renoir** writing a book on his father, the painter Renoir who died in 1919. Book will be in the form of personal recollections. Gallic film vet spent six months with him towards the end of World War I when Jean was wounded in the legs and couldn't walk. "We had much time for a great many talks then," recollects Renoir. No publisher has been chosen yet for the tome which should be out next year.

**Jean Renoir,** asked on **Bill Leonard's** "Eye on New York" CBS-TV show whether he believed in worrying about the U. S. when making his pictures, replied: "The American public is like a pretty girl. If you court her too much, she may reject you" . . . Same picture was advertised with two different titles in N. Y. last week. One ad, taken from the 20th-Fox pressbook, read: "D Day, Sixth of June." The RKO ad just read "Sixth of June." And that's the way 20th originally had it . . . French Government now forces all French producers to process their color work at the new Technicolor lab near Paris . . . MPEA's **Robert Corkery** on the sick list . . . London's **New Chronicle** took a second look at **Marilyn Monroe,** this time through a woman's eyes. Conclusion: Miss Monroe wears dresses that are too tight, and she should lose weight . . . **Leo Pillot,** 20th exploitation topper and magazine contact, leaving the company.

**Sam Spiegel** has his long-distance problems, with "End As A Man" now shooting in Florida and "Bridge Over the River Kwai" set to roll in Ceylon in a few weeks. . . . **Sam Katzman** has made the big-time. His production of "Earth vs. Flying Saucers" is set for the Paramount, on a two-week locked booking. . . . October issue of Cosmopolitan giving a heavy play to various aspects of the film industry.

While RKO was working overtime on a buildup for **Diana Dors,** Allied Artists quietly snared distribution rights to "Yield to the Night," which the British actress made in England. . . . **Jack Cohn** now owns 62,156 shares of Columbia stock, having collected 1,516 via the recent stock dividend and sold 3,100. . . . **Morey Reden,** formerly with Disney, went to the animation department of Film Creations. . . . **Leonard Wayne** left Paramount, joined the Arthur Jacobs p.r. company. . . . "Moon is Blue," current, is the first reissue to play the Little Carnegie in its 30-year history.

Paramount's "Ten Commandments" (four hours) and "War and Peace" (three and a half) both will have 10-minute intermissions, with "Commandments" playing two a day and "Peace" continues. . . . Most Broadway showcases sluggish over the past weekends, which was regarded as the ebb tide of the tourist influx. Number of visitors is expected to pick up again within a couple of days. . . . New seven-year pact given **Abe Schneider** at Columbia provides for a weekly payoff of $2,750 to Sept. 14, 1957, and then $3,000 per for the balance of the deal and an option on 35,000 Col shares at $17.76 per share.

**Herman Weinberg** on the committee to pick the six foreign films for the TOA film fair in September. Museum of Modern Art, incidentally, is charging TOA $175 a night for its screening room. . . . **Earl I. Sponable,** 20th-Fox research topper, facing printing equipment problems in his effort to put out a magoptical combination print. Latter should now be ready by the first of the year. . . . "Oklahoma" won't open abroad in the Todd-AO version before Christmas. . . . **Spyros P. Skouras,** 20th prexy, due back from Europe Aug. 15. . . . **Edward L. Kingsley** and **Duncan McGregor** joined with France's **Jean Renoir** in a discussion of foreign films on CBS-TV Sunday (29). . . . France's "Si Tous les gars du Monde," which won the prize at the Czech Karlovy Vary film fest, will be released in the U.S. by Disney's Bueno Vista outfit. . . . Big theatrical b.o. danger this fall are the many films skedded to go on television, opines **Spyros P. Skouras Jr.** of the Skouras circuit. . . . German star **Cornell Borchers** and producer **Toni A. Schelkopf** send word of their marriage at Garmisch-Partenkirchen.

**Hal Makelim's** indie production of "The Peacemaker" credits screenplay to a **Hal Richards. Richards** and **Makelim** are one and the same. . . . **Frank Sinatra** is in from Madrid, starts his p. a. stand at the Paramount Aug. 15.

## N.Y to L.A.

Lee J. Cobb
Sidney Franklin
George Jessel
Marty Jurew
Jerry Lewis
Vincent Price
Monty Shaff

## Joel Preston to Columbia

Joel Preston disclosed this week he's liquidating his own public relations office to join the Columbia press department.

He'll work directly under Al Horwitz, Col's studio publicity director.

# DEAN—DEAD STAR WHO 'LIVES'

## Civilian Shudders For 'Next War'

By KAY CAMPBELL

Hollywood, July 31.

From Hollywood to the hinterlands of Camp Pendleton is a short hop, geographically speaking, but to the fourth estaters who junketed down the coast to attend the world premiere of Allied's "Hold Back the Night," it was a trip to never-never land. The Hollywood press is not exactly unaccustomed to junkets, premieres or war films, but the spectacular show staged by the U.S. Marine Corps in various sections of its 200 square-mile-base was an eye-opener.

It is one thing to glimpse a new but dormant weapon and hear tall tales about its possible performance in actual combat and something else again to watch a realistic assault against the enemy from an up front observation post. It's a far cry from sitting on the edge of your seat in a theatre while the hero conquers all dangers to sitting on a hilltop with bombs bursting on the right, flame throwers searing the earth on the left, and jet planes diving to within 35 feet overhead. The impact on civilian eyes, ears and nerves is shattering. The Marine Corps' newest concept of amphibious warfare is something out of science fiction.

Credits for the pre-premiere program for press and personalities go to Allied Artists, Major General George F. Good and his troops, and the Santa Fe R.R. It was a fine example of showmanship from beginning to end, a conversation piece packed with inside headline material for members of the Hollywood contingent, and loaded with thrills. The opening at the Cresta Theatre in Oceanside netted $2,500 for the local USO.

## Renoir Restoring Cuts, Will Re-Issue, Perhaps Re-Make His Pacifist Film

Rights to the French film classic, "Grand Illusion" (The Great Illusion), have been bought back by the picture's director, Jean Renoir, who intends to reisue it in its original version.

Renoir, in N. Y. last week, said he was collecting all the footage that had been cut from the film when it was first released in 1938 and intended to restore it to the negative. After that, possibly in a year, he may remake the film which he described as set in a time "when war still seemed to be fought by gentlemen." "Grand Illusion" has a World War I background.

Renoir and a partner bought back the rights to "Illusion" for $20,000. He's now trying to stop the global distribution of the film, which is still making the rounds, in anticipation of the release of the new version. Pic stars Jean Gabin, Pierre Fresnay and Eric von Stroheim. It was based on a Renoir story.

Coming at a time when the world was getting ready for World War II, the pacifist message of "Illusion" caused many countries to delete footage from the picture. "It was edited differently in practically every country," noted Renoir.

In the U. S., for instance, the role of the Jewish character in the film was eliminated completely. It was played by Dalio. Renoir intends to restore it.

## Buffalo, Town of Origin, 21st City to Install Todd-AO 'Oklahoma'

Buffalo, July 31.

The Century (Buhawk) closed Sunday (28) for installation of new equipment and screen for the showing of "Oklahoma" beginning Aug. 15. Although preliminary tests for the Todd-AO projection process were held by the American Optical Co. here over a year ago, Buffalo will be the 21st city to see the picture.

Expected run of "Oklahoma" will probably free for exhibition in other local first runs the product nominally earmarked for Century.

## BRITAIN GETS ONLY C'SCOPE 'OKLAHOMA'

London, July 31.

Only the CinemaScope version of "Oklahoma" is to be shown in Britain. RKO has set Rodgers and Hammerstein tuner to premiere at the Odeon, Leicester Square, during the first week in September.

There is, apparently, no intention of showing the alternative Todd-AO version which, of course, would involve a major theatre conversion.

## Some World War I Cowards Theme of 'Glory' Film

Hollywood, July 31.

"Paths of Glory," Humphrey Cobb tome about purported cowardice of some French troops in World War I, has been bought by producer-director-writer team of Jim Harris and Stanley Kubrick, who will probably film it as an indie venture.

Pair are currently working on a tri-ply deal on Metro's "The Burning Secret," and will begin screenplaying "Glory" thereafter.

They are repped by Ronnie Lubin of the Jaffe agency.

## Eastman Kodak Up 6% Over '55

Eastman Kodak Company's sales and earnings for the first half of 1956 hit a record level. Sales for the 24-week period totalled $325,110,431 with a corresponding net of $38,753,316. Latter represents a 6.6% rise over the same period in 1955.

Sales rose 2.9% over last year's $315,850,102. Net was equal to $2.11 per share on 18,277,260 common shares outstanding, compared with $1.97 per share last year. Earnings before taxes stood at $83,274,031, compared with $79,544,759 in 1955.

## DRIVE-INS SAVIOUR FOR 'B' FEATURES

Minneapolis, July 31.

"B" pictures, which almost invariably nowadays experience tough boxoffice sledding if they're able to crash a firstrun downtown theatre here, may be finding a profitable haven in the local drive-ins.

At least, in several instances during the past two seasons such fare, after being rejected by the downtown conventional houses, has had its initial showings in the ozoners to healthy business.

Latest example is Allied Artists' "Shack Out on 101" which recently finished a big grossing first-run engagement at the local 101 Drive-in theatre. The distributor had been unsuccessful in making a satisfactory loop deal for it.

Development stacks up as akin to that which has occurred for foreign films here. Unable to get downtown first-run playing time, many of them have been yielding big rental payments to their distributors from initial and other engagements in the city's four neighborhood "fine arts" theatres.

## WARNERS' EERIE TEST OF TACT

By ROBERT J. LANDRY

Nearly a year after his death (Sept. 30, 1955) the late James Dean is not only Warner Bros. most "alive" star but he is at the moment the company's No. 1 public relations problem now that the young actor's third and last feature film, "Giant" is going into release.

Recognizing that the James Dean cult is nothing to trifle with and aware that this phenomenon "goes way beyond ordinary pressagentry" Warners will this week confer with outside psychologists, public relations counsel and funds-raising experts. The latter are included because of the possibility of all the James Dean fan clubs being united behind some sort of a "Foundation."

It is thought desirable—if a practical plan can be devised—to channel the adoration of Dean (5,000 to 6,000 letters a week still coming in) into affirmative directions rather than let the macabre aspects get out of control.

Psychologists will almost certainly get into the act immediately Warners third James Dean film is exposed publicly. The quacks would take care of that even if the more reputable members of the head-shrinking fraternity waited to be invited.

**Religious Overtones**

The amazing popularity of Dean goes beyond ordinary dimensions. He is some sort of a symbol, though exactly what sort is not fully evaluated. The intensity of the mourning and some disturbing "resurrection" and "reincarnation" themes recurring in the fan mail are the more remarkable in the light of Dean having appeared before the American public in but two films—"East of Eden" and "Rebel Without a Cause." In each he played a soul-tortured, insecure, sensitive and parent-fighting youth.

Just as the young actor zoomed across the national horizon, generally marked as one of the new boxoffice bets, he died in an automobile crash which carried neurotic implications of personal recklessness bordering on self-destructive urges. The nature of the death seems to have inflamed the mysticism since evident in his following.

Warners this week will decide which is psychologically-best of the alternatives of:

1) *Ignoring Dean's death (as do great numbers of the Dean fans who write him letters as if he were still alive).*

2) *Making exploitation capital of the brilliant promise and the tragically short career.*

**Not Like Valentino**

Plainly there is something unprecedented in the Dean phenomenon. Oldtimers groping for a comparison go back to Rudolph Valentino in the 1920's. The current observers wonder if the fabulous success of another modern youth—"Elvis the Pelvis" Presley—doesn't have an affinity. But neither example is pat. First of all the offbeat singer is still very much alive and shooting for his dream of owning a different Cadillac for each day of the week. Dean is in the grave though that grave is piled high with floral tributes day after day.

The Valentino episode is not comparable with Dean worship save only in the intensity of the mourning. Valentino leaped to fame playing an Oxford-educated sheik of Araby. He could get away with that as his films were silent. He was an ex-waiter from Italy whose myopia gave his gaze a come-thither irresistable to American women 30 years ago. There's no doubt that Valentino combined two daydreams of the gals—the dream of the masterful man who takes by force and the dream of the man of exquisite courtesy. As a brute-who-was-also-a-gentleman Valentino was the great symbol of romance when Coolidge was the great symbol of prosperity. Valentino in the deep appeal of Valentine in the deep appeal of

(Continued on page 18)

## Producer Must Completely Package For 'Independence,' Says Frank Ross

Frank Ross, Independent producer who made "The Robe" and "Rains of Ranchipur" for 20th-Fox, is bent on averting control on his pictures exercised by the distributors. Companies' power lies in the fact that they provide the financing and thus call the turns on budget, which in turn means the caliber of talent that can be hired.

Film-maker's idea now is to assemble the full pre-production package before seeking out a releasing agency and the financing. He has the rights to "Kings Go Forth" and has Merle Miller now at work on the screenplay. Upon completion of this, Ross will do the casting. Thereupon, as per current schedule, he'll look for a distributor and the production money.

Several companies, particularly United Artists, emphasize that they refrain from interfering with a picture once a deal is set. But it's in the negotiation of the deal that Ross feels the distributor has too much voice.

His new approach means he'll have to shell out his own coin for the pre-production preliminary work.

### One Man's Career

Hollywood, July 31.

In the growing age of specialization, Tommy Kingston has achieved fame by a rigid demeanor. He plays corpses.

Kingston marked his 20th year in this career with an assignment to play a murder victim in Columbia's "The Missing Witness." A favorite of Alfred Hitchcock, Kingston specializes in doubling corpses on all of the director's murder pix.

Recently, he brought his talents to tv and worked the entire drama as a corpse on a slab in the morgue—with only his tagged toe showing.

## Cinerama Paying Top Scoring Fee

Hollywood, July 31.

Dimitri Tiomkin will receive $60,000, reportedly an all-time high, for scoring Cinerama's new "Search for Shangri-La." He will both compose and conduct.

Tiomkin currently is working on George Stevens' production of "Giant" at Warner Brothers. When he completes it, he'll report to Lowell Thomas in New York to begin working on the Cinerama entry.

## ABOLISHING MATINEES MIDWEEK IN HARTFORD

Hartford, July 31.

Effective tomorrow (Wednesday) Loew's Poli Palace here becomes the first downtown filmer to drop weekday matinee shows. However, the first run and also holdover house for Loew's Poli Theatre here, will run mats on Saturdays and Sundays. Poor business is reason.

Some two years ago, all of Hartford's nabe houses did away with weekday matinee shows. The 1,600-seat theatre has been operated by the Loew's Theatres Inc. since 1934. It is one of more than a 100 houses operated by its parent company. At one time, the house operated as a vaudeer and later for legit.

### CREDIT MANAGERS ELECT

**Westrex's Herles President of New Film Trade Body**

Hollywood, July 31.

Herman Herles of Westrex Sound Services was named president of the newly formed Motion Picture and Television Credit Managers Assn. at an organization meeting held here. Outfit will coordinate the activities of credit managers in the industry.

Others elected were Mike Simon, Consolidated Film Industries, veepee; Ken Jones, General Film Lab, secretary; and Charles Conklin, General Service Studios, treasurer.

Group will meet bi-weekly to discuss common credit problems.

## Cole Star of Allied, 1956

Dallas, July 31.

Col. H. A. Cole, Texas theatre operator, will be honored for his 40 years of service to the industry at the 1956 convention of Allied States Assn. which will hold its convention here at the Statler Hilton on Nov. 27 to 29.

Julius Gordon, head of the Jefferson Amusement Co., Beaumont, was here as convention chairman to set up arrangements and spent three days with Col. Cole and Robert F. Morrell of Cincinnati, the convention coordinator. There is also to be a tradeshow in conjunction with the confab.

## 'Great Concert' for Todd; Russians, Alone, Making Tolstoy's 'War and Peace'

Karlovy Vary, July 31.

Mike Todd's first coproduction film in Russia is to be "The Great Concert," not "War and Peace," according to the head of the Soviet film delegation, Igor Rachuk, here for the Karlovy Vary Film Fest.

"Peace" is now being made as a completely Russo film. He also added that Russia was open for any U.S. coproduction offers, and they would supply all production facilities while the U.S. had only to foot the technical and artistic prices via technicians, writers or actors desired in the pix. Two versions would be made. Distrib rights would of course be on an East and West basis.

Todd is now wrapping up the deal in Washington where he is confering with Russo film head M. Sourine. Russia had six coproductions this year, with France on the Victor Hugo novel "Nine Nine Three," China (Red), Bulgaria, Greece, Norway and India. Over 13 are planned next year.

Rachuck asserts that Russia usually buys outright and pays from $30,000 to $50,000 depending on the film. About 500 copies are normally made of a film for its eventual distrib through the over 60,000 theatres in Russia. Television runs 2-11 p.m. daily save Wednesday, but is of no competition to pix.

## FULL MUSTER OF EXECS PLOT DE MILLE SELL

Hollywood, July 31.

A series of exec confabs on policy and the handling of Cecil B. DeMille's "The Ten Commandments," begins this week at Paramount. Meetings to be conducted by Barney Balaban, Y. Frank Freeman and DeMille, will be attended by top Par brass from both the home office and studio.

Among the execs who planed in from Gotham along with Balaban over the weekend were George Weltner, Paul Railbourn, Hugh Owne, Sidney Deneau, James E. Perkins, Charles Boasberg, Russell Holman and Morris Lefko.

Jerry Pickman, Par ad-pub veep, will head the group who will participate in the week long meetings. Also on hand will be Maxwell Hamilton, co-ordinator of world-wide promotion for "Commandments" and Samuel J. Friedman, press rep.

DeMille's "Commandments" are scheduled for openings in November and December at the Criterion in Times Square and the Warner's Beverly here. Plans also call for bookings at a dozen other major theatres throughout the country.

## The Ambassador's Daughter
(C'SCOPE-COLOR)

**Frothy, Paris-lensed, romantic comedy with Olivia de Havilland, others, accounting for pleasant round of fun.**

Hollywood, July 26.

United Artists release of Norman Krasna production, written and directed by Krasna. Stars Olivia de Havilland, John Forsythe, Myrna Loy, Adolphe Menjou, costars Tommy Noonan, Francis Lederer, Edward Arnold, Minor Watson. Camera (Technicolor), Michael Kelber; editor, Roger Dwyre; music, Jacques Metehen. Previewed July 24, '56. Running time, 102 MINS.

Joan ..... Olivia de Havilland
Danny ..... John Forsythe
Mrs. Cartwright ..... Myrna Loy
Senator Cartwright ..... Adolphe Menjou
Al ..... Tommy Noonan
Prince Nicholas Obelski ..Francis Lederer
Ambassador Fiske ..... Edward Arnold
General Harvey ..... Minor Watson

This is one of those lightweight, romantic comedy affairs usually designated as good summer filmfare. It is engaging enough in spinning its familiarly-plotted antics to earn a fair share of titters. The frothy diversion whipped together by producer-director-writer Norman Krasna plays pleasantly against a Paris setting, thanks to an able cast of funsters flipping through the lines and situations, while CinemaScope and Technicolor make it visibly worthwhile.

'Olivia de Havilland heads the cast and obviously enjoys her first venture into light comedy in some time. The good time she has gets through to the audience and she looks terrific in the Christian Dior outfits. John Forsythe also appears to enjoy his romantic chores opposite her, and they are an expert team in foiling for each other and in lifting a story that basically has very few surprise twists and turns.

Myrna Loy, long absent from the screen, is back in the type of breezy thing she does very well, pairing with Adolphe Menjou as his wife and the duo account for chuckles. Tommy Noonan scores strongly on the laugh end as Forsythe's G. I. buddy, while Francis Lederer, Edward Arnold and Minor Watson go along easily with the light plotting.

Krasna draws out his story for an unnecessary hour and 42 minutes, but mostly manages to keep the quips coming often enough to pick up the pace when material thinness starts slowing things down. Idea behind the fun is for Miss de Havilland, daughter of Ambassador Arnold, to test the good manners of American military personnel in Paris and prove that Senator Menjou is not justified in having the city declared off-limits. Forsythe is the chosen G. I., who believes Miss de Havilland is just a working girl. The ending is easily foreseeable, but most won't mind watching while Krasna and cast work it out.

Michel Kelber's lensing is excellent, capturing some intriguing vistas of Paris. Art direction, settings and background score are expert. Footage has an occasional flaw in the sound with some dubbed dialog effects coming through. *Brog.*

## Lisbon
(NATURAMA-SONG-COLOR)

**Ray Milland, Maureen O'Hara in Lisbon-locaied nefarious adventure meller with okay prospects.**

Hollywood, July 31.

Republic release of Ray Milland production, directed by Milland. Stars Milland, Maureen O'Hara, Claude Rains, Yvonne Furneaux; features Francis Lederer, Percy Marmont, Jay Novello, Edward Chapman, Harold Jamieson, Humberto Madeira. Screenplay, John Tucker Battle; story, Martin Rackin; camera (Trucolor), Jack Marta; editor, Richard L. Van Enger; music, Nelson Riddle; filmed through the facilities of Amateau, Lda, Tobis Studios, Lisbon, Portugal. Previewed July 26, '56. Running time, 90 MINS.

Capt. Robert John Evans ... Ray Milland
Sylvia Merrill ..... Maureen O'Hara
Aristides Mavros ..... Claude Rains
Marla Maddalena Masanet ..... Yvonne Furneaux
Serafim ..... Francis Lederer
Lloyd Merrill ..... Percy Marmont
Joao Casimiro Fonseca ..... Jay Novello
Edgar Selwyn ..... Edward Chapman
Phillip Norworth ..... Harold Jamieson
Tio Rablo ..... Humberto Madeira

Lisbon makes a colorful setting for this tale of nefarious adventure among the international intrigue set. It's an interesting plot that, while not always well done from a writing or directing standpoint, has the melodramatic ingredients to carry it through to okay prospects generally. Republic's anamorphic Naturama process and Trucolor go a long way towards visual impressiveness, particularly in showing off the Lisbon scene.

Ray Milland stars, produces and directs. As a smooth, romantically-inclined American amusing himself with smuggling operations in the Lisbon area, his trouping comes off very well. As a production, the picture is rich in pictorial effects, but could have used a little sharper overseeing of story material, particularly that opening sequence in which sadistic Claude Rains, international crook, smashes a song bird with a tennis racket so his hungry cat can have breakfast. That's hard to take and completely unnecessary to set the Rains character. As director, Milland lets the suspense-building intrigue falter on occasion, with some staginess and obvious action to lessen tension.

Maureen O'Hara advantageously plays the young wife of a rich, old man who has been prisoner behind the Iron Curtain for two years. She wants him back, but dead so she can claim his fortune, and Rains is the big operator who arranges the details, including hiring Milland and his boat for the pickup. Miss O'Hara makes the mistake of revealing her intensions to Milland during some amatory byplay and he switches romantic interest to Yvonne Furneaux, a very interesting young lady who is one of the beauties Rains keeps around to satisfy his esthetic tastes. Climax has its thrills as Milland upsets the plans of Miss O'Hara and Rains and takes off with Miss Furneaux.

The starring foursome are quite glib and pleasing at the principal roles, and giving performance assists are Francis Lederer, Rains' killer; Percy Marmont, the old man; Jay Novello, Lisbon official; Edward Chapman, Rains' butler, and other characters in the script by John Tucker Battle from a story by Martin Rackin.

Jack Marta's color lensing is a major asset, and Nelson Riddle's music makes a strong point, too. Score includes "Lisbon Antigua," sung behind the titles by a chorus and Roby Charmandy in English, and again in Portuguese during a cafe sequence. Art direction, settings, costumes and other physical assists are excellent. *Brog.*

## Gunslinger
(COLOR)

**Sharpshooting Beverly Garland enforcing law a la Annie Oakly. An oater with corn mixed in liberally.**

Hollywood, July 30.

American Releasing Corp. release of Roger Corman production, directed by Corman. Stars John Ireland, Beverly Garland, Allison Hayes; features Martin Kingsley, Jonathan Haze, Chris Alcaide. Screenplay, Charles B. Griffith, Mark Hanna; camera (Pathe Color), Fred West; editor, Charles Gross; music, Ronald Stein. Previewed July 27, '56. Running time, 77 MINS.

Cane Miro ..... John Ireland
Rose Hood ..... Beverly Garland
Erica Page ..... Allison Hayes
Gideon Polk ..... Martin Kingsley
Jack Hays ..... Jonathan Haze
Joshua Tate ..... Chris Alcaide
Jimmy Ponto ..... Richard Miller
Zebeon Tabb ..... Bruno Ve Sota
Felicity Polk ..... Margaret Campbell
Scott Hood ..... William Schallert
Nate Signo ..... Aaron Saxon
Tessie-Belle ..... Chris Miller

It's a gal wearing the marshal's badge in "Gunslinger" and Beverly Garland is a right pretty enforcer of law and order, as well as being a sharpshooter whose gun doesn't miss in the line of duty, even when she's beading down on the man she loves at the finale. With this twist to the conventional western plot, the Roger Corman production should get its share of playing time attention in the program market.

John Ireland and Allison Hayes also star with Miss Garland and represent the heavies of the Charles B. Griffith-Mark Hanna plot. He's a killer imported by Miss Hayes to bump off the marshal, and she's the town saloon operator who has been buying up property in the hope the railroad's coming through. Miss Garland has that badge because Miss Hayes' men have bumped off her husband, William Schallert, at the film's opening and she is determined to clean up Oracle, Tex., not knowing that Ireland has been paid to get her if the railroad goes elsewhere. What that has to do with events is never clear but, while they wait, she and Ireland fall in love and indulge in heavy smooching when he's not busy doing the same thing with Miss Hayes. When the truth comes out, though, duty is strong and she guns down Ireland, just like any other crook.

The script and Corman's direction lean heavily on sex, sometimes justifiably in view of the story twist, and sometimes ludicrously, and the Garland-Hayes combo backs up whatever is asked in the s.a. department. Since the material isn't very believable, the star performances are on the same level, although individual personalities help some. Martin Kingsley is seen as the town mayor and Jonathan Haze as Miss Hayes' handyman who loves her.

Corman unwisely tries to dress up values with a chorus line in Miss Hayes' saloon, but since there are only three femmes doing poor routines it adds up to nothing.

## Storm Center

**"Principle" rendered dull. Much ado about civil liberties angle. Spotty boxoffice prospects.**

Hollywood, July 31.

Columbia release of Julian Blaustein (Phoenix) production. Stars Bette Davis; features Brian Keith, Kim Hunter, Paul Kelly. Directed by Daniel Taradash. Story, screenplay, Taradash and Elick Moll; camera, Burnett Guffey; editor, William A. Lyon; music, George Dunning. Previewed July 11, '56. Running time, 86 MINS.

Alice Hull ..... Bette Davis
Paul Duncan ..... Brian Keith
Martha Lockridge ..... Kim Hunter
Judge Robert Ellerbe ..... Paul Kelly
Freddie Slater ..... Kevin Coughlin
George Slater ..... Joe Mantell
Mrs. Slater ..... Sallie Brophy
Mayor Levering ..... Howard Wierum
Stacey Martin ..... Curtis Cooksey
Edgar Greenbaum ..... Michael Raffetto
Reverend Wilson ..... Edward Platt
Librarian ..... Kathryn Grant
Senator Bascomb ..... Howard Wendell
Carl ..... Burt Mustin
Mrs. Simmons ..... Edith Evanson
Mr. Morrisey ..... Joseph Kearns
Bert ..... Ted Marc
Charlie ..... Rudy Lee
Joe ..... Phillip Crampton

Failure of "Storm Center" to dress its civil liberties theme in attractive attire nullifies the controversy to be anticipated from its release. The pro and con, already being fanned in some quarters, may result in some initial wicket interest, but the pic will short change those buying it as entertainment. Overall prospects are spotty at best.

The Phoenix presentation, produced by Julian Blaustein for Columbia distribution, never gets the grip of reality on the viewer as it weaves through a wordy, slowly-paced account of the storm that develops when a smalltown librarian defies her employer, the City Council, after being instructed to remove a piece of Communist propaganda from her book shelves. The storm is a dull one, despite the contrived efforts to make it tempestuous, and never generates the kind of believable dramatic impact that might have put the show over and made the civil liberties message effective.

Director Daniel Taradash, who also did the story and script with Elick Moll, has a cast of able performers to work with and they deliver what is asked of them competently, even if the characters and situations rarely get below the surface. Bette Davis stars as the librarian, so long entrenched in her job she has come to look on the library almost as her own. Fired from her post, she decides not to fight back even though some bigotry and gossip put a Red label on her and the town's children she loves turn against her. The townspeople see the error of their ways when a child burns the library and she's promised her old job when a new building is completed.

Brian Keith plays a young politician who seizes on Miss Davis' defiance to make himself some headlines. In doing so, he loses his fiancee, Kim Hunter, who had taken over the librarian post. Paul Kelly does the City Council member who tries to back Miss Davis. Joe Mantell, an unimaginative boor who fosters the gossip against the librarian; Kevin Coughlin, his too-imaginative young son who fires the library; Sallie Brophy, his intelligent wife, are among others who take sides in the controversy.

George Dunning's score provides the footage with a rousing background, and Burnett Guffey's photography is good. Technical credits measure up to standard. *Brog.*

## The Baby and the Battleship
(BRITISH-COLOR)

**Wholesome British comedy of baby smuggled aboard a battleship during exercises. Spoof at Naval brass and traditions. Good fun anywhere.**

London, July 10.

British Lion release of Jay Lewis production. Stars John Mills and Richard Attenborough. Produced by Anthony Darnborough; directed by Jay Lewis; screenplay, Jay Lewis and Gilbert Hackforth Jones based on novel by Anthony Thorne; camera, Harry Waxman; editor, Manuel del Campo; music, James Stevens and Humphrey Searle. At Warner Theatre, London, July 10, '56. Running time, 96 MINS.

Puncher Roberts ..... John Mills
Knocker White ..... Richard Attenborough
Professor ..... Bryan Forbes
Whiskers ..... Harold Siddons
Salls ..... Clifford Mollison
George ..... Lionel Jeffries
Perry ..... Gordon Jackson
Joe ..... Michael Howard
Captain ..... Michael Hordern
Commander Digby ..... Ernest. Clark
Gunnery Officer ..... John Forbes-Robertson
Master-At-Arms ..... Duncan Lamont
C.P.O. Blades ..... Harry Locke
P.M.O. ..... Cyril Raymond
Marshal ..... Andre Morell
Aide ..... John Le Mesurier
Interpreter ..... Ferdy Mayne
Maria ..... Lisa Gastoni
Paolo ..... Martin Miller
The Admiral ..... D. A. Clarke-Smith
The Baby ..... Martyn Garrett

As an example of good wholesome British fun, "The Baby and the Battleship" should be hard to beat, but as always when there's a moppet around on the screen, the adult actors are too frequently left in the shade. Nonetheless, release should garner steady results overseas.

Jay Lewis and Gilbert Hackforth Jones have shrewdly exploited the laugh angles in their screenplay, which is taken from Anthony Thorne's novel. It's no more than a frolic which frequently makes good-humored fun at the expense of naval traditions. Most of the action takes place on a battleship but location shots of Naples are shown to good advantage in handsome Eastman Color lensing.

There's not much to the basic plot, but the incident which it develops provides for hilarious situations. John Mills, a veteran of the British navy, while ashore at Naples, accidently finds himself with a baby boy in his care. Not wanting to leave the infant he takes it aboard, then suddenly finds that the ship is sailing ahead of schedule and the child cannot be returned to his family. From then he and his messmates of the lower deck are involved in a game of hide and seek, trying to conceal the child from their superior officers. Their adventures become more involved when a distinguished marshal from a foreign power makes a tour of inspection of the ship.

Richard Attenborough, now consistently type cast as a ranker in the British services, is the lower deck hand, mainly responsible for all the trouble. It was he who took John Mills along on a date to meet the baker's daughter in Naples, but the girl (Lisa Gastoni) was not allowed out unless she took care of her infant brother. While the other couple are dancing and Mills is literally left holding the baby, he becomes involved in a free-for-all, and when the roughouse is over he finds himself alone with the child. Attenborough and the girl return to find the ship has sailed.

John Mills, one of the most dependable of British screen actors, more than adequately succeeds in standing up to the infant's inevitable scene stealing, while Attenborough makes the best of his role of a lower deck racketeer. Too. *Myro.*

# At Czech Film Festival

Karlovy Vary, July 24.

**Egy Pikolo Vilagos** (A Half Pint of Beer) (HUNGARIAN). Enterprise Magyar release and production. Directed by Felix Maarlassy. Screenplay, J. Maryassy; camera, I. Eiben; editor, I. Vincze. With Eva Ruttkay, T. Bitskey, E. Bull, M. Sulyok, E. Schubert. At Karlovy Vary Film Fest. Running time, 95 MINS.

Hungarian film shapes as a pleasant comedy about two young lovers, held apart by moral differences, who finally come of age for a happy ending. Cleverly mounted, with telling notations of character and place, this is an entertaining film in the neo-realist vein and might matter enough for U.S. lingo marts. Some curio values in its closeup of daily life there in Red Hungary and its looksee at the delinquent element. Acting is excellent especially in the case of Eva Ruttkay as the wife-like fun loving girl who finds chastening in love. Direction is subtle and knowing and if this is not a lyrical pic it makes up for a familiar denouement in its progression, types and well fashioned screenplay.

**Mahiru No Ankoku** (Darkness at Midday) (JAPANESE). Gendai release and production. Directed by Tadashi Imai. Screenplay, Shinobu Hashimoto; camera, Shunichiro Nakao; editor, Akira Ifukube. With Kajiro Kusunagi, S. Uemura, Terno Matsuyama, T. Kojima. At Karlovy Vary Film Fest. Running time, 120 MINS.

Hardboiled film journalism makes this an offbeat negative. Based on a real case still going on in Japan this details how police brutality breaks down a confessed murderer, of two old people, into saying that he had accomplices. Film follows through the confessions extracted from these men and their trial, also weaving in the effect on their relations. Somewhat long this is still stark, telling and actionful and might be of U.S. interest for specialized theatres though somber theme is limiting. Direction is sharp and incisive and technical credits and acting all combine to make this a staccato absorbing pic.

**Hemsoborna** (The People of Hesmo) (SWEDISH; COLOR). Nordisk Tonefilm release and production. Directed by Arne Mattsson. Screenplay, Rune Lindstrom from the novel by Auguste Strindberg; camera (EastmanColor), Max Wilan; editor, Lennart Linderen. With Birik Strandmark, Hjordis Petterson, Nils Hallberg, John Norrmann, Curt Lowgren. At Karlovy Vary Film Fest. Running time, 100 MINS.

Rustic and rugged pic deals with a group of islanders during the late 19th century. It concerns an opportunist who marries an older woman to get her estate, but meets his comeuppance at the hands of her son and the elements. Somewhat literary and sprawling, with violent bucolic and bawdy overtones, it spins a rabelasian looksee at the earthy actions of these people. Acting is somewhat too theatrical and direction sometimes tasteless, but color and story combine to make this an offbeater that may be of value for special theatres in the U.S. on its rawboned drama and humor. It spills its tale of an uncouth, insular people well.

**THE WEDDING OF THE FAIRY PRINCESS** (RED CHINESE; OPERA). Chinese State release and production. Directed by Sh'Chuey. Screenplay from opera by Sang Chu; camera, Lo Tsung Chou; editor, Feng; music and songs, Shte'Lin. With Yen Feng-Ying, Wang Shao Fung, Chang Yun Feng. At Karlovy Vary Film Festival. Running time, 100 MINS.

The very conception of this film, a Chinese opera, limits this for the U.S. However, its delicate and lyrical charm might make this an unusual offbeater though it is primarily for those familiar with the sing song chanted Chinese opera. It concerns a fairy princess living in Heaven who descends to earth and marries a mortal. She helps out of bonded servitude and they are at the height of happiness, with an expected child, when she is called back by her father. Simply told in song and gesture it reaches a poetic level and moving ending. Rare chances for the U.S., but unusual enough for extremely specialized placing. Technical credits and special effects all blend into making this a successful folk opera, with actors and actresses properly stylized, and their high keyed singing is soon acceptable via the well done visuals.

**DEVDAS** (INDIAN). Mohan release and production. Directed by Bimal Roy. Screenplay, Nabendu Ghosh; camera, Kamal Bose; editor, Singh Bedi; music, S. D. Burman. With Dilip Kumar, Vijayantimala, Suchitra Sen. At Karlovy Vary Film Fest. Running time, 95 MINS.

Film is slowly outlined and played in native fashion, but has the technique and storytelling manner of the west. It emerges a lyrical love story of a rich, weak boy separated from his poorer sweetheart by convention and social differences. The seemingly mawkish story line never gets sentimental or dreary, and the deft visuals, acting and direction strike a poignant note that slant this for possible chances in specialized theatre setups in the U.S.

**THREE IN ONE** (AUSTRALIAN). Tradition Film release and production. Directed by Cecil Holmes. Screenplay, Rex Reinit from stories by Henry Lawson, Frank Hardy, Ralph Peterson; camera, Ross Wood; editor, Raymond Hanson. With John McCallum, Edmund Allison, Jerome Levy, Leonard Thiele, Joan Landor, Brian Viary. At Karlovy Vary Film Fest. Running time, 90 MINS.

Film ties together three stories and is the first neo-realist film from Australia. Tales are offbeat, and though direction does not give them an original air it has a flair that might make this an okay filler for secondary U.S. spots. One concerns the burial of an unknown visitor who gets a fancy sendoff by a group of miners, another is about depression days which lead a burly, individualistic worker to steal wood for his friends, on a cold night, from a hoarding landowner, and third concerns how a young boy and girl decide to overcome financial fears and marry after a fight one night and their individual self realization of their love. Though sketchy, this is a looksee at another aspect of Australian life. Direction is fair with the story lines making for the most interest. Technical credits are good.

**La Gata** (The Cat) (SPANISH; COLOR; C'SCOPE). Hispano-Fox release and production. Directed by Marguerite Alexandre, Rafael Torrecilla. Screenplay, Cesar Ardavin; camera, (Eastmancolor), Juan Marine; editor, Meeedes Alonzo. With Aurora Bautista, Jorge Mistral, Nani Fernandez, Jose Nieto, Felipe Simon. At Karlovy Vary Film Fest. Running time, 100 MINS.

First Hispano C'Scoper is a familiar tune played with fiery passions, bull fighting and flamenco. For the U.S. its simple tale and mounting limit this for the lingo circuits where its action and color might make this of interest. Direction, acting and general aspects are ordinary, but C'Scope does well by the landscapes. *Mosk.*

# BOY-MEETS-TRACTOR UPDATED

## Has Video Staled Screen Quipping?

Are jokes becoming a stale commodity at film theatres?

Regarded as a striking example of this is "That Certain Feeling," new Bob Hope starrer, which is doing only fair business despite the big "sell" job Hope is doing on the picture. Further, it's his first since "Seven Little Foys," which was smash, thus indicating that the followup pic, "Feeling," would meet with average success.

Trade analysts have it figured that Hope's quips—even though "Feeling" has some plot material—are too much the type of entertainment he offers on television. On the other hand, "Foys" had a wide assortment of believable characters, mainly Hope as Eddie Foy, engaged in a sentimental comedy and there was no "tv feeling."

## Leather-Jackets Ahoy, New Sell for Metro's Rough Graziano Biopic

There'll be no "soft-peddling" of Metro's "Somebody Up There Likes Me." Because of the results of its campaign switch with the picture in New York, M-G has now decided to play up all the leather jacket-angles—that is, lay it on the line with the public that the film is about Rocky Graziano as a young hoodlum who did a reform school stretch and went AWOL from the Army before becoming a successful boxer.

At the outset M-G played down the rough-&-tough aspects of the film's content, suggesting instead romance and the influence which a gal had on a man's career, all designed to lure femme ticket-buyers. With this kind of backing "Likes Me" did modestly upon opening at Loew's State Theatre, N.Y., but the boxoffice picked up when the campaign change was made.

Now M-G is going all out with the raw material. The switched-to ad approach in Gotham is to be used nationally.

## SUSAN HAYWARD'S NEXT ON PLANNING BOARD

Hollywood, July 31.

Susan Hayward will begin work this Fall on a new film for 20th-Fox, her first under a new six-picture, non-exclusive contract. Deal replaces the former exclusive contract she held with the studio which was nearing its expiration.

New pact tees with a starring role in an as yet unselected feature which rolls when she completes her co-starring stint with Kirk Douglas in "Melville Goodwin, U. S. A.," at Warners.

## Corp. Changes in Wake Of John D. Jones' Demise

San Angelo, July 31.

John H. Rowley of Dallas, prez of Rowley United Theatres, was elected prez of Concho Theatres here, a subsidiary of Rowley United Theatres. New directors and officers were named in a reorganization caused by the death of John D. Jones here. Jones' widow was named veepee of Concho. C. V. Jones of Dallas was named secretary and F. M. Dowd of Dallas was named treasurer. Directors include Mrs. Jones, Rowley and C. V. Jones.

Bill W. Slaughter of Dallas will be district manager of the Rowley circuit and Bill Harrison, former manager of the Texas Theatre will become city manager for Concho. The circuit operates three ozoners and four conventional theatres here.

**Robert M. Gates** has been named manager of Neth's Markham Theatre, Columbus.

## YANK ADVICE ON CRASHING U.S. MARKET

***Foreign-Language Films Should Either (A) Go for Circuit Bookings (In Which Case, Dub English Voices) Or (B) Stay Cozy In Arties (In Which Case, Use Titles Only)—Each Film Judged Separately***

By FRED HIFT

Despite fluctuating success, the policy of releasing voice-dubbed versions of imports after they've played off the art circuit with only English subtitles seems to be gaining favor with the American handlers.

A number of important upcoming productions from abroad are getting that treatment, helped along by a strong conviction on the part of overseas producers that dubbing is their answer in the broad American market.

The U.S. distribs, who claim to know the market better than their foreign suppliers, say that, unless absolute mass booking can be achieved (upwards of 3,000 or 4,000 dates), efforts are better concentrated on a smaller number of houses.

It is the general concensus that, even on the more successful importations, about 75% to 80% of the revenue comes from something like 250 key spots throughout the country. This, in a sense, is a mirror image of what has been true for some time of the big American companies also, who get the majority of the coin out of a comparatively small number of situations.

**Expansion Economics**

Argue the indies: "What's the use of trying to expand into the hinterlands, when such bookings are apt to lose money for both distributor and producer?" It's a different story, though, when a picture—and it would have to be dubbed—gets the kind of handling that catapults it into the circuits, where it might garner 4,000 or more dates.

"It's that in-between ground that doesn't make the added distribution costs worth while," maintain the indies who've been prodded a good deal of late—particularly by the French—on the inadequacy of their releasing setups outside the keys.

There are two lines of thought re the release of dubbed films. One holds that it's a good deal to follow up the artie dates with a dubbed version, cashing in on the publicity, particularly when a successful import like the French "Diabolique" (Richard Davis) is concerned.

Others hold that, in most cases, release in the specialized houses "tags" a picture, and makes it difficult to sell to the commercial theatres. Added argument, of course, is that a dubbed film tends to rob a good picture of its guts unless it happens to be precisely the kind of production that lends itself to lip-sync treatment.

French director Jean Renoir said last week that he didn't like dubbing "but it seems to be the only choice."

**To Dub or Not to Dub**

Increasingly, European producers keep this fact in mind and turn out dual version. This is true, for instance, of the upcoming "Elena Et Les Hommes," in which Ingrid Bergman starred with Mel Ferrer in France, with Renoir directing.

Both Renoir and Henri Deutschmeister, the producer, are currently in N. Y. discussing release of the pic in which Warner Bros. has an interest. Obviously, it'll be put out in English version. Another French pic on which an English version is forthcoming is the Maria Schell starrer, "Gervaise."

Some indie distribs say that it's wise to follow a subtitled pic with a dubbed version, but hold that, too often, the timelag between the release of the two is too great. "Wages of Fear," for example, was put out with titles, then was withdrawn, dubbed and released again, but without success. Distributors Corp. of America picked up "Bread, Love and Jealousy" following its N. Y. firstrun with titles and dubbed it. "The Bed" played off dates in dubbed form after playing the arties with titles, and so did "Too Bad She's Bad."

"Rififi," an outstanding success at the Fine Arts, N. Y., has been dubbed by UMPO, its distributor. Pic particularly lends itself to the treatment since it has many long silent action stretches in it. An English version also is becoming available on "French Can-Can," which did diappointing business in its original French form.

Dubbed pix in the U.S. have, with some exceptions, not been successful to date. "Fabiola" some years back was dubbed and cleaned up, but it was strictly an exploitation film. IFE released "Bitter Rice" in English after the original had grossed very well, but the dubbed version was disappointing. On the other hand, the dubbed "Anna" did fairly well. The French "Don Camillo" in English flopped just as hard as did the original version.

Dubbing today costs between $14,000 and $20,000 and can be done for as little as $8,000 in Europe. However, insist the distribs, unless the dubbing job is perfect, a picture doesn't stand much of a chance. (Here, again, "Mr. Hulot's Holiday," the Tati comedy, was an exception).

## MEAGRE RENTALS FROM COMMUNISTS; MOST PRODUCERS STILL INTERESTED

With the holdout exception of the United States, the film producing countries of the world and particularly of Europe are showing marked interest in trading with Russia and the Soviet satellites.

The change has come about in recent months, when countries like Poland, Hungary, Czechoslovakia, etc. began to indicate that they'd be willing not only to show the western product, but also to pay.

The French, the Italians, the Germans and, to a more limited degree, the British, all have begun to exchange film with the Eastern European "people's democracies" and, in some instances, have been paid in dollars for their product.

The Germans, eagerly looking for ways to expand their foreign market and sorely missing what used to be their own market, i.e. the Eastern zone of Germany, are now openly wooing the Soviet satellites, where the German film at one time used to be popular.

It's acknowledged that the Red nations don't pay much, but the attitude of the Europeans is that some measure of an export market is better than none. Specifically this attitude is taken by the French, which arranged a film week in Moscow. A month ago, Jacques Flaud, director general of the Centre National de Cinematografie, went to Budapest to screen French films there during a "festival" and to make deals.

Filming of the Arthur Miller play, "The Crucible," as a French-East German (DEFA) coproduction venture, is an outgrowth of this new cooperation. All the Germans did, in this instance, was to provide their share of the coin.

A French spokesman termed the arrangement an effort by the East Germans to show their people that the Government was eager for international cooperation on all levels. Thinking appears to be similar to that which moved the Russians to go along with Mike Todd on a number of projected pix.

U. S. position still is that, until and unless the film industry gets a real "prod" from the U. S. State Dept., the current reluctance to do business with the Reds should and will continue. Individual companies cannot do business with any of the satellites outside the Motion Picture Export Assn. orbit under the existing franchise arrangement. There is no absolute assurance, however, that this arrangement will be continued indefinitely, and it comes up for renewal every six months.

Quite apart from that, American film execs, currently interested in revenue producing ventures, point out that deals with the Soviets or their countries hold little financial promise. There have been continuing attempts by the Czechs and others to get the U. S. to sell them films, but at no point has there been any definitive offer. Not even the Russians, whose Ambassador huddled with MPEA prexy Eric Johnston, have yet indicated what they'd be willing to pay for getting Hollywood films.

Soviet line leans towards "exchange" more than direct payment, a policy that's practiced among the Communist nations but obviously holds little promise in dealings with the West.

## Basic Statistics on 'Possibilities'

### CinemaScope Has 17,385-Equipped Houses in U.S. and Canada

Installations of CinemaScope equipment in U.S. and Canadian theatres has reached 17,385, representing 13,826 posibilities, i.e. theatres in which any one film can play at a time.

Depending on whose theatre count one accepts, the 13,826 figure represents—or doesn't represent—full C-Scope saturation of all U.S.-Canadian possibilities. Going by the 20th-Fox count, there are a total of 23,000 houses of which about 18,000 would be possibilities. That would leave a little over 4,000 possibilities yet to be equipped.

Accordinng to the statistics accepted by COMPO, 13,826 possibilities equipped takes in virtually all the possibilities there are.

Among the 17,385 houses listed by 20th as being equipped for CinemaScope, 3602 are drive-ins and 12,967 are regular hardtops. There are few additional stereophonic sound installations. Number still stands at 3,665. In addition, there are 829 mixers and 12,775 single optical installations.

Only 116 houses have installed the penthouse that would allow them to pick up a single magnetic track from the fourtrack magnetic print.

## RED FILMS AND HOW THEY SLANT

Karlovy Vary, July 31.

Impressions of Russian and Satellite film production after two and a half weeks of viewing their product at the Czech Film Festival here:

**Russia:** Still plenty of party line angles in scenarios but less ponderous and absurd boy-meets-tractor plotting than of yore.

**East Germany:** Most backward Red-dominated country cinematically. Makes films with long-winded orations by posturing heroes of early Communistic movement. Delight in picturing West Germany as full of unemployment and jazzy delinquents.

**Bulgaria:** In this country's films the workers sing joyously though up to their necks in mud.

**Poland:** Allegory of good and evil, as Reds read those values, turns into a hobnailed fairy tale.

**Red China:** Mixture from this land is one-part Chinese folklore and one-part Marxian heroics. When drawing on classical tradition the results are frequently lyrical and artistic.

**Hungary:** Possibly the most realistic and least party-slanted. This may reflect Budapest's long experience in making stage plays about people rather than ideologies. Mainly their films concern interpersonal relationships and not the class struggle.

**Yugoslavia:** Has developed a technique of slick thrillers clearly influenced by western civilization's film techniques.

## Magazine Yarns Spark New Frank Rosenberg Indie; Release Deal in Works

Hollywood, July 31.

"The Lion," based on Eleanor DeLamater's Cosmopolitan mag yarn, will mark the debut of Frank P. Rosenberg Productions Inc., indie formed by the producer who asked for and received his release from Warners last week. Firm also has E. J. Kahn Jr.'s New Yorker yarn "It Has No Name" on its slate and is currently bidding for a third property. Release arrangements are pending.

Associated with Rosenberg in the new venture are Joseph L. Rosenberg, who will serve as veepee, and Harold Berkowitz, secretary-treasurer.

"The Helen Morgan Story" and "Band of Angels," which were on Rosenberg's slate at Warners, will be assigned to another producer by the Burbank studio.

## 'LUST FOR LIFE' TO OPEN AT PLAZA, N. Y.

Metro is giving the art circuit still another whirl, this time with "Lust for Life," adaptation of Irving Stone's biography of Vincent Van Gogh with Kirk Douglas in the title role. Short time ago the company launched Gene Kelly's "Invitation to the Dance" in off-Main Stem outlets.

"Life" is set to go into New York's Plaza Theatre in mid-September, this being the first booking. Company hopes for a long run to build word of mouth, then figures on circuit bookings. This would follow the pattern of the "Lili" distribution a couple of years ago.

## 'Titanic' Reissued Pronto Following Andrea Doria

Sinking of the Italian Andrea Doria after its collision with the Stockholm has cued immediate reissue by 20th-Fox of "Titanic," its 1953 Clifton Webb-Barbara Stanwyck starrer.

Said 20th sales chief Alex Harrison: "I am instructing our entire sales organization to bend every effort in making available prints of the picture to theatres in all parts of the country."

# Less Capital in D.C.; 'Congo' Calm 6½G, 'Crockett' 7G, 'King' 19G, 2d

Washington, July 31.

With only two newcomers along main stem, both strictly routine, b.o. is definitely on the downbeat this session. Several robust holdovers are helping to pull up the average, but generally, things are dull. "Davy Crockett and the River Pirates," its luster dulled by previous tv showings, shapes only fair at RKO Keith's. "Congo Crossing," at Loew's Columbia, is another week entry. Bright spots are centered in the Trans-Lux and Plaza, where "Eddie Duchin Story" and "1984," respectively, continue sock in 2d stanzas. "King and I" is also bright in 5th week at Loew's Capitol.

**Estimates for This Week**

**Ambassador** (SW) (1,490; 90-$1.25)—"Moby Dick" (WB) (4th wk). Good $7,500 after $8,500 last week. Holds.

**Capitol** (Loew) (3,434; 90-$1.50)—"King and I" (20th) (5th wk). Bright $19,000 after big $22,000, and holds.

**Columbia** (Loew) (1,174; 70-95)—"Congo Crossing" (U). Fairish $6,500. Last week, "Creeping Unknown" (UA) and "Black Sleep" (UA), brisk $9,000.

**Dupont** (Lopert) (372; 90-$1.15)—"Madame Butterfly" (IFE) (4th-final wk). Oke $3,000. Same last week.

**Keith's** (RKO) (1,939; 70-95)—"Davy Crockett & River Pirates" (BV). Weak $7,000, with previous telecasts of film hurting. Last week, "Safari" (Col), $7,000.

**Metropolitan** (SW) (1,200; 90-$1.25)—"Moby Dick" (WB) (4th wk). Still strong at $10,000 after $13,400 last week. Holds.

**Palace** (Loew) (2,360; 85-$1.25)—"Trapeze" (UA) (5th-final wk). Winds up with very steady $12,000, thanks partly to sneak preview. Last week, firm $14,000.

**Playhouse** (Lopert) (456; 75-$1.15)—"Certain Feeling" (Par) (4th wk). Stays at $5,000 for 2d consecutive week. Stays.

**Plaza** (T-L) (290; 80-$1.25)—"1984" (Col) (2d wk). Big $7,000 after $9,500 last week.

**Warner** (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (42d wk). Off this stanza, but still good $12,000, after strong $14,000 last week. Stays.

**Trans-Lux** (T-L) (600; 90-$1.35)—"Eddy Duchin Story" (Col) (2d wk). Hefty $15,000 after sizzling $18,000. Stays.

# Buffalo: 'Duchin' Wham $18,000, 'Pards' Strong 16½G, 'Somebody' 8½G 2d

Buffalo, July 31.

The Paramount is riding high with "Pardners," figuring on a week's gross of $16,500. "Eddy Duchin Story" is strictly top-rung with a wow $18,000 at the Lafayette.

**Estimates for This Week**

**Buffalo** (Loew) (3,000; 50-85)—"Somebody Up There Likes Me" (M-G) (2d wk). So-so $3,500. Last week, $14,000.

**Paramount** (Par) (3,000; 60-80)—"Pardners" (Par) and "King of the Coral Seas" (Indie). High $16,500. Last week, "Seven Men From Now" (WB) and "Star of India" (Indie), $12,000.

**Center** (Par) (2,000; 50-$1)—"The King and I" (20th) (5th wk) (5 days). Oke $6,500. Last week, $9,000.

**Lafayette** (Basil) (3,000; 50-95)—"Eddie Duchin Story" (Col) and "The Magnificent Roughnecks" (AA). Brilliant $18,000. Last week, "Earth vs. Flying Saucers" (Col) and "The Werewolf" (Col) (2d wk), $4,000.

**Century** (Buhawk) (2,000; 60-85)—"Brute Force" (DCA) and "Naked City" (DCA) (reissues) (4 days), $6,500. House closed until Aug. 15 when "Oklahoma" opens.

**Teck** (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (26th wk). $13,000. Last week, $14,000.

### Mex. Union Fund

Mexico City, July 24.

All members who are incapacitated from working because of age or infirmity are getting a lump sum of $1,600 by the technical-manual workers locals of the Picture Production Workers Union (STPC) which has developed a $32,000 fund for that purpose.

Jerge Stahl Jr., son of the pioneer studios builder-operator in Mexico, is fund chairman.

## Broadway Grosses

**Estimated Total Gross**
**This week** ..... $580,200
*(Based on 23 theatres)*
**Last Year** ..... $515,900
*(Based on 21 theatres)*

# 'Duchin' Dazzles Toronto, 40G in 5

Toronto, July 31.

On five-house Arthur Rank booking, "The Eddy Duchin Story" is over wham, with "That Certain Feeling" at Canada's largest cinema also big and "Special Delivery" hep but "Tribute to a Bad Man" and "Toy Tiger" just fair. "Man Who Knew Too Much" continues fine in fifth frame.

**Estimates for This Week**

**Circle, Towne** (Taylor) (750; 693; 60-$1)—"La Ronde" (IFD). Fine $5,500. Last week, "Dance Little Lady" (IFD), $5,000.

**Colony, Danforth, Fairlawn, Humber, Odeon** (Rank) (839; 1,351; 1,165; 1,204; 2,318; 60-$1)—"Eddy Duchin Story" (Col). Wham $40,000, with Odeon, Rank showcase, taking $16,000. Last week, "Last 10 Days" (Col), $17,000, with Odeon in for $9,000.

**Downtown, Glendale, Scarboro, State, Westwood** (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"The Killing" (UA) and "Frontier Scout" (UA). Fine $15,000. Last week, "Earth vs Flying Saucers" (Col) and "Werewolf" (Col), $17,000.

**Eglinton, University** (FP) (1,080; 1,556; 60-$1)—"Special Delivery" (Col). Fine $18,000. Last week, "Slightly Scarlet" (RKO), $15,000.

**Hyland** (Rank) (1,357; 75-$1)—"All for Mary" (Rank) (2d wk). Holding well at $4,500. Last week, $6,000.

**Imperial** (FP) (3,344; 60-$1.10)—"That Certain Feeling" (Par). Great big $26,000. Last week, "Proud Ones" (20th) (2d wk), $12,000.

**International** (Taylor) (557; $1)—"Lovers and Lollipops" (IFD). Light $3,500. Last week, "Now and Forever" (IFD) (5th wk), $3,000.

**Loew's** (Loew) (2,098; 60-$1)—"Tribute to a Bad Man" (M-G). Light $8,500. Last week, "Trapeze" (UA) (4th wk), $8,500 on $1.25 top.

**Shea's** (FP) (2,375; 60-$1)—"Man Who Knew Too Much" (Par) (5th wk). Steady $3,000. Last week, $13,000.

**Tivoli** (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (14th wk). Okay $8,000. Last week, same.

**Uptown** (Loew) (2,745; 60-$1)—"Toy Tiger" (U). Poor $7,500. Last week, "Trapeze" (UA) (4th wk), at $1.25 top, $8,500.

# 'EARTH' 11G, L'VILLE; 'PARDS' COMPATIBLE 9G

Louisville, July 31.

"Earth vs Flying Saucers" and "Werewolf," horror combo at the State teed off strong, with kid trade, as well as "Pardners" at the Kentucky, to spark biz on the main stem. Only other new product, "Catered Affair" at the Brown, is mild. Third week h.o.'s at the Mary Ann and Rialto are catching satisfactory returns.

**Estimates for This Week**

**Brown** (Fourth Ave.) (United Artists) (1,000; 55-85)—"Catered Affair" (M-G), pretty good $4,000, an improvement over last week's "Great Day in Morning" (RKO) and "Murder On Approval" (RKO), mild $3,000.

**Kentucky** (Switow) (1,000; 55-85)—"Pardners" (Par), town's strong entry, likely fine $9,000 and maybe h.o. Last week, "Congo Crossing" (U) and "Day of Fury" (U), oke $6,000.

**Mary Anderson** (People's) (1,000; 75-$1)—"Moby Dick" (WB) (3d wk) looks like good $7,000 on windup stanza, after 2d week's oke $8,000.

**Rialto** (Fourth Avenue) (2,000; 75-$1)—"King and I" (20th) (3d wk) still showing b.o. punch at nice $10,000, after last week's (3d) strong $12,000.

**State** (United Artists) (3,000; 50-85)—"Earth vs. Flying Saucers" (Col) and "Werewolf" (Col), opened to strong kid trade, likely neat $11,000. Last week, "Eddy Duchin Story" (Col) (2d wk), healthy $12,500.

# 'SOMEBODY' SOLID 16G, ST. LOO; 'KING' 16G, 3D

St. Louis, July 31.

Despite heat wave that was broken temporarily Sunday (29), biz is good at the mainstemmers with "Somebody Up There Likes Me" grabbing nice money. "Away All Boats" looms fine following strong bally at the huge Fox. "King and I" is steady after a lusty first frame. "Seven Wonders" racked another sturdy frame.

**Estimates for This Week**

**Ambassador** (Indie) (1,400; $1.20-$2.40) — "Seven Wonders Of The World" (Indie) (14th wk). Fine $19,000 after large $22,400.

**Fox** (F&M) (5,000; 51-75) — "Away All Boats" (U) and "Francis I: Haunted House" (U). Opened Tuesday. Last week, "Moby Dick" (WB) and "Naked Sea" (RKO) (2d wk) neat $13,500.

**Loew's** (Loew) (3,21[illegible]; 50-85) — "Somebody Up There Likes Me" (M-G). Solid $16,000. Last week "Trapeze" (UA) (4th wk), good $12,500.

**Missouri** (F&M) (3,500; 51-75)—"Tap Roots" (U) and "Kansas Raiders" (U) reissues. Nice $6,000. Last week "Godzilla" (Realart) and "Three Outlaws" (Realart), good $6,000.

**Pageant** (St. L. Amuse) (1,000; 75-90) — "The Last Days" (Indie) okay $2,000 after $3,000 for opening stanza.

**Richmond** (St. L. Amuse) (400; $1.10)—"Marty" (UA) and "Summertime" (UA) (5th wk) $1,000 after $1,500 last week.

**St. Louis** (St. L. Amuse) (4,000; 75-$1.25)—"The King And I" (20th) (3rd wk) fine $16,000 following swell $22,000 for second session.

# 'Duchin' Solid $18,000, Balto; 'King' High 11G, 3d, 'Moby' Big 10G, 4th

Baltimore, July 31.

A new entry and three holdovers dominate grosses here this week. "The Eddy Duchin Story" is a strong starter at the Hipp. Third round of "The King And I" is staunch at the New. Fourth week of "Moby Dick" is solid at the Stanley while the fifth stanza of "Trapeze" is pleasing at the Century. "Safari" had a fairish week at the Town.

**Estimates for This Week**

**Century** (Fruchtman) (3,000; 50-$1.25)—"Trapeze" (UA) (5th wk). Still lively at $5,500 after $9,000 for the fourth.

**Cinema** (Schwaber) (460; 50-$1) — "Front Page Story" (Indie) (2d wk). Mild $2,000 following $3,000 opener.

**Film Centre** (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (22nd wk). Still okay at $8,500 after $9,000 for the 21st week.

**Five West** (Schwaber) (460; 50-$1)—"Ladykillers" (Col) (10th-final wk). Ebbing to $2,000 after $2,500 for the ninth round.

**Hippodrome** (Rappaport) (2,100; 50-$1.25) — "Eddy Duchin" (Col). Lofty $18,000. Last week, "Fastest Gun Alive" (M-G) (2d wk), $5,000.

**Mayfair** (Hicks) (980; 20-70) — "Away All Boats" (U). Starts tomorrow (Wed.). "Star In Dust" (U) was moderate at $3,000.

**Little** (310; 50-$1) — "Last 10 Days" (Indie). Pleasing $3,500. Last week, "Getting Gertie's Gar-

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# 'KING' CONTINUES RULE OVER DENVER, 14½G 5TH

Denver, July 31.

"King and I" continues in the spotlight here, drawing a substantial $14,500 in a fifth week at the Centre and continuing. "Proud and "Profane" is good for $9,000 in a second frame at the Denham.

**Estimates for This Week**

**Centre** (Fox) (1,247; 75-$1.25)—"King and I" (20th) (5th wk.). Good $14,000. Last week, $17,000.

**Denham** (Cockrill) (1,750; 60-$1)—"Proud and Profane" (Par) (2d wk). Good $9,000. Last week, $12,000.

**Denver** (Fox) (2,525; 60-$1)—"Autumn Leaves" (Col) and "Storm Over the Nile" (Col). Poor $8,500. Last week, "Eddy Duchin Story" (Col) and "Uranium Boom" (Col), $5,000 for holdover of two days.

**Orpheum** (RKO) (2,600; 60-$1)—"First Texan" (AA) and "Magnificent Roughnecks" (AA). Good $10,000. Last week, "Fastest Gun Alive" (M-G) and "Wiretapper" (Cont) (2d wk.), $7,500.

**Paramount** (Wolfberg) (2,200; 60-$1)—"Kiss Before Dying" (UA) and "Manfish" (UA). Good $10,500. Last week, "Johnny Concho" (UA) and "Timetable" (UA), $13,500.

# 'Concho' Fatso $21,000 in Philly; 'King' 33G, 3d, 'Boats' Nice 14G, 2d

Philadelphia, July 31.

Weekend weather held down grosses in the midtown area. Torrential downpour on Saturday night killed off business for over a two hour period.

"Johnny Concho" at the Mastbaum opened with a big $21,000. Fox is still going strong with $33,000 in the third week of "King and I." "Duchin Story" at the Randolph continues to hold in its fifth week and "Trapeze" at the Translux and "Moby Dick" at the Stanley are going well. Boyd is expected to hit $20,000 with "Seven Wonders" in its 14th week.

**Estimates for This Week**

**Arcadia** (S&S) (526; 99-$1.40)—"Bhowani Junction" (M-G) (4th wk). Okay $7,000. Last week, $8,500.

**Boyd** (SW) (1,430; $1.25-$2.60)—"Seven Wonders of the World" (Indie) (14th wk). Great $20,000. Last week, $17,500.

**Goldman** (Goldman) (1,250; 65-$1.35)—"Away All Boats" (U-I) (2d wk). Very good $14,000. Last week, $20,000.

**Fox** (20th) (2,250; 75-$1.45)—"King and I" (20th) (3d wk). Strong $33,000. Last week, $40,000.

**Green Hill** (Serena) (750; 75-$1.25) (Closed on Sundays)—"Ladykillers" (Cont) (14th wk). Good $3,000. Last week, $3,500.

**Mastbaum** (SW) (4,370; 99-$1.49)—"Johnny Concho" (U-A). Excellent $21,000. Last week, "Catered Affair" (M-G) (3d wk), $8,000.

**Midtown** (Goldman) (1,000; 99-$1.49)—"The Fastest Gun Alive" (M-G) (2d wk). Slow $9,000. Last week, $15,000.

**Randolph** (Goldman) (2,250; 99-$1.49)—"Eddie Duchin Story" (Col) (5th wk). Steady $16,000. Last week, $17,500.

**Stanley** (SW) (2,900; 99-$1.49)—"Moby Dick" (WB) (4th wk). Very good $16,000. Last week, $20,000.

**Stanton** (SW) (1,483; 99-$1.35)—"Proud and Profane" (Par) (4th wk). Satisfactory $9,000. Last week, $11,000.

**Trans-Lux** (T-L) (500; 99-$1.80)—"Trapeze" (UA) (5th wk). Nice $12,000. Last week, $15,000.

**Viking** (Sley) (1,000; 75-$1.49)—"A Rebel in Town" (UA). Good $8,500. Last week, "A Kiss Before Dying" (UA) (2d wk), $7,500.

**World** (Pathe) (604; 99-$1.49)—"Madame Butterfly" (IFE) (2d wk). Up to $6,000. Last week, $5,000.

## Key City Grosses

**Estimated Total Gross**
**This Week** ..... $2,669,800
*(Based on 21 cities and 220 theatres, chiefly first runs, including N. Y.)*
**Total Gross Same Week**
**Last Year** ..... $2,932,400
*(Based on 23 cities and 219 theatres.)*

# 'Somebody' Liked In Hub, 38G in 2

Boston, July 31.

Cool weekend breezes brought pickup at the b.o. again with holdovers strong. "Somebody Up There Likes Me" leads the town at the State and Orpheum with a $38,000 combo. "Pardners" at the Paramount and Fenway is just okay. "1984" shapes smart at the Pilgrim. "Away All Boats" leads the holdovers in second week at the Memorial. "King and I" at the Metropolitan in fifth round shows amazing strength. "Moby Dick" is slick in fifth frame at the Astor. "One Summer of Happiness" is steady in fourth at the Beacon Hill. "Cinerama Holiday" is hotsy in 49th week.

**Estimates for This Week**

**Astor** (B&Q) (1,500; $1-$1.50)—"Moby Dick" (WB) (5th wk). Stout $15,500. Last week, $16,500.

**Beacon Hill** (Beacon Hill) (678; 90-$1.25)—"One Summer of Happiness" (Times) (4th wk). Slick $12,000. Last week, $15,000.

**Cinerama** (Cinerama Productions) (1,254; $1.20-$2.85)—"Cinerama Holiday" (Indie) (49th wk). Great $15,500. Last week, $17,500, beyond expectations.

**Exeter** (Indie) (1,200; 60-$1)—"Make Me Offer" (Indie) and "Angel Who Pawned Her Harp" (Indie) (3d wk). Oke $4,000. Last week, $5,000.

**Fenway** (NET) (1,373; 60-$1)—"Pardners" (Par) and "Massacre" (20th). Oke $5,000. Last week, "First Texan" (AA) and "Thunderstorm" (AA), ditto.

**Kenmore** (Indie) (700; 85-$1.25)—"Gaby" (M-G) (5th wk). Neat $5,000. Last week, $6,500.

**Memorial** (RKO) (3,000; 75-$1.25)—"Away All Boats" (U) and "Outside the Law" (U) (2d wk). Hot $18,000. Last week, $23,500.

**Metropolitan** (NET) (4,357; 75-$1.25)—"King and I" (20th) (5th wk). Holding boff $17,000. Last week, $20,000 above hopes.

**Pilgrim** (ATC) (2,100; 65-95)—"1984" (Col) and "Storm Over Nile" (Col). Brisk $12,000. Last week, "Earth vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk), $11,000.

**Paramount** (NET) (1,700; 60-$1)—"Pardners" (Par) and "Massacre" (20th). Light $11,000. Last week, "First Texan" (AA) and "Thunderstorm" (AA), $10,000.

**Orpheum** (Loew) (3,000; 65-$1)—"Somebody Up There Likes Me" (M-G) and "Quincannon, Frontier Scout" (UA). Lofty $23,000. Last week, "Trapeze" (UA) (4th wk), $16,500.

**State** (Loew) (3,000; 65-$1)—"Somebody Up There Likes Me" (M-G) and "Quincannon, Frontier Scout" (UA). Hotsy $15,000. Last week, "Naked City" (U) and "Brute Force" (U) (re-issues), $7,000.

# 'Concho' Robust 17½G, Cleve.; 'Moby' 14½G, 3d

Cleveland, July 31.

"Johnny Concho" is the best of the new product here with a robust $17,500 at the State. "Moby Dick" is continuing big and "King and I" excellent. "Trapeze" is robust on a moveover while "Davy Crockett" was short of good. Overall, business is drawing no complaints, the type of product accounting for smart returns.

**Estimates for This Week**

**Allen** (Stanley) (3,000; $1-$1.25)—"Moby Dick" (WB) (3d wk). Big $14,500; last week, $19,000.

**Hipp** (Telem't) (3,700; $1-$1.25)—"King and I" (20th) (4th wk). Excellent $15,000; last week, $15,200.

**Ohio** (Loew) (1,244; 70-90) — "Dakota Incident" (Col). Oke

(Continued on page 18)

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**Memorial** (RKO) (3,000; 75-$1.25)—"Away All Boats" (U) and "Outside the Law" (U) (2d wk). Hot $18,000. Last week, $23,500.

**Metropolitan** (NET) (4,357; 75-$1.25)—"King and I" (20th) (5th wk). Holding boff $17,000. Last week, $20,000 above hopes.

**Pilgrim** (ATC) (2,100; 65-95)—"1984" (Col) and "Storm Over Nile" (Col). Brisk $12,000. Last week, "Earth vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk), $11,000.

**Paramount** (NET) (1,700; 60-$1)—"Pardners" (Par) and "Massacre" (20th). Light $11,000. Last week, "First Texan" (AA) and "Thunderstorm" (AA), $10,000.

**Orpheum** (Loew) (3,000; 65-$1)—"Somebody Up There Likes Me" (M-G) and "Quincannon, Frontier Scout" (UA). Lofty $23,000. Last week, "Trapeze" (UA) (4th wk), $16,500.

**State** (Loew) (3,000; 65-$1)—"Somebody Up There Likes Me" (M-G) and "Quincannon, Frontier Scout" (UA). Hotsy $15,000. Last week, "Naked City" (U) and "Brute Force" (U) (re-issues), $7,000.

# 'Concho' Robust 17½G, Cleve.; 'Moby' 14½G, 3d

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**Estimates for This Week**

**Allen** (Stanley) (3,000; $1-$1.25)—"Moby Dick" (WB) (3d wk). Big $14,500; last week, $19,000.

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**Ohio** (Loew) (1,244; 70-90) — "Dakota Incident" (Col). Oke

(Continued on page 18)

# Mpls.: 'Somebody' Hep 7G, 'Boats' Trim 12G, 'C'rama' 30G, 53d & Out

Minneapolis, July 31.

With two more topnotchers arriving in the loop to augment the most powerful array of boxoffice smash holdovers within memory, downtown continues to sizzle and produce a hefty total take. Both newcomers in question, "Somebody Up There Likes Me" and "Away All Boats," rate high.

Otherwise it's the 53rd and final stanza for "Cinerama Holiday" and the fifth, third and second for "Trapeze," "Moby Dick" and "The Eddy Duchin Story," respectively. All are still high steppers. End of the 10-day Aquatennial festival eases the competitive boxoffice pressure for the showhouses.

**Estimates for This Week**

**Century** (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (53rd wk). Ends a run almost as remarkable as that of its predecessor, "So This Is Cinerama," in a boxoffice blaze of glory. "Seven Wonders of the World" opens Aug. 7. Tremendous $32,000.

**Gopher** (Berger) (1,000; 85-$1)—"Somebody Up There Likes Me" (M-G). Highly rated picture should build via favorable reviews and word-of-mouth. Good $7,000. Last week, "Black Sleep" (UA) and "Creeping Unknown" (UA), $7,100 eight days.

**Lyric** (Par) (1,000; 85-$1)—"Trapeze" (UA) (5th wk). Holds on tenaciously, but due to give way to "Moby Dick" on latter's moveover after this stanza. Okay $4,000. Last week, $5,500.

**Radio City** (Par) (4,100; 85-$1)—"Moby Dick" (WB) (3d wk). Talk of the town. They're still pouring in. Fat $9,000. Last week, $11,000.

**RKO Orpheum** (RKO) (2,800; 75-$1)—"Eddy Duchin Story" (Col) (2d wk). They like this one much here and they're flocking to see it. Big $9,000. Last week, (previously underquoted), $17,000.

**RKO Pan** (RKO) (1,650; 65-85)—"Over-Exposed" (Col) and "Hous-

(Continued on page 18)

# CHI HIGH ON MARATHON RUNS

## Hefty $92,500 'Pards' Divvy in 10 L.A. Spots; 'Concho'-'Patterns' 40G, 'Francis' 11G, 'Boats' Slick 60½G

Hollywood, July 31.

Couple of strong new bills and potent holdovers are helping to hold overall firstrun boxoffice on the sturdy side this current frame. Big $40,000 shapes for the "Johnny Concho" and "Patterns" combo, best of the new entries, playing four locations, while "Pardners" also is hearty with $23,500 at two first-runs, plus $69,000 at one nabe and seven drive-ins. "Francis in the Haunted House" is a slow $11,000 at three sites, plus $42,500 at two nabes and eight ozoners. Second frame of "Away All Boats" is $13,000 at three houses and $47,500 in seven ozoners, a nice total. "King and I" in fifth week at the Chinese still is big at $28,000, while "Cinerama Holiday" is fine $33,100 in the 37th round at the Warner Hollywood.

**Estimates for This Week**

**Orpheum, Iris, Uptown, Loyola** (Metropolitan-FWC) (2,213; 816; 1,715; 1,248; 80-$1.50) — "Johnny Concho" (UA) and "Patterns" (UA). Big $40,000. Last week, with El Rey, without Uptown, "Kiss Before Dying" (UA) and "Star of India" (UA), $14,000.

**Warner Downtown, New Fox, El Rey** (SW-FWC) (1,757; 965; 861; 80-$1.50) — "Francis in Haunted House" (U) and "Congo Crossing" (U). Slow $11,000. Last week, Downtown with Hollywood, Uptown, "Crockett and River Pirates" (EV), $6,100.

**State, Hollywood** (UATC-FWC) (2,404; 756; 80-$1.25) — "Pardners" (Par) and "Leather Saint" (Par). Hefty $23,500.

**Hillstrect, Vogue, Ritz** (RKO-FWC) (2,752; 885; 1,363; 80-$1.50) —"Away All Boats" (U) and "Edge of Hell" (U) (2d wk). Mild $13,000. Last week, $24,400, plus $87,100 in one nabe, eight drive-ins.

**Hawaii** (G&S) (1,106; 80-$1.25)— "Catered Affair" (MG) and "Three Musketeers" (MG-reissue) (2d wk). Slow $3,000. Last week, with State, $12,000, plus $41,500 in six nabes, three ozoners.

**Los Angeles** (FWC) (2,097; 90-$1.50)—"Crime In Streets" (AA) and "Naked Hills" (AA) (2d wk). So-so $6,000. Last week, with New Fox, $18,800.

**Hollywood** Paramount (F&M) (1,430; $1-$1.50) — "Certain Feeling" (Par) (4th wk). Fair $6,300. Last week, $8,300.

**Downtown Paramount, Pantages, Wiltern** (ABPT-RKO-SW) (3,300; 2,812; 2,344; $1-$1.75) — "Moby

(Continued on page 18)

## Cincy: 'Moby' Splashy 21G, 'King' Goes 4th, 'Nightmare' Alert 5½G

Cincinnati, July 31.

"Moby Dick" is rolling into the Palace on a huge $21,000 wave to top the town and bulge general trade to a sturdy level. "Nightmare," another new bill shapes pleasingly for the Grand. "King and I" reigns majestically in the Albee and warrants an exceptional fourth week. "Eddy Duchin Story" continues sweet music in third week at Keith's. "Seven Wonders" shows no sign of a letdown in fast eight-week pace.

**Estimates for This Week**

**Albee** (RKO) (3,100; 84-$1.50)— "King and I" (20th) (3d wk). Lush $17,000 after $21,000 second stanza. Warrants fourth week, an exceptional stay in this situation.

**Capitol** (Ohio Cinema Corp) (1,376; $1.20-$2.65) — "Seven Wonders" (Indie) (8th wk). Close to last week's socko $32,000.

**Grand** (RKO) (1,400; 75-$1)— "Nightmare" (UA) and "The Killing" (UA). Pleasing $5,500. Last week, "Somebody Up There Likes Me" (M-G) (2d wk), $5,500.

**Keith's** (Shor) (1,500; 75-$1.25)— "Eddy Duchin Story" (Col) (3d wk). Still plenty sweet, $8,000, after $10,000 second round. Likely to hold.

**Palace** (RKO) (2,600; 84-$1.25)— "Moby Dick" (WB). Heavy juve and adult flow points to tall $21,000 and theatre's high for several months. Stays on. Last week, "Johnny Concho" (UA), $11,000.

## 'Pards' Potent $8,500, Prov.; 'Davy' Slow 4½G

Providence, July 31.

It's still "Moby Dick" in the lead in its 3rd sesh at the Majestic. Best of the new runs is Strand's "Pardners." Loew's is fair with "The Catered Affair." RKO Albee slow with "Davy Crockett and the River Pirates."

**Estimates for This Week**

**Albee** (RKO) (2,200; 50-85)— "Davy Crockett and the River Pirates" (RKO) and "Glory" (RKO). Milked pretty much by tv showings and in for slow $4,500. Last week, "Francis in Haunted House" (U) and "The Gunslinger" (Indie), good $5,500.

**Majestic** (Fay) (2,200; 70-$1)— "Moby Dick" (WB) (3d wk). Fairly good $10,000 at upped scale. Third sesh was nice $15,000.

**State** (Loew) (3,200; 50-85)— "The Catered Affair" (M-G) and "Ghost Town" (M-G). Fairly steady $7,000. Last week, "Johnny Concho" (UA) and "Manfish" (UA), nice $8,500.

**Strand** (Silverman) (2,200; 50-85) —"Pardners" (Par). Nice play for strong $8,500. Last week, "The First Texan" (AA) and "Thunderstorm" (AA), fair $5,500.

## Duchin Big 10G, K.C.; 'Catered' 7G

Kansas City, July 31.

Week sums are moderately good with a couple of nifty newcomers and several strong holdovers. "Eddy Duchin Story" at the Roxy is up in big brackets and due to stick around. "Catered Affair" is satisfactory at the Midland, as is "Congo Crossing" in three Fox Midwest houses. "Moby Dick" at the Paramount second week is sturdy, and "King and I" third week at the Uptown is pleasant. "This Is Cinerama" continues to show strong staying power, rolling merrily on in seventh week at the Missouri. Long spell of rains has abated, but really hot temperatures have arrived to help drive patrons to the air cooled houses.

**Estimates for This Week**

**Glen** (Dickinson) (700; 75-$1)— "U.F.O." (UA) and "Manfish" (UA) (2d wk) held in this house only, after first week in four Dickinson theatres. Current $1,500, oke. Last week same bill in Glen, Dickinson, Leawood Drive-In, Shawnee Drive-In (700, 700, 1,000 cars, 1,000 cars; 75-$1), fancy $14,000.

**Kimo** (Dickinson) (504; 75-$1)— "Man Who Loved Redheads" (Indie), fairish $1,300. Last week "Samurai" (Fine Arts) (2d wk), so-so $900.

**Midland** (Loew's) (3,500; 60-80)— "Catered Affair" (M-G) and "Broken Star" (UA), moderate $7,000. Last week, "Somebody Up There Likes Me" (M-G) and "Crime Against Joe" (UA), oke $8,000.

**Missouri** (SW) (1,194; $1.20-$2)— "This Is Cinerama" (Indie) (7th wk). Holds surprisingly strong at $19,000. Last week, same.

**Paramount** (United Par) (1,900; 75-$1)—"Moby Dick" (WB) (2d wk). Staunch $9,000, holds. Last week, fat $13,000.

**Roxy** (Durwood) (879; 75-$1)— "Eddy Duchin Story" (Col). Started fast, looks for big $10,000, holds. Last week, "Johnny Concho" (UA) (2d wk), pleasant $3,500.

**Tower, Fairway, Granada** (Fox Midwest) (2,100; 700; 1,217; 65-85) —"Congo Crossing" (U) and "Star in the Dust" (U). Average $9,000. Last week, "Francis in Haunted House" (U) and "Gunslinger (AIP), sturdy $10,000.

**Uptown** (Fox Midwest) (2,043; 85-$1.25)—"King and I" (20th (3d wk). Happy $8,000, holds. Last week, nifty $13,000, although under expectations.

## 'CINERAMA' 24G IN 59TH FRAME

Chicago, July 31.

Chi firstrun biz is being done mostly at holdover situations this round, though several new entries shape okay but not spectacular.

"Santiago" and "Foreign Intrigue" combo should get a solid $20,000 in the opener at the Roosevelt and "The Ambassador's Daughter" looks a hotsy $18,000 in the first at the Esquire. "Fantasia" reissue should do a fast $9,000 in the Loop initialer while another Disney entry, "Davy Crockett and the River Pirates" gets a mild $7,000 in the first at the Monroe. "The Last 10 Days" is headed for a swell $4,800 in the first week at the World.

"Pardners" shapes lively in the second frame at the State-Lake as "Moby Dick" stays potent in the third week at the Chicago. "The Fastest Gun Alive" and "Uranium Boom" twin bill looks strong in the third at the Grand. "Sins of the Borgias" is okay in the third and last session at the Ziegfeld. "The Eddy Duchin Story" is holding well in the fourth Woods round and "The King and I" continues big in the fifth at the Oriental. "Ladykillers" stays stout in the sixth week at the Surf. "Trapeze" is slowing down in the seventh United Artists stanza as "Oklahoma" continues steady in the 31st week at the McVickers. "Cinerama Holiday" is staunch in the 59th frame at the Palace.

**Estimates for This Week**

**Chicago** (B&K) (3,900; 98-$1.25) —"Moby Dick" (WB) (3d wk). Nifty $37,000. Last week, $57,000.

**Esquire** (H&E Balaban) (1,400; 85-$1)—"The Ambassador's Daughter" (UA). Wow $18,000. Last week, "2,000,000 Killing" (UA) (2d wk), $6,500.

**Grand** (Indie) (1,200; 98-$1.25)— "Fastest Gun Alive" (M-G) and "Uranium Boom" (Col) (3d wk). Swell $10,500. Last week, $14,000.

**Loop** (Telem't) (606; 90-$1.25)— "Fantasia" (BV) (reissue). Smart $18,500. Last week, "Patterns" (UA) (2d wk), $6,000.

**McVickers** (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (31st wk). Strong $25,000. Last week, $20,000.

**Monroe** (Indie) (1,090; 67-87)— "Davy Crockett and the River Pirates" (BV) and "Man in Space" (BV). Dull $4,500. Last week, "Autumn Leaves" (Col) (3d wk), $4,900.

**Oriental** (Indie) (3,400; 98-$1.25) "King and I" (20th) (5th wk). Loud $41,000. Last week, $39,000.

**Palace** (Indie) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (59th wk). Stout $27,000. Last week, $24,000.

**Roosevelt** (B&K) (1,400; 65-98)— "Santiago" (WB) and "Foreign Intrigue" (UA). Fine $25,000. Last week, "Johnny Concho" (UA) and "Storm Fear" (UA) (2d wk), $17,500.

**State-Lake** (B&K) (2,400; 98-$1.25)—"Pardners" (Par) (2d wk). Good $28,000. Last week, $33,000.

**Surf** (H&E Balaban) (685; $1.25) "Ladykillers" (Cont.) (6th wk). Neat $6,200. Last week, $6,900.

**United Artists** (B&K) (1,700; 98-$1.50)—"Trapeze" (UA) (7th wk). Still good $19,000. Last week, $22,000.

**Woods** (Essaness) (1,206; 98-$1.50)—"Eddy Duchin Story" (Col) (4th wk). Fancy $29,000. Last week, $34,000.

**World** (Indie) (430; 98)—"The Last 10 Days" (Indie). Big $5,800. Last week, "Madame Butterfly" (IFE) (10th wk), $2,500.

**Ziegfeld** (Davis) (430; 98)—"Rififi" (UMPO) opens Thursday (2). In ahead, "Sins of the Borgias" (UA) (3d wk), fast $2,700; second week was $3,500.

### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## N.Y. Going Steady With Hot H.O.'s But 30G Payoff for (New) 'Pards'; 'Private' Firm 12½G, 'Reef' $9,800

Gotham is going substantially like the rest of the country this week with the tall coin for the most part being grabbed by a handful of blue-chips productions. "Moby Dick," with $36,000 at the Criterion and $20,500 at the Sutton for the fourth week, is high on the list. "Eddy Duchin Story" is taking a nice $123,000—particularly nice in view of length or run —at the Music Hall. "Trapeze" was the first of the blockbusters to go into circulation and is weakening with $18,000 for the eighth frame at the Capitol (but still mighty in earlier stages of its run in other keys). "King and I" continues as a powerhouse with $105,000 for its fourth frame at the Roxy.

Main Stem's big newcomer is "Pardners" at the Mayfair where the first week's take of $30,000 is plenty healthy. "Secrets of the Reef" is strong on opening at the Baronet with an initial week's draw of $9,800. "Private's Progress" is a click at the Guild with $12,500 for the first stanza.

"Phantom Horse" is another fancy art house drawing card, taking $10,000 in the first week at the Normandie. In an unusual situation, all off-Broadway houses playing offbeat product are taking nice coin.

"Raw Edge" with vaude is giving the Palace a good week, figured at $17,000. This is the highest tally for this spot in many weeks.

**Estimates for This Week**

**Astor** (City Inv.) (1,300; 75-$2)— "Proud and Profane" (Par) (8th wk). Seventh frame ended yesterday was $17,500, good for this stage or run. Sixth was $21,000. "Autumn Leaves" in today (Wed.).

**Little Carnegie** (L. Carnegie) (550; $1.25-$1.80)—"Moon Is Blue" (UA) (reissue) opened Monday to nice initial draw. "Simon and Laura" (U), in ahead, mild $3,000 for third week.

**Baronet** (Reade) (430; $1.25-$1.50)—"Secrets of Reef" (Cont) (2d wk). First stanza ended Monday (30) was excellent $9,800, after "Madame Butterfly" (IFE) took $3,000 in final 14th week.

**Capitol** (Loew) (4,820; $1-$2.50)

(Continued on page 18)

## Indpls.: 'Rawhide' Okay 10G, 'Concho' So-So 6G

Indianapolis, July 31.

Hold-overs are getting top biz at first run situations here this week. "Moby Dick," in second week at Keith's, is boxoffice leader at figures that indicates long run, closely followed by "King and I," which looks good for another stanza at 3,200 - seat Indiana. "Rawhide Years" is oke at Circle. "Johnny Concho" not so hot at Loew's.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; 50-85) — "Rawhide Years" (U-I) and "Star in Dust" (U-I). Moderate $8,000. Last week, "King Kong" (RKO) and "I Walked With Zombie" (RKO) (reissues). Very good $10,000.

**Indiana** (Cockrill-Dolle) (3,200; 75-$1.25)—"King and I" (20th) (3d wk). Fine $11,000, making it approximately $48,000 for run to date.

**Keith's** (Cockrill-Dolle) (1,300; 75-$1.25) — "Moby Dick" (WB). Hefty $12,000 after sock $16,000 opening stanza.

**Loew's** (Loew's) (2,427; 50-80)— "Johnny Concho" (UA) and "Unidentified Flying Objects" (UA). Mild $6,000. Last week, "Somebody Up There Likes Me" (M-G) and "Broken Star" (UA), $7,000.

## 'Fantasia' 10G, 'Pards' 19G, S.F.

San Francisco, July 31.

"Fantasia," Walt Disney reissue, proved sufficiently strong to warrant an additional morning performance. Playing the pintsized Stagedoor, the entry drew a walloping $10,000 in its first week. "Pardners" is an ace newcomer, reeling in a mighty $19,000 in its initial week at the Paramount. Holdovers for the most part are big. "Cinerama Holiday" is now its second year at the Orpheum after a total gross of $1,300,000 for the first.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; 80-$1)—"Away All Boats" (U) & "Crashing Las Vegas" (Allied Artists) (2d wk), $13,500.

**Fox** (FWC) (4,651; $1.25-$1.50)— "The King & I" (20th) (5th wk), $15,500. Last week, $21,000.

**Warfield** (Loew's) (2,656; 65-90)— "The Fastest Gun Alive" (M-G) (2d wk), $13,500. Last week, $21,000.

**Paramount** (Par) (2,646; 90-$1)— "Pardners" (Par) & "The Leather Saint" (Par), $19,000. Last week, "Davy Crockett & The River Pirates" (BV) & "Man In Space" (BV), $9,500.

**St. Francis** (Par) (1,400; $1-$1.25) —"Moby Dick" (WB) (3d wk), $16,000. Last week, $24,000.

**Orpheum** (Cinerama Theater Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (52d wk), $17,400. Last week, $18,000.

**United Artists** (No. Coast) (1,207; 70-$1)—"Trapeze" (UA) (5th wk), $9,000. Last week, $10,000.

**Stagedoor** (A-R) (440; $1.25-$1.50)—"Fantasia" (Re-Issue), $10,000. Last week, "Invitation to the Dance" (M-G) (5th wk), $2,500.

**Larkin** (Rosener) (400; $1)—"The Last Ten Days" (Indie) (2d wk), $2,400. Last week, $2,800.

**Clay** (Rosener) (400; $1)—"Adorable Creatures" (Indie) (4th wk), $2,700. Last week, $3,000.

**Vogue** (S. F. Theatres) (377; $1) —"Lovers & Lollipops" (Indie) (3d wk), $2,000. Last week, $2,200.

**Bridge** (Schwarz) (396; $1-$1.25) —"The Lady Killers" (Indie) (6th wk), $2,800. Last week, $3,000.

**Coronet** (United California) (1,250; $1.10-$2.75)—"Oklahoma!" (Magna) (23d wk), $16,800. Last week, $17,100.

**Rio** (Schwarz) (397; $1)—"The Night Is My Kingdom" (Indie), $1,800. Last week, "Twelfth Night" (Indie), $1,500.

## 'Moby' Great $29,000, Detroit; 'Proud' Loud 20G, 'Okla.' 13G, 24th

Detroit, July 31.

Only two newcomers this week among the downtowners but they are adding some zip to biz. "Moby Dick" looks wham at the Michigan, while "Proud and Profane" shapes strong at the Palms. Final splash of ads keeps "Cinerama Holiday" in the higher brackets in the 77th week at Music Hall. "King and I" slips in fourth week at the Fox. "Oklahoma" stays steady in 24th round at the United Artists.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; $1-$1.25) —"King and I" (20th) (4th wk). Down to $20,000. Last week, $25,000.

**Michigan** (United Detroit) (4,000; $1-$1.25) — "Moby Dick" (WB). Great $29,000. Last week, "That Certain Feeling" (Par) and "Naked Hills" (AA) $13,000 in second week.

**Palms** (UD) (2,961; $1-$1.25)— "Proud and Profane" (Par). Strong $20,000. Last week, "Johnny Concho" (UA) and "Emergency Hospital" (UA) $15,000 in second week.

**Madison** (UD) (1,900; $1-$1.25)— "Trapeze" (UA) 5th wk). Down to $15,000. Last week, $17,000.

**United Artists** (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (24th wk). Steady $13,000. Last week, $12,200.

**Adams** (Balaban) (1,700; $1-$1.25) — "Somebody Up There Likes Me" (M-G) (3d wk). Slipping to $8,500. Last week, $10,200.

**Music Hall** (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (77th wk). Great $25,500. Last week, $25,100.

NORMAN KRASNA'S

# "THE AMBASSADOR'S DAUGHTER"

IN ITS FIRST 3 DAYS BROKE EVERY HOUSE RECORD IN THE HISTORY OF THE THEATRE!

— *Esquire, Chicago*

THRU UA

# Unitalia Displacing ANICA-Export And, 'Tis Rumored, Eventually IFE

Rome, July 31.

The long-lasting Italian film production slowdown is said to be one of the reasons behind a series of little-known changes which have recently taken place in the local industry's export structure. For one, ANICA-Export, the organization set up last year to handle and channel Italy's pic export problems, has for all purposes already ceased to operate and will be officially disbanded Aug. 31 of this year.

ANICA-Export offices had been set up in several European capitals, with HQ in Rome, under the sponsorship of ANICA, the Italian Film Industry Association headed by Eitel Monaco. It is said locally that the then-new setup in such capitals as Paris, Madrid, London, etc., at times duplicated and/or stepped on the toes of another outfit, Unitalia Film, previously set up in the same capitals by the Italian pic industry. Its function was and is to propagandize the local product all over the world, in a manner later copied by Unifrance Film, Unigermania, Uniespana, etc. Either because of this conflict of interests and activities, or merely as an economy move, ANIA-Export was disbanded.

An offer has been made to Unitalia (headed by Emanuele Cassuto) to take officially take over activities, especially export, previously handled through ANICA-Export, but Unitalia has not yet decided on whether or not it wants to take on this added burden of responsibility. Felt that it may turn down the offer until a later date.

Meanwhile, effective immediately, Unitalia takes over control and jurisdiction over all industry delegations with offices in foreign countries, as well as exercising full control over Italian film weeks abroad and delegations sent to these. In addition, a "combined" commission of experts (including crix, producers and government officials) will now determine pix to be sent to film festivals in representation of this country. Previously, this chore had been split, with a board of producers selecting a group of films for festivals, from which another committee of "experts" made the final slate. Result of the old setup, according to local chatter, was that Italy was "in the hands" of its producers and selection suffered.

Fate of Italian Film Export (IFE), after all these changes, is *still* in doubt, but feeling here is that while the New York (and U. S.) IFE setup and function may continue as a channel for Italian pix in the States, IFE Rome, which has already cut its staff and activity sharply in reeent times, will slowly fade away.

## KENNETH MORE'S $150 PRIZE TITLE ON PLAY

Edinburgh, July 31.

Kenneth More, English aetor, will change projected title of play he is preeming at the Lyeeum here on Friday (Aug. 3) from "A River Breeze" to "Head Over Heart." Title was chosen by viewers after More had offered a $150 prize for ideas.

Set in Henley during Regatta Week, play concerns a girl who, because of an illns, has to have her head shaved. On her scalp is found a birthmark, the nine of diamonds, the Curse of Seotland.

Roland Culver, stage and film actor, has authored the play, and appears in it with Phyllis Calvert and Naunton Wayne.

More has managerial interest in the production, his first venture in this field. In Septmber he goes himself into a film version of J. M. Barrie's "The Admirable Crichton."

## Feldkamp's Encore

London, July 31.

Dragon Films, production outfit headed by Fred Feldkamp, which just completed "The Silken Affair" with David Niven, starts its second British pic this week. Film, as yet untitled, calls for two weeks' location on the Costa Brava.

Roy Kellino, who directed "Affair," will be director and producer of the second Dragon project.

## Jap MPC Wants U.S. Pix Submitted for Review

Tokyo, July 24.

The Motion Picture Council of Japan this week recommended to Prime Minister Hatoyama that he urge U. S. companies operating here to submit their product to the self-imposed censorship board of the Japanese film industry before release in this country.

The 10 U. S. majors have withheld their films from review by the Japanese Motion Picture Code of Ethics Control Committee on the basis that such screening would be double censorship in view of the fact that MPEA films imported for release here carry the U. S. Motion Picture Code of Approval seal.

In a more friendly vein, the Council also advised the government to increase the import of foreign films by 10% above the current total of 180 films.

## Pix Preems Dip In Berlin Heat

Berlin, July 24.

As usual for the summer months, the number of big pix preems currently is way off. And, with the heat, that also applies to U. S. films.

Latest Hollywood pic preems here include "On Threshold of Space" (20th), "You're Never Too Young" (Par), "Hell on Frisco Bay" (WB) and "Square Jungle" (U). None of these received speeial press acclaim. Metro, however, reissued "Camille" and that 20-year-old Greta Garbo starrer again faseinated press and public alike.

The trend in film boxoffice popularity in West Germany's eight most important key cities (including W-Berlin) last month showed domestic films still to be on top. They garnered 42.3% of the playdates. U. S. pix had 33.5% of all dates, followed by French (8%), Austrian (7.5%), Italian (4.9%) and British 2.1%).

The German film, "I Often Think of Piroschka" (Witt/Schorcht) was leader at the boxoffice, followed by three other loeal productions, "I and My Sons-In-Law" (Real/Europa), "Bonjour, Kathrin" (Greven/Prisma) and "The Marriage of Dr. Danwitz /Real/Europa).

"Love Is a Many-Splendored Thing" (20th) was most suceessful film in June, reaching fifth spot. Three other Hollywood items were among the 20 biggest grossers in June, namely "Rose Tattoo" (Par), sixth spot; "Rebel Without a Cause" (WB), 15th; and "Rains of Ranchipur" (20th), 17th.

The most suceessful distributors in June were Schorcht, Gloria and Europa, all German outfits; 20th-Fox, Constantin, NF, Herzog, M-G, Deutsehe London and Warner Bros.

A couple of important U. S. films are due to be preemed here towards the end of July and in August. They include "The Harder They Fall" (Col), "Trouble With Harry" (Par), "23 Paces to Baker Street" (20th), "The Kentuckian" (UA) and "The Conqueror" (RKO). Latter had a one-night performance here (for charity) early this year.

## U-I EYEING ITS OWN AUSSIE DISTRIB SITE

Sydney, July 24.

It's repealed here that Universal-International, under the guidance of Herc McIntyre, will erect its own film distribution centre in the Wentworth Ave. area in the very near future. U-I has been located for a long span in Sydney's downtown warehouse zone and mooted moveout follows failure to secure lease renewal.

Paramount, Metro and 20th-Fox each own modern film eentre here, and U-I's blueprint is seen as a move to keep pace with the opposition, at the same time becoming independent of landlords.

## 4 More Mex City Cinemas

Mexico City, July 24.

Cinema eonstruction continues apace here, relatively matching the astonishing increase in population, which the latest official figures plaee at 4,005,175. Four more cinemas, all swanky ones, are to be ready by Xmas it's estimated. That will make 141 film houses operating here. These four will be indies operated by the enterprises of Gen. Abelardo L. Rodriguez, ex-President of Mexico.

The Rodriguez enterprise and chains that Gabriel Alarcon and Manuel Espinosa Iglesias head reportedly will have 14-15 more cinemas constructed in the provinces by Dec. 31.

## New Arg. Pic Law Still in Gab Stage

Buenos Aires, July 24.

Exhibitors and other groups interested in the film industry have had repeated confabs last week with the four-man Committee of political party leaders, selected by the Argentine government to report on its draft Film Law.

Word has got around that three of the committee members are quite open-minded on motion-picture problems, whereas a third, Sr. Oscar Lopez Serrot (Radical), has displayed strong nationalistic leanings. His resignation points to complete failure to coincide with his colleagues.

The draft law may prevent unfair advantages for producers with a finger in the exhibition pie. SICA, the Film Industry Union would be empowered to grant a seal of completion in each case, and thereupon the product would be available for exhibition.

Another version is that the law would set up credits and cash awards for shorts depicting the country's beauties and advan'ages. Also that exhibitors would have to devote 10% of all grosses to a promotion fund to be managed by a board representing the entire industry, which would distribute cash prizes for best pictures, performances, exploitation, teehnieal work and a proportion to social security for the industry. Any awards to be made strictly according to merit, and not according to a pieture's cost.

The Committee for Recuperation of the Argentine Screen Industry had several parleys with dissident councilor Lopez Serrot. This Committee is led by director Leopoldo Torre Nilson and Julio C. Rossi, and includes film critic Raimundo Calcagno, Roberto Escalada and Francisco de Paula, with Alberto Bousquet and Carlos Villapaz for the producers. Bousquet was formerly distributor for French material.

The various groups interviewed by the Committee have urged a return to unified censorship throughout the country, protesting the government's recent move in abolishing the Entertainment Board seal and leaving censorship matters to the authorities of each province. The entire industry considers this a retrogressive move ealculated to put it at the merey of innumerable bureaucratic officials, instead of one small group alone.

The general text of the draft film law, as prepared by entertainment board director Antonio Aita, is considered far from satisfactory by the industry. For instance, one clause exempts theatres of less than 500 seats from compliance with the Protection Law, which means that 60% of the country's houses would be exempt. There are 2 such theatres in Buenos Aires, 60 in the Province and some 1,000 throughout the rest of the country.

Many segments of the industry hope that the committee appointed by the government to examine it will redraft it.

## Mexico's Tint Sked

Mexico City, July 24.

At least 40 tinter pix will be made in Mexico by Mexicans by Dec. 31, owing to improvements to labs in the form of imported equipment, mostly American, and plant reconditioning, revealed Cesar Santos Galindo, manager of the Churubusco studios here, Mexico's largest.

Galindo pointed to success of the rash of Mexican musifilms in color as evidence of advances that are being made with tinters down here.

# Rain Swells London B.O.; 'Breakfast' Fat 14G, 'Boats' Fast $14,800, 'Suit' 8G, 'Lady' $8,400, 'Trapeze' $12,900

London, July 23.

The wettest July for almost a century (there has been more rain in this month than in the whole of February, March, April and May) has played its part in keeping first run business ticking over above average level for the time of year.

"Wedding Breakfast" finished its first Empire week with a fancy $14,000, "Away All Boats" grossed a sturdy $8,400 in its opening frame at the Gaumont, "Anything Goes" is heading for a stout $11,000 or near at the Plaza and "Man in the Gray Flannel Suit" is likely to finish its first Carlton stanza at over $8,000. "The Baby and the Battleship," only new British entry, hit a neat $8,400 in its first Warner sesh.

"Trapeze" led the holdovers with a record $12,900 in its third round at the Odeon, Marble Arch, while "Reach for the Sky" continued big at the Odeon, Leicester Square with around $12,000 for its second stanza.

**Estimates for Last Week**

**Carlton** (20th) (1,128; 70-$1.70)—"Man in the Gray Flannel Suit" (20th) (1st wk). Likely $8,000 this frame, after $5,500 for opening weekend.

**Casino** (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (23d wk). No let-up with $16,500 this frame.

**Empire** (M-G) (3,099; 55-$1.70)—"Wedding Breakfast" (M-G) (2d wk). Steady $11,000 or near. Over $14.000 openiug frame. "Viva Las Vegas" (M-G) follows Aug. 1.

**Gaumont** (CMA) (1,500; 50-$1.70)—"Away All Boats" (Rank) (2d wk). Heading for steady $7,300. Almost $8,400 previous week. "The Ambassador's Daughter" (UA) preems Aug. 2.

**Leicester Square Theatre** (CMA) (1,376; 50-$1.70) — "The Eddy Duchin Story" (Col) (1st wk). Set for fine $9,800, after $6,100 in opening weekend.

**London Pavilion** (UA) (1,217; 50-$1.70) — "Rock Around the Clock" (Clo) (1st wk). Average $7,500. Stays another round, with "The Gold Rush" (UA) following.

**Odeon, Leicester Square** (CMA) (2,200; 50-$1.70)—"Reach for the Sky" (Rank) (3d wk). Solid $10,000 or near. Around $12,000 previous frame.

**Odeon, Marble Arch** (CMA) (2,200; 50-$1.70)—"Trapeze" (UA) (4th wk). Fancy $11,000 likely this frame. Record $12,900 previous week.

**Plaza** (Par) (1,902; 70-$1.70)—"Anything Goes" (Par) (1st wk). Heading for stout $11,000.

**Rialto** (20th) (592; 50-$1.30)—"Seven Year Itch" (20th) (1st wk). Fine $5.300. "The Proud Ones" (20th) opens July 26.

**Ritz** (M-G) (432; 50-$1.30)—"I'll Cry Tomorrow" (M-G) (4th wk). Around $3,500, same as previous round.

**Studio One** (APT (600; 30-$1.20)—"Goodbye My Lady" (WB) (5th wk) and "Calamity Jane" (WB) (4th wk.) Poor $1,400. Only $1,600 previous week.

**Warner** (WB) (1,785; 50-$1.70)—"The Baby and the Battleship" (BL) (2d wk). Nice $7,500, after sturdy $8,400 opening week. "The Searchers" (WB) preems Aug. 2.

## French Film Week SRO In Buenos Aires Theatre

Buenos Aires, July 24.

Advance booking for the full eight-performance cycle of "French Film Week" was sold out in a couple of hours at the 3,000-seat Opera Theatre here last week. This despite the unusually high price of $7 to $4.60 for the full series.

The "Week" was organized in distribution, the Assn. of Argentine Film Critics and the Lococo Circuit. As a courtesty to the Argentine industry, the last picture in the cycle will be an unreleased native production, "Edad Dificil" (The Different Age), produced by Leopoldo Torres Rios.

A Spanish Film Week is slated shortly at the Ocean while Artkino is also announcing a seeond Soviet Film week. Since Soviet Military Attache Morosov was expelled from this country for espionage two weeks ago, it is doubtful if this film week will get much acclaim.

## Ben Henry Resigns From Eros Films

London, July 31.

By mutual agreement with Phil and Sid Hyams, Ben Henry has resigned from the board of Eros Films, the British production and distributing outfit in which he's been interested since its inception. He'll relinquish all his interests and activities in the company at the end of August.

During the past six years Henry has played an active role in the company as director in charge of sales. Prior to joining Eros he was, for nearly six years, British sales chief for Universal-International. He was previously a director of Associated British Film Distributors and had served as associate producer for George Fromby Productions and as producer on a number of Vera Lynn films.

Henry, who is assistant chief barker in the London Tent of the Variety Club, will be making an announcement on his forthcoming plans in the near future.

## 4 'DON QUIXOTE' PIX PLANS ON ALL FRONTS

The recent announcement that Steve Bosustow's UPA productions was prepping a full-length cartoon version of "Don Quixote" (with Sidney Patterson assigned as writer-director), brings the current total of planned pic versions of the Cervantes classic to four.

First to announce a "Quixote" was Italo produeer Dino DeLaurentiis, who some months ago revealed plans to shoot in Spain with Federico Fellini direeting and French star Jacques Tati in the title role. Argentine-American director Hugo Fregonese is likewise known to be prepping a "Quixote," with Gary Cooper interested in the lead. Fregonese is eurrently toying with the idea of signing Lou Costello for the role of Quixote's sidekick, Sancho Panza.

Lou Costello and Bud Abbott round out the number of projeets on the same theme, with a eomedy planned under their own banner. According to Fregonese, however, eurrently back in Rome after a Spanish o.o. in regard to his "Quixote" production, the Abbott & Costello project has abandoned, ditto the DeLaurentiis plan, leaving only two: his own and the UPA cartoon-feature.

## Marianne Cook Busy

Frankfurt, July 24.

Marianne Cook, German actress who reeently signed a Universal-International pact, is making her first German film since inking the U-I ticket. It's Bavaria Farbfilm's "If We Were All Angels."

Miss Cook's "Angels" stint will follow her current chores in U-I's "Interlude."

## FRENCHMAN NEW PREZ OF INT'L PRODS. ASSNS.

London, July 31.

At the opening meet of the general assembly of the International Federation of Film Producers Assn., J. P. Frogerais of Franee was named president, succeeding Renato Gualino of Italy, who has occupied the chair for the past five years.

The assembly decided, in view of the widening membership, to increase the size of its administrative council from eight to 10. New additions come from Japan and Pakistan. Other council members are reelruited from Germany, Italy, Mexico, Spain, Sweden, Switzerland, Britain and America. Eighteen of the 21 international associations in membership of the Federation were present at the assembly meet.

All motion picture theatres are invited to participate in the first joint producer-exhibitor world-wide competition to discover a 'new face,' an unknown young actress to play Joan of Arc in Otto Preminger's film version of Bernard Shaw's greatest play, 'Saint Joan.'

All National Screen Service exchanges can now supply free to exhibitors:

1) Specially-filmed one-minute trailer 2) 30 x 40 posters 3) Entry blanks with rules of competition and full information on how contestants may win auditions and screen tests.

If you wish to take part in this search, contact your United Artists branch.

SAINT JOAN WEEK STARTS AUGUST 6th

# Industry's Own 'Children's Library' Continues to Get Orphan Treatment

Children's Film Library of the Motion Picture Assn. of America continues in the doldrums but has been promised a number of pictures out of current release.

Companies at one point looked into the depleted stock of the library and promised to make available certain of the library "classics" which are no longer available.

However, it now looks as if these films aren't going to be forthcoming. And the villain appears to be television. Distribs, who've either sold their libraries to tv or plan to rent them out, no longer control the rights to the negatives and thus can make no commitment to the library.

MPAA setup doesn't rent films, but puts out a listing of "approved" pix which, via agreement with the distribs, are made available in the branches. Many of the oldies have dropped out due to wornout prints and the companies' inability or unwillingness to replace them.

Some sales chiefs feel that the prints aren't being used sufficiently to warrant the expense of making up new ones, particularly when the features are in color. Exhibitors, when arranging kid shows, frequently draw on westerns and action pix rather than "approved" films in building their Saturday morning programs. As a matter of fact, what with the competition from tv, the kiddie show isn't a widely used feature any more.

# Italy Finally Passes That Law

Rome, July 31.

With the Italian Senate approval of the long-pending Film Aid Law, the legislation finally becomes effective and with it the Italo-American film pact. The draft of the agreement is being readied here now and should be signed in N.Y. within two weeks.

The agreement was drawn up and initialled last October, but had to await approval of the law in which clauses affecting importation of U.S. pix and increases in dubbing fees were inserted.

Clauses affecting the U.S. position were passed as drawn up long ago. Mainly they call for the raising of the dubbing fee from 2,500,000 Lire to 5,500,000 Lire per pic, as well as the raising of the quota time for Italo pix from 80 to 100 days per year. In return for these concessions, Italy agreed that no further restrictive measures against U.S. product would be passed.

Among the Italian aspects of the law are the following:

(1) Subsidy to producer (in form of tax rebate) of 16% of gross.

(2) Tax rebate to exhibitor totalling 20%.

(3) Yearly prizes (no longer percentage subsidies) to documentaries, for a total of 600 Million Lire.

(4) Subsidy via tax rebate to newsreel makers of 1.75% (down from 3%).

(5) Sufficient financial guarantees must be given by producers before they will be allowed to start a production.

## Techni 12½c A Share

A reduced dividend of 12½c a share on the common stock was declared in New York last week by the Technicolor stock. It is payable on Aug. 20, 1956, to stockholders of record Aug. 3.

Commenting on the slicing, Techni prexy Herbert T. Kalmus described it as "a constructive measure for the immediate future," prompted by the lab's diversification program "and by the current drop in volume in (the) motion picture division due to present conditions in the motion picture industry."

Kalmus reported a Techni net of $980,692 for the first six months of 1956, or 49c a share. This compares to $1,300,336 or 65c per share for the corresponding period in 1955.

### Sophocles in Tint

Stratford, Ont., July 31.

Sophocles' "Oedipus Rex," color-filmed in Toronto by producer Leonid Kipnis with Tyrone Guthrie directing the Shakespeare Festival Players, will be released in late October.

Simultaneous preem both in Canada and the States is planned, with later release in Europe.

Release contract still open.

# Pix Must Resist Pressure Groups, Holds J. Mason

Film industry does too much pandering to pressure groups and should put the accent more on controversial and topical themes, says actor James Mason who doubles in brass as producer for 20th-Fox's "Bigger Than Life." Film shows what happens when a man overdoses on cortisone.

Coming up with answers on a large and varied range of topics, Mason told the press in Manhattan Monday (30) that:

1. "Bigger Than Life" isn't an "addiction" story in the technical sense of the word since cortisone is not habit forming.

2. He doesn't favor the Production Code but likes the British system of classifying pix for kids.

3. TV competition is keeping Hollywood from developing the needed crop of new stars.

4. It is difficult to "translate" European stars into Hollywood.

Mason produced "Bigger Than Life" from an original story in the New Yorker mag which took a poke at the doctor who prescribed the drug. In the film, that angle was eliminated.

"In relation to the Medical Association, I think I'd have been happier to produce the picture as an independent," commented Mason. "Then I wouldn't have bent backwards to please the doctors. But, the major companies have great respect for major institutions, such as the Medical Assn. And I was told that, if it wanted, the association could have actually blocked the showing of the film in certain districts."

In its current version, "Life" has the doctors' endorsement. Had he produced the film independently, he'd have "put some cracks here and there," Mason said, adding: "I think it makes a better picture."

Mason stressed the need for the major studios to tackle controversial themes in the face of the tv competition. "It's a mistake to leave it to tv to be the pacemakers," he said. "The film business used to be a year behind on topical stories. It didn't matter then. But today, with tv on the scene, Hollywood can't afford to be so timid. It's not enough just to have the 'biggest' pictures."

Regarding the Code taboo on drug and narcotics themes, Mason said it struck him as "absurd" that an Otto Preminger should be able to make a film like "Man with the Golden Arm," and release it via a major organization, while the major lots were bound by the Code restriction. "I don't really know how much the lack of a Code seal affected the Preminger picture," Mason commented.

Actor opined that "Bigger Than Life" wouldn't put off anyone from using cortisone "but, in any case, I wouldn't mind seeing fewer pills bought." He also recalled that the story was laid in 1950 or 1951, when cortisone was still comparatively new.

Television was hampering Hollywood in the development of new stars, said Mason. "Unless the motion picture again becomes the most popular medium of entertainment, it'll always be handicapped in the making of new boxoffice stars," he said.

Mason's next assignment is in Darryl F. Zanuck's "Island in the Sun" in which he'll play Maxwell Fleury. Pic rolls in October.

## 36 Foreign Features For New Hayen Celebration

New Haven, July 31.

Leonard Sampson and Bob Spodick mark the 10th anniversary of their operation of the local Lincoln arty house with a 42-day international film festival, starting today (31).

Sked will include 36 features, representing output of 10 nations.

## NOT PUSHING TAXES AGAINST TELEVISION

Raleigh, N. C.

*Editor, VARIETY:*

Ouch! I mean, your headline, page 20 in your issue of July 25. I cannot read, even between the lines, where I advocated privilege licenses on Television, during my appearance before the North Carolina Tax Study Commission. The story correctly states I pointed out "the Federal Communications Commission even prohibits a state, county or city to levy a privilege license on television."

I was showing why theatres licenses should be reduced, not why television should be taxed.

I assure you we are not advocating taxes on anyone. In fact, one of the Committee Members reminded me there is a 3% tax on Stockcar Racing admissions. I replied that they possibly have pneumonia but this was no benefit to the theatres who have double pneumonia.

*W. G. Enloe.*
No. Carolina Theatres, Inc.

## Briefs from Lots

Hollywood, July 31.

Universal signed **Elaine Stewart** to a top spot in "The Tattered Dress" . . . **Andy Griffith** drew a four-picture contract with **Elia Kazan's** Newtown Productions . . . **Alan Brown** will function as associate producer on "John Paul Jones" for release by Warners . . . **Hugh Marlowe** and **Coleen Gray** signed for "Man With a Whip," to be filmed under the Regal banner for 20th-Fox release . . . **Charles Watts** joined the cast of "Buffalo Grass" at Warners . . . **Minta Durfee** returns to the screen in Paramount's "The Jim Piersall Story" . . . **John Dehner** drew a top role in **Aubrey Schenck's** "Black Stockings" . . . Metro assigned **Vincente Minnelli** as director of "Designing Woman."

**Marjorie Rambeau** and **Richard Eyer** set in Metro's "Slander," which stars **Van Johnson, Ann Blyth** and **Steve Cochran** . . . **Drew Pearson** will do a trailer for "Storm Center," **Bette Davis** starrer for Columbia . . . **Sam Spiegel** added "The Second Man" to his production schedule . . . Universal signed **Gail Russell** to co-star with **Jeff Chandler** and **Jeanne Crain** in "The Tattered Dress," Zugsmith production . . . Pine-Thomas-Shayne Productions inked **Francis D. Lyon** to direct "Bail Out at 43,000" . . . **Keith Andes** drew one of the three male leads in "The Girl Most Likely" at RKO . . . **William Dieterle** will direct "John Paul Jones" for producer **Samuel Bronston** for a Warner release . . . Former AGVA Coast rep **Larry Rio** snagged a supporting role in "The Buster Keaton Story" at Paramount.

# In Whatever Form, Or Numbers, Newsreel Seen Here to Stay

### Money 'n' Morals

St. Paul, July 31.

Bill Diehl of the St. Paul Press-Dispatch "polled" his readers on why they stayed away from film theatres and found his most-mentioned reasons:

1) Admissions were too high.
2) Features were too sexy.

Regarding point two, comment indicated it was the advertising copy as much as the screen content which provoked homebodies. Nor did Diehl, or his respondents, define what was meant by "sexiness."

# Germany Thaws U.S. Pic Coin At Official Rate

Frankfurt, July 31.

Bank Deutscher Laender, official agency of the German federal government, and the Federal Minister of Economics have just worked out a new arrangement of special significance to the American motion picture interests in West Germany.

As of Aug. 15, 1956, American film distributors including MPEA member companies and the independents who release through German channels will have a new form of import permits providing that their earnings can be transferred to the United States at the official rate of exchange.

Formerly, the earnings had to go into liberalized capital accounts which could be exchanged for dollars only by selling on the open market. This is the first time since the war that the American companies will be permitted this official transfer of earnings to the States.

Actually, in transferring the accounts to the States at the official rate, there may be a slight drop in exchange as against the selling on the open market—with German D-marks in great demand, and with the liberalized funds representing the only D-marks with which a foreigner can make an investment in Germany, it has been possible to get slightly more on the open market than the official rate of 4.20 D-marks against each U.S. dollar.

With the constant fluctuations in the open market, however, this will assure a more stable exchange of currency. Major advantage of the decision is that it sets a precedent for transfer of funds out of Germany to the U.S., at a sound rate.

Any funds which the American companies have on hand in liberalized capital accounts as of Aug. 15 can either be held in the same account or transferred to the U.S. at the official rate.

Newsreel executives, while expressing regrets over the passing of the Warner-Pathe reel which closes shop Aug. 23, last week said the loss of the one competitor would make it easier for the rest to survive.

"This has been an over-crowded field for some time," noted one. "There has been too much competition since the war in a market that's becoming more limited every week. If you come down to it, two reels could serve the theatres very well."

There have been reports that Paramount also may be quitting the newsreel race and tie up with a television outfit. No confirmation has come from Par.

It was pointed out that, while there was a good deal of overlapping in bookings among the reels, the dropping out of Warner-Pathe definitely left more room for the res, not only in the U. S. but also abroad.

"There'll always be a newsreel," one of the reel execs said confidently. "We've proven over and over again that people want to see newsreels with their feature programs. It's too bad that so many exhibitors, the minute business drops a little, think it judicious to get rid of the newsreel."

Talk continues among reel execs about the desirability of pooling the coverage of certain "static" events that are now being covered by cameramen from all the reels. However, nothing is being done about the idea right now.

Meanwhile, at Warner News, news chief John H. LeVien last week was conferring with a number of "interested parties" on the sale of the Warner subsid which takes in also the large newsfilm library. LeVien said he was greatly encouraged by the interest shown, inasmuch as both the Warner News staff and the Warner homeoffice are anxious to go as far as possible in keeping the organization together.

In any case, however, there's very little chance that the Warner Pathe newsreel will be continued beyond the Aug. 23 deadline. Prospective purchasers appear primarily interested in using a reduced staff to keep turning out commercial film for tv and other outlets. Price, as reported last week, is put below $1,000,000 for the whole company, with Warners eager to write off the subsid as a tax loss.

Not yet clearly defined is the status of Norman Moray at Warners. Moray is president of Warner News, but has a contract and is expected to assume new duties at the homeoffice.

# Ohio Supporting 763 Situations

Columbus, July 31.

The State of Ohio has a total of 763 film houses now in operation, reports the Independent Theatre Owners of Ohio. The number compares with 1,153 which were operating in 1948.

As of July 1 of this year, there were 198 drive-in theatres in Ohio with three more under construction. The number of full-time indoor theatres declined to 496 with the other 69 theatres operating less than five days a week.

In 1948 there were 1,036 theatres and 117 drive-ins.

The ITO census relates that drive-in theatres now operate in 80 of Ohio's 88 counties with Franklin County (Columbus) leading the list (with 11 plus two under construction).

Three Ohio counties have no full-time indoor theatres. But Wile states that "the greatest distance anyone in the state would have to drive to a drive-in theatre is less than 30 miles. The distance to the nearest indoor theatre from any point in the state would be nearer 20 miles."

# Economy Doesn't Mean Mediocrity

## Dore Schary Defines Metro Goal as Big Pictures With Costs Under Discipline

Hollywood, July 31.

Metro's drive to streamline its studio operation in the interests of economy and efficiency will not change plans for a "program of quality pictures," studio chief Dore Schary reported in listing 12 films to go before the cameras in the next 16 weeks. Studio's objective, he added, is to maintain employment at the highest possible level consistent with the drive for "sharp, down-the-line economies."

Program of 12 films to be launched at the rate of three each month "backs up our confidence that with vigilance, the close cooperation of management and labor and squarely facing today's problems, a more realistic relationship can be achieved between costs and profits."

Studio now has "Teahouse of the August Moon," "Raintree County," "The Great American Pastime" and "Capital Offense" in production. Twelve new films will be "The Wings of Eagles," "Something of Value," "The Vintage," "Slander," "Les Girls," "Silk Stockings," "Ten Thousand Bedrooms," "Designing Woman," "The Loved and the Lost," "Moment of Truth," "Protection for a Tough Racket" and "Tip on a Dead Jockey."

### Powell's RKO Producing

Hollywood, July 31.

Academy award winners Ernest Borgnine and Anna Magnani and Academy nominee Marisa Pavan have been lined up by 20th-Fox to co-star in "Getaway," which Dick Powell will produce.

Powell has a deal for four pix in three years, one of which is "Sitka." Undecided whether "Sitka" or "Getaway" will be first.

**Thomas L. Robinson,** publisher of the Charlotte News, who was recently elected president of the No. Carolina Press Assn. was once a publicist for 20th-Fox in Manhattan.

# THE WORLD'S TOP STAR-POWER

PRESENTED IN ALPHABETICAL ORDER

## JULIE ADAMS
in "AWAY ALL BOATS"

## JUNE ALLYSON
in "INTERLUDE"

## LAUREN BACALL
in "WRITTEN ON THE WIND"

## LEX BARKER
in "AWAY ALL BOATS"

## CORNELL BORCHERS
in "ISTANBUL"

## ROSSANO BRAZZI
in "INTERLUDE"

## JAMES CAGNEY
in "THE MAN OF A THOUSAND FACES"

## RORY CALHOUN
in "RAW EDGE"

## JEFF CHANDLER
in "AWAY ALL BOATS"

## MARIANNE COOK
in "FOUR GIRLS IN TOWN"

## JEANNE CRAIN

## TONY CURTIS
in "THE RAWHIDE YEARS"

## LARAINE DAY
in "TOY TIGER"

## DAN DURYEA
in "BATTLE HYMN"

## JOSÉ FERRER
in "THE GREAT MAN"

## O.W. FISCHER
IN HIS FIRST AMERICAN PICTURE

## ERROL FLYNN
in "ISTANBUL"

## VAN HEFLIN
in "IF I SHOULD DIE"

## TIM HOVEY
in "MAN AFRAID"

## ROCK HUDSON
in "BATTLE HYMN"

COMES YOUR WAY FROM *Universal!*

Universal International

JEFFREY HUNTER
in "GUN FOR A COWARD"

MARTHA HYER
in "MISTER CORY"

VAN JOHNSON
in "KELLY AND ME"

CURT JURGENS
SENSATIONAL EUROPEAN STAR

ARTHUR KENNEDY
in "THE RAWHIDE YEARS"

PIPER LAURIE
in "KELLY AND ME"

JANET LEIGH

FRED MacMURRAY
in "GUN FOR A COWARD"

DOROTHY MALONE
in "PILLARS OF THE SKY"

VIRGINIA MAYO
in "CONGO CROSSING"

AUDIE MURPHY
in "WALK THE PROUD LAND"

GEORGE NADER
in "CONGO CROSSING"

MAUREEN O'HARA
in "THE WORLD AND LITTLE WILLIE"

DONNA REED

DEBBIE REYNOLDS
in "TAMMY"

ROBERT STACK
in "WRITTEN ON THE WIND"

JAMES STEWART
in "NIGHT PASSAGE"

LANA TURNER
in "MY MAN GODFREY"

ESTHER WILLIAMS
in "THE UNGUARDED MOMENT"

JANE WYMAN

# Secret Vote of 9 U.S. Majors To Remain Aloof From Venice

Nine major companies have decided not to send pictures to the Venice film festival even if asked to do so individually.

Decision came in a resolution passed by the Motion Picture Export Assn. board two months ago but until now kept secret. Paralleling the resolution was another one—well publicized at the time—proclaiming that, on account of the changed Venice regulations, the Americans would not go to Venice as an industry this year.

Only exception to both resolutions was 20th-Fox, which has made it plain that it will go into any festival if asked to do so. It is believed that either "The King and I" or "Bus Stop"—both 20th—will be shown at Venice.

It is also plain that the independents releasing through United Artists, if asked by Venice, are free to enter their films if they choose to do so, particularly since the Society of Independent Motion Picture Producers is in no way a party to the MPEA stand.

It is understood that, while MPEA's Italian rep, Charles Baldwin, has transmitted to the Venice organizers the MPEA's decision not to participate as an industry, he has not been told—or certainly has not told the Italians—that the nine majors had voted not to send pictures.

Chances are that the companies' stand won't affect Venice very much inasmuch as the new rules call for no more than about 10 to 15 films total to be shown. What the Americans object to—as do the British and the French—is the new Venice method of selecting pix rather than let festival participants do the choosing.

## CINEMIRACLE SETS UP SHOP IN N.Y. THEATRE

Before beginning work on the first Cinemiracle picture, producer Louis de Rochemont, who has been engaged by National Theatres to launch the new process, will produce several short films to demonstrate the potential of Cinemiracle. First project will be "The Third Alarm," a documentary that will be filmed in Philadelphia with the cooperation of the fire department.

The first Cinemiracle camera has been delivered to de Rochemon and he is beginning a "shakedown period" of the camera and sound units to familiarize technical and production personnel with the intricacies of operating the new system. Cinemiracle's portable projection equipment, assembled in Los Angeles, is now enroute to New York and will be installed at the company's N. Y. production centre at the Mt. Eden Theatre in the Bronx. By Aug. 15, de Rochemont hopes to have facilities completed for the showing of rushes. A newly-designed optical printer is expected to be delivered by Aug. 15, and Cinemiracle's second camera, which will enable the start of work on the feature production, is due shortly before Labor Day.

## Sydney's Smart Start In 2d Half of Year

Sydney, July 31.

Second half of '56 has gotten underway brightly at pic boxoffices here. Balance of year looms boffo with strong product. A healthy wool check, thus commercial loom and little unemployment, likewise augers well for the future. Payees are shopping wisely for entertainment; the big ones boom, the minors slip pronto from marquees, as has been the case here for many years.

Columbia's "Picnic" broke the alltime record at the 2600-seater State under the Greater Union Theatres' banner and should run for a lengthy term. Metro's "Guys and Dolls" is another to score a wham hit and continues to capacity. "Dam Busters (WB) has clicked eight smash weeks here and continues.

UA is pulling terrific biz with "The Man With the Golden Arm." "Jubal" (Col) is another one likely to hit top figures in this keyer. 20th-Fox should hit the jackpot with "Man in the Grey Flannel Suit."

## JAMES PARKER DROWNS ON CINERAMA RAPIDS

Stanley Warner received word via cable Monday (23) that a member of the Lowell Thomas expedition shooting the new Cinerama film, "Search for Shangri-La" was drowned in the upper Indus River gorge in Pakistan when the boat containing seven crew members and equipment turned over in the rapids.

Victim of the accident was James Parker, 45-year-old explorer and adventurer and a former actor. The other members of the crew, including director Otto Lang, escaped from the dangerous waters. In addition to Lang, those rescued were cameraman Jack Priestly, assistant cameraman Michael Zingale, focus man Peter Passas, grip Jack Wallace, and western rivermen Bus and Don Hatch.

Parker, who had been with the Theatre Guild, had abandoned acting for a career in skiing. He was a ski instructor at the Aspen, Colorado school when Thomas hired him for the Cinerama expedition. He is survived by his mother, a brother, and a sister.

### Nick Ray's Africa Chore

Hollywood, July 31.

Nicholas Ray will direct "Bitter Victory" on location in Africa in October, his third film for 1956. Picture, to be produced by Paul Graetz, is based on Ron Hardy's novel.

Ray recently completed the James Mason starrer "Bigger Than Life," which Mason also produced, and will start "Jesse James" next month at 20th-Fox.

### Won't Talk

Hollywood, July 31.

Hollywood stars and agents and the Screen Actors Guild are maintaining a strict "Never heard of it" attitude toward New York pub-ad directors' complaints that players are hampering selling of films by increased dictation on their billing. John L. Dales, national executive secretary of SAG declared that the situation is "so completely removed from Guild functions that SAG doesn't want to become embroiled in it. There is nothing in our contracts regarding billing. That's up to the economic bargaining power of the individual actor."

Agents, who steer and implement the "economic bargaining power" of individual stars maintained a tight-lipped "No comment" attitude when queried. Stars similarly declined to make any comment —or even to take any formal cognizance of the beef.

## Century Ozoner's Six Boxoffices

Century's Theatres' new Route 110 Drive-In Theatre in Huntington Township, Long Island, opened last Wed. (23) with accommodations for 2,500 cars. It's the largest ozoner in L. I. and, claims Century, has one of the largest screens of all ramped situations. Six boxoffices, kiddie playland, other usual facilities and a twin tower to simulate moonlight.

Also set to ungate today is Skouras Theatres' 303 Drive-In Theatre, situated near Tappan, N. Y. This also has all standard features, including a playland.

# Inside Stuff—Pictures

The Rank Organization has launched a major advertising campaign, mainly confined to class papers and journals, which outlines the role of the company in British film production and its campaign to expand world markets. Ads quote the fact that Rank built up a 125-theatre circuit, valued at $10,000,000, in Canada; has a financial interest in 500 theatres in Europe and the Commonwealth; and is currently trying to "open the door to the rich South American market."

The announcement closes with an appeal for government help. Rank's program of British films to show to the world, ads explain, can only be carried out if conditions at home are more favorable to the industry than they are today. It takes two years of costly planning, endeavor and continuous investment to make a good film. This is only possible if government policy offers the chance of long term financial stability.

Bill Diehl, St. Paul Pioneer Press-Dispatch critic, is asking his readers to write to him and tell him why they don't go to the movies, if they don't. He says he wants to be helped to understand the big dip in weekly theatre attendance since 1946. However, in the Twin Cities for the past month, after an exceedingly rough boxoffice stretch, the loop film emporiums, buttressed by an exceptionally large number of outstanding pictures, are really pulling in the customers again in good old days' fashion. So that maybe, it's being pointed out, the main answer to Diehl's question in part is that there haven't been enough sufficiently strong pictures.

A new type of lamp that provides "Maximum intensity, full control and greater mobility" than the old-style spots and arc lamps has been developed by studio electrician "Goldy" Garnel. Lamp, tagged the Garnelite, is being tried out by vet lenser Ernest Haller on Security Pictures "Men in War," on location. Haller feels the new lamp's size and candlepower make it possible to achieve top photographic quality with an ease of handling. Another advantage to the new lamp is that a burnt-out element can be replaced more rapidly than in other types of lamps.

Several hundred feet of hitherto secret film about the work done under the aegis of the Atomic Energy Commission will be included in the upcoming John H. Burrows' indie feature "Proving Ground." Film, written by Sam Neuman, is a love story set against the background of an atom bomb that failed to detonate. Burrows succeeded in getting declassification of 25,000 feet of color film about the AEC's work and will integrate some of it into his feature.

Universal has stockpiled 2,500 feet of Japanese noises for its sound library as a result of the filming of "Joe Butterfly" in Tokyo. Head sound technician Joe Lapis recorded assorted Tokyo sounds including the cries of street vendors, taxi horns, carnival music, street car bells and the ad-lib babbling of school children and Gina pedestrians. Two and a half reels will be assembled here for the soundtrack of "Butterfly" when it undergoes editing.

The Minneapolis Star and Tribune, this city's only newspapers and both under the same ownership, have recently adopted a new motion picture advertising standard-of-acceptance code.

It's explained that the code specifically bans advertising featuring "a high degree of violence" as well as that stressing sex in a distasteful or offensive manner.

Sneak preview in drive-in is planned for "Julie," initial offering of Marty Melcher-Doris Day's Arwin Productions. It will be simultaneous with preview in conventional house. Melcher feels ozone sneak vital because of importance of drive-ins. Also "Julie," a Metro release, is low key lighting film and he wants to see how it will play outdoors.

# Policy: Pay Fine—and Operate

Reading, Pa., July 31.

For the sixth time within seven months, Sinking Spring Drive-In Theatre was fined $50 and costs for operating in violation of the state Sunday "blue laws."

The theatre, operated by Pavilion Drive-In Corp., Batavia, N.Y., faced the charge last December, again in May, once in June and three times in July—10, 16 and 26.

The operators who had failed to get the approval of voters for Sunday operation have formed the policy of "pay the fine and operate." Township citizens, who circulated petitions in favor of Sunday shows, will have to wait until the November 1957 municipal elections to vote on the matter.

# Permeated With Love

Continued from page 2

ternational spa before World War I under its German name of Carlsbad. It then got the international elite who came for its water cures. It boasts a famous geyser in the center of town. The Sprudel which spouts hot water into the humid air from a depth of 6,000 feet. Waters, baths and inhalations, plus rest and various types of physical therapy, are the main aspects of the spa today. Now a place where workers are sent, it also has private patrons. Soviet influence is not as pronounced a few years ago and there is only one hotel devoted to Russo visitors.

**Still Expensive**

Still expensive for foreigners on the Czech crown rate exchange, its main night life is centered in the Florentine Gardens, a room in the immense Moskva Hotel. It has a 75 cent cover charge with drinks at $2. Floorshow is just a muscular dance team. Orchestra plays plenty of U.S. music and nostalgic patrons can run the gamut of all the pre-war hits plus a lot of new ones that trickle in from Austria or via the air waves.

Town seems to have well stocked, expensive, shop windows and main product is local glassware made at the Moser Works. Here all is blown and honed in practically medieval style for some of the best crystal in Europe. Expensive but hard to equal by machine.

One theatre is housing a student girl ballet group doing dances to old American songs. Fred Astaire records are played between such dance interludes as "Begin the Beguine," "Rhapsody In Blue" and "An American In Paris." Dancing is amateur but the fact that it can be done to American music is another sign of the easing of tensions. Jan Werich, the Czech actor who spent the war years in the U.S., commented on this and also is now doing a satirical piece, about the East in his Prague theatre. Werich also did "Finian's Rainbow" and "The Man Who Came to Dinner" a couple of years ago.

There is a local musichall, the Orfeum, giving a varied bill of acceptable talents.

Film trading activity is on the increase. Doing a pitch for Eastern biz are West Germany and Japan, though there are no diplomatic relations between the countries. West Germany, in particular, whose need for expansion is not being adequately fulfilled in the West, is making a big move here. Besides an official entry, the Gerhelming of Dieter Fritko, is showing five other pix outside the fest. Japan has sent a leftist pic that made a dent as an outsider at the recent Cannes Fest. West Germany and Japan can only exchange films, as yet, but outright sales are expected soon.

France is consolidating its popular position already won on the Czech film marts, and is also angling for other satellite and Russo biz in this showcase spot. England is in on this with a few features already having made a mark in Prague. J. Arthur Rank's Harry Norris came in to looksee the situation and has already negotiated the sale of the entered pic "A Town Like Alice." With the intense interest in "Marty" this should be the first recent Hollywood pic to break into the East when biz arrangements are finally decided upon between Russia and the satellites and the U.S. Motion Picture Export Association.

Great interest in new film processes is evident here and this correspondent has been interviewed and approached on this subject many times by Eastern pressmen. The showing of open air C'Scope pix, one Spanish and one French, have been greeted as an interesting new innovation, but the main desire is in seeing the American usage of the method. Also noted was that VARIETY is known in the East with many asking points about the jargon, and a Hungarian Red said that a recent review of a Hungarian pic at the Cannes fest was frontpaged in the leading papers.

## Scanning Red Skies

Karlovy Vary, July 31.

Like so many film festivals, the competitions at Karlovy Vary were marred by too many entries. Press reps and others in attendance were called upon to sit in on three different screenings daily, beginning with a program of shorts in the mornings followed by feature showings both in the afternoon and the evening. With a couple of exceptions, observers rated most product on view as fair.

As at Cannes, strong audience reaction was drawn by "The Red Balloon," whimsical and poetic 30-minute French short.

Notes on some of the features: "Children of Hemso," Swedish, an interesting, offbeat drama, harsh and rugged, but too heavyhanded for the United States; "A Pint of Beer," Hungarian, boy-girl love match well acted and directed and showing promise for U. S. art spots; "Darkness at Midday," Japanese, concerning police brutality and okay for specialized situations in the U. S.; "If All the Guys in the World" and "The Best Part" (CinemaScope), both French and both showing quality but "World" goes overboard in trying to build suspense and "Part" is a documentary about dam building.

Also, "The Marriage of Dr. Danwitz," West Germany, re medical men who can't land a job in their country, suggestive of soap opera but neatly put together and okay for U. S. art theatres; "North Sea Bus," Norway, adequate war actioner with limited possibilities; "Ernst Thallmann," East Germany, heavy on propaganda as the German Communist leader is deified; "La Gata" (The Cat), first C'Scope pic made in Spain, suitable for Hispano lingo situations but not much for regular runs in U. S.; "A Town Like Alice," British, competently-made war film with possibilities for secondary feature placement in U. S.

## Hilton Looks

Continued from page 2

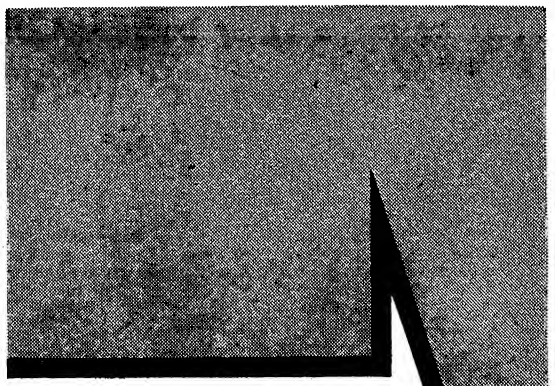
ping line had considered building a 22-story hotel on the site, then abandoned its plan.

Lurie has not said where he would have Hilton build the two new theatres, one with 2,000 seats, the other with 1,500. It is known, however, that he has an eye on two sites. One is a block or two away, on Geary Street. The two new houses would be separated by another building in that case. The other is on Eddy Street, a block or so away from the city's only other legit house, the Alcazar.

Addition of another first-class hotel to the city's downtown area undoubtedly would mean a showcase for top name acts and bands. Also, it would furnish heavy competition for the Fairmont, St. Francis, Mark Hopkins and Palace.

Lurie and Hilton once jointly owned the Sir Francis Drake, a big commercial hotel just off Union Square, but sold out just before World War II.

It's common knowledge that Hilton has been itching to shoulder back into the Frisco hotel scene for years.

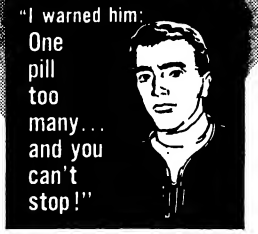


# AVAILABLE ONLY FOR SPECIALLY SELECTED ENGAGEMENTS*

**Because of the daring and unusual nature of this production, careful handling is essential if audiences are to derive the full impact and exhibitors realize the full potential. Therefore, 20th is limiting availability to selected runs. If you want it, and can handle it, contact your 20th branch manager immediately.**

## *"One pill, and he felt he could handle anything!"*

*From the director of Rebel Without A Cause— A MOTION PICTURE SO DARING YOU WILL ASK: "HOW DID THEY DARE MAKE IT?"*




20th Century-Fox presents

JAMES MASON
BARBARA RUSH

# Bigger than Life

COLOR by DE LUXE CINEMASCOPE

co-starring
WALTER MATTHAU with Robert Simon • Christopher Olsen • Roland Winters
Rusty Lane • Rachel Stephens • Kipp Hamilton

PRODUCED BY JAMES MASON · DIRECTED BY NICHOLAS RAY · STORY AND SCREENPLAY BY CYRIL HUME and RICHARD MAIBAUM

*** WORLD PREMIERE TOMORROW, VICTORIA, N.Y.**

**NEXT WEEK (AUGUST 8th) AT KEITH MEMORIAL, BOSTON**

# Picture Grosses

## HOLLYWOOD

(Continued from page 9)

Dick" (WB) (4th wk-8 days). Oke $25,000. Last week, $30,600.

**Chinese** (FWC) (1,908; $1.25-$2.40)—"King and I" (20th) (5th wk). Big $28,000. Last week, $29,600.

**Warner Beverly** (SW) (1,612; $1-$1.75)—"Duchin Story" (Col) (5th wk). Steady $10,000. Last week, $10,400.

**Fox Beverly** (FWC) (1,334; 90-$1.50)—"Great Locomotive Chase" (BV) (6th wk). Thin $2,700. Last week, $3,300.

**Four Star** (UATC) (868; 90-$1.50)—"Proud and Profane" (Par) (7th wk). Neat $6,000. Last week, $6,600.

**Fine Arts** (FWC) (631; $1.25-$1.75) — "Fantasia" (BV-reissue) (8th wk). Steady $4,500. Last week, same.

**Fox Wilshire** (FWC) (2,296; $1-$1.75)—"Trapeze" (UA) (9th wk). Okay $7,000. Last week, $8,700.

**Egyptian, United Artists** (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (37th wk Egyptian, 32d wk U.A.). Nice $18,000. Last week, $18,500.

**Warner Hollywood** (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (38th wk). Started current week (29) after fine $33,100 last week.

## BROADWAY

(Continued from page 9)

—"Trapeze" (UA) (9th wk). Eighth session slipped to moderate $18,000 following seventh's $23,000. Stays to Aug. 21 when "War and Peace" (Par) bows.

**Criterion** (Moss) (1,700; 75-$2.20)—"Moby Dick" (WB) (5th wk). Fourth finished yesterday (Tues.) with solid $36,000 after 42G in third. Goes on, of course.

**Fine Arts** (Davis) (468; 90-$1.80)—"Riffi" (UMPO) (9th wk). Eighth ended yesterday with handsome $12,000 after great $14,000 in seventh.

**Globe** (Brandt) (1,500; 70-$1.50)—"Fastest Gun Alive" (M-G) (4th wk). Third frame ending today (Wed.) with okay $14,500 after fast $17,000 in second.

**Guild** (Guild) (450; $1-$1.75)—"Private's Progress" (DCA) (2d wk). A hit, with $12,500 in first week ended Monday. In ahead, "Wild Oat" (Indie) took slow $3,000 in five days of fourth round.

**Mayfair** (Brandt) (1,736; 79-$1.80)—"Pardners" (Par) (2d). A fast start with this Martin-Lewis starrer with $30,000, or neat, in first week ended yesterday (Tues.). Previously, "Great Locomotive Chase" garnered slight $6,000 in fourth frame (eight days).

**Normandie** (Trans-Lux) (592; 95-$1.80)—"The Phantom Horse" (Indie) (2d wk). A bigtime art house entry with $10,000 for the first week ended Monday (30). In ahead, "Lost Horizon" (Col) (reissue) down to $2,600 in fifth and final week (six days).

**Palace** (RKO) (1,700; 50-$1.60)—"Raw Edge" (U) and vaude. Much stronger than the recent average with $17,000 for the week's run. Last week, "Francis in Haunted House," okay $14,500.

**Paramount** (ABC-Par) (3,664; $1-$2)—"Santiago" (WB) (4th wk). Final frame (five days) down to mediocre $18,000. House reverting to usual Wednesday openings today when "Earth vs. Flying Saucer" goes in for two weeks.

**Paris** (Pathe Cinema) (568; 90-$1.80)—"Proud and Beautiful" (Indie) (10th wk). Ninth round ended Sunday (29) with moderate $8,500.

**Radio City Music Hall** (Rockefellers) (6,200; 95-$2.75)—"Eddy Duchin Story" (Col), and stage show (6th wk). This frame holding up well enough at $123,000. Stays for a seventh week with "High Society" (M-G) replacing. Fifth week with "Duchin," $140,000.

**Rivoli** (UAT) (1,545; $1.50-$3.50)—"Oklahoma" (Magna) (42d wk). Still drawing them in, present week accounting for a nice $20,000 after $21,300 in 41st week.

**Roxy** (Nat'l. Th.) (5,717; 65-$2.40)—"King and I" (20th) and stage show (4th wk). Continues as one of the really tall money-makers on the street with fourth week ending tomorrow (Thurs.) heading for $105,000. Took a wham $126,000 in third.

**Plaza** (Brecker) (556; $1.50-$1.80)—"Fruits of Summer" (Indie) (3d wk). First holdover week ended yesterday (Tues.) with prosperous $12,700 after $13,200 in opener. Will be here for some time.

**State** (Loew) (3,450; 78-$1.75)—"Somebody Up There Likes Me" (M-G) (4th wk). Third week ending today with mild $16,000 after nice $22,000 in second. Has been going okay but more was looked for. Continues.

**Sutton** (R&B) (561; $1-$1.80)—"Moby Dick" (WB) (5th wk). Third stanza ended last night (Tues.) with very strong $18,000 after second round brought $20,500.

**Trans-Lux 52d St.** (T-L) (540; $1-$1.50)—"La Strada" (Indie) (3d wk). Second week ended Monday (30) with mammoth ~~$16,000~~ after record $20,170 in opener.

**Victoria** (City Inv.) (1,060; 50-$2)—"Foreign Intrigue" (UA) (3d wk). Third week a meager $7,000 after $9,500 in second.

**Warner** (Cinerama Prod.) (1,600; $1.20-$3.30)—"Seven Wonders of the World" (Indie) (16th wk). Fifteenth week ended Saturday (28) with weighty $45,000 after $49,900 in 14th. The previous week had unusually big weekend business.

**55th St. Playhouse** (B-F) (250; $1.25-$1.50)—"Bullfight" (Janus) (5th wk). This is a click run, the fourth week bringing a nifty $7,800.

## Omaha: 'Boats' Landing Big 12G, 'Gun' Zippy 8G

Omaha, July 1.

Major topic along film row this week is the upsurge of biz at the Omaha Theater, which is coming out of the doldrums after several years of poor grosses. Following on the heels of "Trapeze," which did $36,000 in four weeks at the $5,000-average house, is "Away All Boats," which is off to a lively $12,000 start. Excellent flack work obviously helped.

"Fastest Gun Alive" is big in its opening stanza at the State and "Eddy Duchin Story" stays hot in its second week at the Brandeis. "Rawhide Years," another new entry, is dull at the Orpheum.

**Estimates for This Week**

**Brandeis** (RKO) (1,000; 75-$1)—"Eddy Duchin Story" (Col) (2d wk). Sturdy $6,500. Last week, $9,500.

**Omaha** (Tristates) (2,000; 75-$1)—"Away All Boats" (U). Lusty $12,000. Last week, "Trapeze" (UA) (4th wk). $5,000.

**Orpheum** (Tristates) (2,890; 75-$1)—"Rawhide Years" (U) and "Congo Crossing" (U). Slow $8,500. Last week, "King and I" (20th) (2d wk), $8,500.

**State** (Goldberg) (860; 75-$1)—"Fastest Gun Alive" (M-G) and "River Changes" (WB). Staunch $8,000. Last week, "Great Locomotive Chase" (BV), $5,500.

## MINNEAPOLIS

(Continued from page 8)

ton Story" (Col) split with "Duel on Mississippi" (Col) and "Seminole Uprising" (Col). For the action fans. Slim $3,500. Last week, "The Killing" (UA) and "Nightmare" (UA) split with "Star of India" (UA) and "The Big Bluff" (UA), $4,000.

**State** (Par) (2,300; 85-$1)—"Away All Boats" (U). Kudoes for this one and increasing b.o. momentum undoubtedly in prospect. Healthy $12,000. Last week, "First Texan" (AA), $5,500.

**World** (Mann) (400; 85-$1.25)—"King and I" (20th) (3d wk). Exciting raves on every hand and is in for long run. Gigantic $9,000. Last week, $10,000.

## CLEVELAND

(Continued from page 8)

$6,000; last week "That Certain Feeling" (Par), $5,000 (m.o.).

**Palace** (RKO) (3,285; 70-90) — "Davy Crockett and River Pirates" (BV), $4,500; last week, "Behind High Wall" (Indie), $6,000, and "Outside the Law" (Indie).

**State** (Loew) (3,500; 70-90) — "Johnny Concho" (UA). $17,500; last week "Somebody Up There Likes Me" (MG) (2d wk), $10,000.

**Stillman** (Loew) (2,700; 70-90)—"Trapeze" (UA) (m.o.). Fifth round downtown. $10,000; last week, $11,000.

## BALTIMORE

(Continued from page 8)

ter" (UA) and "Up In Mable's Room" (UA) (reissues), $2,000.

**New** (Fruchtman) (1,600; 50-$1.25)—"King And I" (20th) (3d wk). Still boff at $11,000 after $17,000 in the second.

**Playhouse** (Schwaber) (410; 50-$1) — "Lovers And Lollipops" (Indie) (2d wk). Nice $3,500 after $4,000 opener.

**Stanley** (WB) (3,200; 30-$1.25)—"Moby Dick" (WB) (4th wk). Still sturdy at $10,000 after $11,000 for the third.

**Town** (Rappaport) (1,400; 50-$1)—"Earth vs. Flying Saucers" (Col) and "Werewolf" (Col). Starts today (Tues.). "Safari" (Col) was fairish at $7,500.

# Flock of Italo 'Pix Sold to USSR

It's not known generally here, but a fair number of Italian films have made their way through the Iron Curtain and onto the Russian market in recent years. A number of them have become hits on the Russo circuits.

Recent exports include a batch of 11 features: "A Husband for Anna Zaccheo," "Two Cents Worth of Hope," "Il Cammino della Speranza," "Roma Ore II," "Non C'e Pace Tra Gli Ulivi," "Le Ragazze di Piazza di Spagna," "Cops and Robbers," "Giuseppe Verdi," "Bellissima," "Ai Margini della Metropoli," and "Sesto Continente." Though sold at the usual Soviet flat rate system, the biggest grossers are known to have been the three "escape" pix in the bunch: "Cops and Robbers," "Giuseppe Verdi" and "Sixth Continent." Other items mainly treated social themes and were mostly directed by men with leftist tendencies.

Italo export to Russia is expected to spurt some more following the Italian film weeks planned for October in the Russian capital and in Leningrad, events to be organized by Unitalia Film as part of its campaign to push the local product in heretofore untouched countries in the West and Far East.

## Film Dividends—'56

Washington, July 31.

For the first half of 1956, film industry dividends ran slightly behind the same period of 1955.

The half-year aggregate came to $14,318,000, compared with $14,663,000 a year earlier. However, the stockholders' melon for June 1956 was $3,842,000, or slightly better than the $3,787,000 or June 1955.

The June figures: Loew's, $1,286,000 in June of each year; Paramount Pictures $1,094,000 this June and $1,095,000 last June. Universal $314,000 this June, and $313,000 last June. Allied Artists $21,000 each June. United Artists Theatres, $8,000 each year. Roxy Theatre $6,000 each year. Consolidated Amusements $55,000 this June, nothing last June.

Dept. of Commerce says the publicly announced dividends in any industry normally amount to about 60 to 65% of all dividends actually paid.

## Renoir View

Continued from page 3

more it costs to make two versions," Renoir said, "but, speaking as a director, I only know that it's a lot more work. From the point of view of time, etc. I'd calculate it takes almost double. Also, even with a capable actress like Miss Bergman, the problem of shooting a scene in two languages is very great."

Renoir doesn't believe in dubbing but is resigned to the fact that it may be the only way to get imports shown widely. "Can-Can" has been dubbed, and Renoir said he was very pleased with the results. "Of course, it's a different picture now," he observed, "but the English dialog doesn't harm it any."

Sharply eonscious of American film censorship—and disapproving of it—Renoir he saw the screen as "just a new way of printing. I think all kinds of pictures should be made. And when you come down to it, sex isn't the greatest danger to our young people today. I think the whole approach to sex in film is wrong. It's good to be outspoken about it."

As for the widely varying topics of his films, Renoir said it was quite a deliberate "diversifieation." "It is most important to keep changing one's style. For myself, I prefer to shoot a bad picture with a new problem than to do a good one that is nothing more than an imitation."

After he finishes "Elena," Renoir plans to settle down to write a book on his father, the painter Renoir. He has also written a French adaptation of Clifford Odets' "The Big Knife" which will be presented on the Paris stage.

# Films B. O. Rainbow

Continued from page 1

pression of the industry's realization of changing times and customs.

Distribution executives who have given thought to the problem frankly admit to frustration inasmuch as logic and business sense don't always seem to go together in discussions of this issue. There is no question that those who run distribution generally would favor a drastic readjustment that would see day-and-date suburban runs with downtown wherever this is possible; also they would like to institute a more intelligent—possibly staggered—suburban break to avoid large numbers of houses playing the same picture at the same time.

But, on a more general level, distribution, faced with an extremely uneven domestic gross pattern, would like to experiment. And, under prevailing conditions, this is made impossible.

"What we have forgotten is that, with the television competition what it is, we must make it convenient for people to come to see our pictures," commented a distribution topper. 'That's part of the answer for bringing people out of the house in the first place."

And a circuit man chimes in: "Why should hundreds of theatres and millions of people in a city like New York be punished so that a single downtown house can play a film? It's just not good merchandising."

It is pointed out by distribution that the department stores, realizing the swing away from the cities and into the suburbs, have established large branch operations that allow the customers to purchase virtually anything they can buy in the downtown store. Same is true of the supermarkets and other outlets in the mass consumption field.

**Hate That Downtown!**

From the exhibitor end, the question of more adequate service to the suburban population, which shows a reluctance to come downtown for reasons ranging from parking problems to the high price of admissions, poses a variety of problems, some of them strictly competitive.

The downtown exhibitor, with a large investment and a high operating cost, will not agree to having his picture preemed day-and-date within the metropolitan area, arguing that it would kill his business. He argues that the merchants in the heart of the city benefit from the crowds he helps draw to his area, and that—if shorn of the incentive to come downtown—customers would stay away more than ever.

The distributor, while anxious to day-date, would have to make a choice of houses. And in so doing, he'd run headlong into legal snarls since a multitude of houses would claim the right to share in the run.

"I know that the benefit we get from the downtown kickoff via advertising spillover, etc. is exaggerated," observed a distribution man. "By the time the picture gets out, the benefits of the downtown run have largely evaporated. At the same time, if I were to go on record as saying: 'I want my pictures to day-date with the suburbs' I'd get a very enthusiastic echo from a mass of theatres. And then I'd have to say to them: 'I don't mean you.' And before you know it, we'd be in the courts again."

It's pointed out, additionally, that the "want to see" desire in the suburbs is limited to the top pix only, so that the question of day-dating preems actually arises only in a limited number of cases.

As for the praetiee of the suburban firstruns all breaking a picture at the same time, saturating an area almost to the exclusion of other product, distribs again agree it's a bad practiee but, almost in the same breath, add: "What theatre is going to step back and, even on an alternating basis, play second fiddle to another house? Even if they did, they'd be afraid that some subrun would come along and go firstrun."

Attempts have been made in various cities to stagger the suburban break, but the problem comes back to the legal angle-exhibitors book from many companies. In order to make such a system effective, the distributors would have to get together, and that they can't do.

No one contests the theory that the New York arrangement, for instance, where a picture will break all over Queens at the same time, costs the industry a vast number of potential customers each week, simply because of a lack of choice. Yet, nothing would indicate a change.

"When it comes to distribution, you've got to remember that this is a business of personalities," was one comment. "Many of the people who started this business are still in it, both at the distribution and at the exhibition end. Their thinking is rigidly set. They don't want to change at this point and make enemies. That is one good reason why nothing will happen for the moment."

There is no question that, even should court and antitrust restrictions be sufficiently to make changes, latter would require a deep going overhaul of the distribution pattern, which is complicated enough as is. In many cities, theatres within a comparatively short distance from downtown break with a picture on the national release date, and more houses are clamoring for that kind of run all the time.

Distribution, much more so than exhibition, is aware of the problem and the industry's lack of flexibility. Yet, even in distribution, the top brains are awed by the magnitude of the chain reaction that even minor changes would involve. "The question always is—even in our own minds—where do you draw the line?" said one of the distribution spokesmen.

## James Dean

Continued from page 5

James Dean. He was shy in manner, not masterful in the ordinary sense. The two roles he played were manifestations of the all-American mixed-up kid of the post-World War II era. What he represents in terms of the American state of mind, circa 1956, is anybody's guess. Typical of the love letters still coming in are such endearments as this:

> "Jimmy Darling: I know you are not dead. I know you are just hiding because your face has been disfigured in the crash. Don't hide, Jimmy. Come baek, It won't matter to me . . ."

One angle that makes Warners, jittery is the possibility of drawing social criticism if guessing wrong about the Dean exploitation values. Some adults and newspapermen are pretty skeptical, inclined to suspect a long-term build for "Giant" though there's absolutely no proof that Warners planned it that way or indeed that any film company could rig such a reaction. (Newsstands have been loaded with articles on Dean). There is evidence that Warners was approximately as astonished by the prolonged mourning, the flowers, the clubs, the biographies and all the rest of the details of an enshrinement of a boy-symbol as anybody else.

United Artists may rush in where Warners (having seen the fan mail) is more cautious. A plot is afoot for UA to produee a biography of James Dean. A possible title, among several under consideration, is "Young Man In A Hurry." Whatever the title, the real problem would be locating an aetor to impersonate Dean. Questions already being put at UA are: will the true believers be pleased or outraged?

Many theories have already been developed as to the meaning behind the case of James Dean. More will surely follow. Some will be sociological; some Freudian. Perhaps it is not far-fetched to add one further thought—a medium which can project such a personality and evoke such a stupefying response (however tinged with the macabre) is a pretty dynamic medium yet.

## Lewis Helms 'Studio 57'

Hollywood, July 31.

Richard Lewis has been named as producer of Revue Prodeution's "Studio 57" vidpix series sponsored by Heinz.

Lewis, also producer of the same vidfilmery's "Crusader" series, launched production for next season's product this week. It's planned to hypo the series with w.k. names.

# "CHEERFUL EARFUL!"

## From Leo of M-G-M

The word is spreading throughout every Film Row about M-G-M's great new production **"TEA AND SYMPATHY."** The picture will be talked about even more than the famed stage hit. It will be one of the biggest advertising campaigns in M-G-M history. (*Deborah Kerr and John Kerr, the original Broadway stars, are in it.*)

And how the fans will flock to get the bare facts about **"THE OPPOSITE SEX."** It's the low down on dames, with music! (*The dames: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller. The guys: Leslie Nielsen, Jeff Richards.*)

Get a load of the business that **"THE FASTEST GUN ALIVE"** is doing. We predicted it was a real "sleeper" and oh boy! how it wakes up box-offices (*Glenn Ford, Jeanne Crain, Broderick Crawford take bows!*)

The grapevine predicts a smash success for the killer-thriller **"JULIE,"** an Arwin production. It happens on a honeymoon and it's spine-tingling. (*Doris Day stars, with co-stars Louis Jourdan, Barry Sullivan, Frank Lovejoy.*)

Every day new honors and new publicity for **"LUST FOR LIFE."** Another tribute: Picture of the Month in Seventeen Magazine. (*Kirk Douglas gives a magnificent portrayal. From the famed best-selling life story.*)

And we've saved for the last the Big news that **"TEAHOUSE OF THE AUGUST MOON"** has had its very first studio screening and it is SENSATIONAL. From now on you'll be hearing about its greatness. It will be one of the industry's milestone attractions. (*Marlon Brando, Glenn Ford and Machiko Kyo, Japanese beauty, re-enact the celebrated stage play.*) You haven't heard anything yet. Keep listening.

## FOR MORE CHEER KEEP YOUR EAR TUNED TO M-G-M!

# B&K Considers Local Deejay Show; Stagehands Demand 10% Wage Boost

Chicago, July 31.

Projected Chicago Theatre stageshow, to be helmed by local deejay Howard Miller Aug. 17, ran into union trouble here last week. The Balaban & Katz vaudfilmery scrapped its year-round vaude policy last December and the Miller package would be the first flesh show since then.

B&K's contract with the stagehands' union, Local 2 of the Chicago Theatrical Protective Union, an affiliate of the International Alliance of Theatrical & Stage Employees, expired last winter. The IATSE Chi local is asking a 10% increase in the stagehands' hourly rate of $2.26 and a two-year contract.

Negotiations all last week between B&K exec Nate Platt and union secretary Charles E. Howard failed to produce agreement, although it was reported that B&K had made a counter-offer of a 5% raise in the hourly rate. Platt said he thought the union was trying to drive a hard bargain on the assumption that B&K was committed firmly to a show, which Platt says is not the case. Both parties expressed belief that agreement would be reached some time this week.

## M-G'S PRUNING PANEL SET UP FOR 6 MOS.

Hollywood, July 31.

An operations committee chaired by assistant studio manager William Smith has been set up at Metro to hold weekly meetings and implement the new economic program outlined by studio head Dore Schary a few week ago. Schary and executives E. J. Mannix, J. J. Cohn and Saul Rittenberg will work closely with the committee, members of which were chosen by various department heads.

Committee was appointed for a sixmonth tenure as part of the new drive to effect a streamlining of studio operations to provide greater economy and efficiency in the running of the studio.

Kenneth Grossman was named secretary of the committee. Other members are Gavin Burns, sound; Mal Caplan, wardrobe; Joe Finn, estimating; William Horning, art direction; Joe Luckie, property; George Murphy, public relations; Jack Rogers, editorial; Ed Stones, construction, and Charles Wolcott, music.

### Buffalo Cinerama Switch

Buffalo, July 31.

"Cinerama Holiday" now in its final month at the Teck here.

Gala benefit opening for "Seven Wonders of the World" on Aug. 29 for Building Fund of the Children's Hospital.

## New Texas Film Studio Headed by Leo Carrillo

Dallas, July 31.

Leo Carrillo heads up a new studio to be built here by Film Corp. of America. Construction starts shortly, with the main sound stage to be (natch) the biggest in the world, measuring 350 by 250 feet.

Felix Taneo and Harry Preston of the Big "D" Film Laboratory are associated in project, in the brewing stage for several years and said to be backed by oil and cattle interests.

# UFA Top-Staffed; Aim: 15 a Year (Probably in 1958)

Berlin, July 31.

The new UFA has now finally and officially been established here, although it is not likely that it will start production of any consequence until late in 1597 or even 1958. Eventually, the UFA will have a program of some 15 features, a good many of them produced under contract with independents.

As the UFA is now constituted, the board of supervision consists of Freiherr von Ostman (Deutsch Bank) as chairman; Erhard Schoenicke (AGFA) as deputy chairman, and Herbert Tischendorf of Herzog-Film, Munich. They will be joined by Gustav Kemna, a former UFA man, and two representatives to be elected by the UFA employees.

The UFA directors consist of Arno Haucke (UFA Theatre Co.), Helmut Meyer (Goettingen film studios), and Heinz Zimmermann, who was on the board of the old UFA.

Ostmann explained that there will be a fusion between the UFA and the theatres as soon as the UFI-law (covering liquidation and decentralization of the former Reich-owned property) is replaced. This move is expected soon.

There has been talk of plans for the UFA to build new studios in Berlin-Marienfeld (in the U. S. sector), but it's thought unlikely that the project will go through.

William Dover named Universal studio scenario story editor, replacing Raymond Crossett.

## 'JOAN' STAR PROWL KEYS EXHIB INTEREST

That the majority of exhibitors are as showmanship-minded as ever is believed reflected in the response to Otto Preminger's announced plan to seek out an unknown for the title role of his upcoming "Saint Joan." Even some persons associated with United Artists, financier-distributor of the picture, are frankly expressing amazement over the reaction.

On the basis of pledges already received, it looks like a prediction made by William J. Heineman, UA distribution v.p., will be borne out. He said 13,000 theatres will participate in the project to the extent of playing one-minute trailers telling of the talent quest and handling applications from "Joan" aspirants. A total of 7,000 such film clips have now been placed on order because of the exhib interest.

A source aligned with Preminger conceded that the production may die at the boxoffice—who can tell about a picture when it's still on the drafting boards?—but the excitement stirred by the star competitions should be, it was said, an eye-opener for entire industry.

The reason is obvious. Preminger and his associates have come up with something genuinely fresh, and many of the exhibs who may not even play "Joan" are taking to it. Star-building auditions predate Barnum, of course, but in this immediate case Preminger has stated publicly there's to be nothing phoney about it. He made a firm promise not to hire an established star; a newcomer is to get the job. And theatres are included in the promotion—the cost of printing those clips plus miscellaneous expenses will amount to $100,000 to $150.000.

Said the source from the Preminger camp: "Many of us in production and distribution frequently criticize theatremen for not publicizing our pictures. Maybe the reason has been that we haven't been giving them anything but the same, tired ideas to work with. Give them an angle like this Preminger gimmick and all the so-called lethargy disappears."

Execs at a rival UA company pondered the theatremen's reception of Preminger's "Joan" approach in broader terms. They arrived at the conclusion, tentative at least, that each picture must have its own selling angles to accent, that the institutional ideas have merit only when "selling" the industry to a law-making group or the press.

The way to win back that lost audience is to make each picture attractive to the public and not to try to sell them all collectively under one label or with one slogan or contest, observed the UA competitor.

## Nace Adds Phoenix Duo; Drive-In and Art House

Phoenix, July 31.

Scottsdale's two film houses, the Round-Up Drive-In and the KiVa, an art theatre specializing in imports, have been bought by Harry L. Nace Theatres Inc., statewide chain operators.

Jack Van Leer, asst. manager of Nace operations, said year-old Round-Up will be enlaregd with 270 car stalls and 150-seat stadium for walk-ins, plus overall beautification.

Seller was Valley Theatres Corp., headed by Scottsdale's Mayor Malcolm White who built both houses. Ownership change will not affect policy at KiVa, leased to Louis Leithold, but Wes King, now operating a Nace theatre at Winslow, Ariz., will be the new manager of Round-Up.

# So, Hooray! For Pix on Home Screens

*Editor*, VARIETY: Brooklyn, N.Y.

I realize that the exhibitor, like the rest of us, has mouths to feed, children to clothe, and payments to meet. I'm human, and thus I feel for any poor individual who sees his source of livelihood crumbling before his eyes.

However! When I read of the plight of the theatre owner today I find it difficult to remember he's a fellow human, and my reactions are those of a once frequent moviegoer. I remember many little incidents that spanned the three or four years during which I made the transition from a two or three times a week attendee to my present state, which is once a month, at most.

I remember, for instance, the innumerable times I made the long trek back up the middle aisle to tell and usher that the picture was out of focus. He usually then informed me that I was sitting too close, or that my eyesight was probably bad.

I remember the time my wife and I sat behind four youngsters who were raising all kinds of hell. I went back to see the manager, who suggested that we change our seats, as there were others available!

I remember the time I went to a Loew house to see "All the Brothers Were Valiant." The film in itself didn't intrigue me, but their ads stated "stereophonic sound," which I was quite interested in. They ran it strictly one-track, optical. Again, the manager. He informed me that the "track broke." Which explained one reel, left the others in question, and was an obvious lie at any rate.

I remember freezing in the winter, and sweltering in the summer. This was a direct result of being foolish enough to catch the last complete show, during the course of which heating and cooling units generally get turned off, as a conservation step, no doubt. They conserved fuel, but they lost me.

I also remember the way 3D was sacrificed on the alter of the almighty projectionist—who resisted any innovation that added to the job he wasn't doing right to begin with.

I remember flickering arcs, dirty washrooms, rude cashiers, ushers in ill-fitting, filthy uniforms. I remember the strain of trying to hear low dialog passages when the sound was too low, and prints in worse shape than any I've seen on television.

And speaking of television, when the Warner and the RKO and Columbia backlogs start hitting my screen in the fall, I remember a heck of a lot of pictures that, in general, were superior to todays product. They'll be interrupted by commercials, I'm sure, and they'll suffer from being cramped onto my 16-inch screen. But strangely enough, I have *never* seen a film on television that was out of focus for more than five or ten seconds before it was caught and corrected. I have *never* seen a film on television that was marred by a flickering arc. And turning up the volume control myself is a lot easier than walking back to the lobby, searching for an usher and being told for my troubles that, "Well, nobody else is complaining.

Respectfully,

*Paul Caster*

New York.

*Editor*, VARIETY:

Your story this week about needing "new managers" is true, but with one added fact. Managers must be given a chance to use their own individuality and creative talents. The theatres cannot be run from a desk in New York. No one man is that good. All ads are designed in New York, yet each city might need a different approach.

In the great days we had Roxy, Sid Grauman, the Balaban boys, Bob O'Donnell, Ike Libson, and many other great picture showmen. Who do we have now?—name one.

The ads are the same, Theatre fronts are bought by the gross and are the same. Trailers more or less are the same, and so is the smell of popcorn. Any and all theatres with creative management are doing well. The Music Hall and the small so-called "art houses" are doing reasonably well. *John F. Royal.*

# Drive-Ins' Own Insurance Rates; Not Same as (Hi-Fee) Parking Lots

Boston, July 31.

Ozoners in Mass. have been placed in a single category for employes stemming from a special study by the Massachusetts Workmen's Compensation Rate Assn. The move takes them out of the double-rating class and puts them in at $1.31 per $100 fee of payroll.

The double rate formerly was 87c per $100 for booth workers and $2.73 per $100 payroll for all other employes. The rate reduction is the result of three years of study of statistics by officials of the Independent Exhibitors Inc. of New England and combo efforts of National Allied and insurance agents who submitted findings to the Rate body.

IENE pointed out in its efforts that drive-ins should not be placed in the same category as parking lots where accident incident is higher. Ozoner ops will save 75c per $100 payroll, as more than 50% of the total payroll is outside the booth.

## Watch Swedish 'Monika' As Twin Drive-In Test

Minneapolis, July 31.

A foreign language film, the Swedish "Monika," for the first time is gaining entry into a Twin Cities' drive-in theatre, the Lucky Twins, and the industry here is watching the experiment with interest.

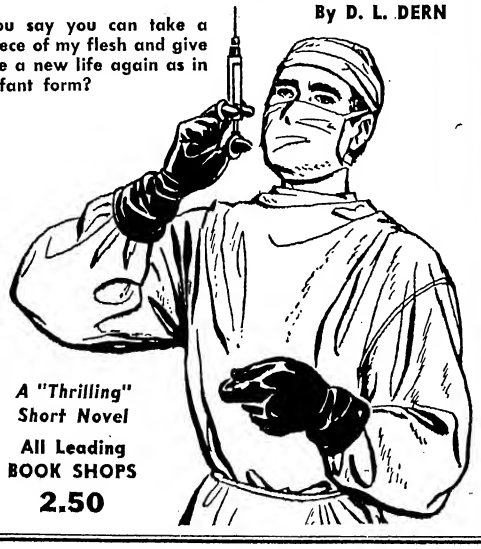
This is a subsequent run, the picture having had its initial local showing at Suburban World where it ran for nine weeks more than a year ago.

Lucky Twins gave the picture an extra big newspaper advertising campaign, including advance teasers and elaborate display layouts.


"The Doctor's Secret"

By D. L. DERN

You say you can take a piece of my flesh and give me a new life again as in infant form?



A "Thrilling" Short Novel

All Leading BOOK SHOPS

2.50


## Hollywood's Hobgoblin

### [It's Mysterious 'New York']

Actor James Mason, who turned producer to make "Bigger Than Life" for 20th-Fox as an indie, is looking for the answer to a puzzle.

In simplest terms, he'd like to know who at the 20th home-office hides behind the pen-name "New York."

"Much of what happens at 20th Fox is dictated by 'New York,'" he complained. "Yon want to hire a director, or make some sort of move, and right away it's 'New York won't like it' or 'We'll ask New York.' I came to think of 'New York' as some sort of amorphous mass. I still wonder whether it's man or beast, or what."

Added Mason: "Even the heads of the studio won't make a move without 'New York'."


Hotel of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIF.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
TYRONE POWER · KIM NOVAK
in
"THE EDDY DUCHIN STORY"
in CinemaScope and Color
A Columbia Picture
and SPECTACULAR STAGE PRESENTATION

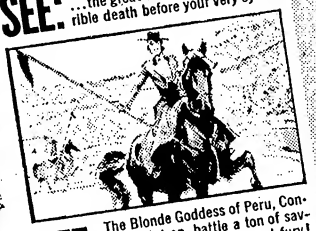
# "BULLFIGHT" MEANS BOX OFFICE!

## Breaking all records in New York!

## The Critics raved and the Crowds came pouring in!

AN ARENA OF SAND, SAVAGERY AND BLOOD—
WHERE DEATH-DEFYING MEN LOCK HORNS WITH TERROR!

**SEE:** The death of the hundred wounds ...the great Ortega meeting a horrible death before your very eyes!



**SEE:** The Blonde Goddess of Peru, Conchita Cintron, battle a ton of savage, ferocious razor-horned fury!

**SEE:** The world's most dangerous sport . . . with no thrill or chill omitted!

FOR THE FIRST TIME ON THE SCREEN
ALL ITS COLOR...ITS GLORY...ITS SUSPENSE...

## "BULLFIGHT"

Starring The Most Celebrated Matadors Of All Time

MANOLETE • LUIS MIGUEL DOMINGUIN • CONCHITA CINTRON
JUAN BELMONTE • RAPHAEL ORTE
APARICIO • LITRI • PASTOR

A JANUS FILMS RELEASE

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—Crowther, N. Y. Times

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# Radio-TV Does a Bangup News Job In Covering Andrea Doria Disaster

The Andrea Doria sea disaster off Nantucket triggered major news coverage by television and radio, with tv and radio nets, in addition to local stations, scrambling to keep abreast of events with bulletins and films.

Camera crews from the three major tv nets, as well as several independent tv outlets, were flown to the scene of the collision, where they filmed shots of the listing ship and the rescue operations for viewing. Tape recordings and beeper phones also were used by both radio and tv soon after the disaster, caused by the Stockholm colliding with the Italian luxury liner, 45 miles from Nantucket.

NBC reporter Maurey Robinson and NBC cameraman Jesse Sabin flew over the scene of the collision early Friday (27) morning, bringing back an eyewitness account and footage for NBC-TV's "Today" show.

Staff members of CBS Television's "Good Morning" with Will Rogers Jr., performed an all-night stint which resulted in Thursday's morning programming offering some solid coverage. Producer James Fleming, as soon as he heard of the disaster, got the show's entire newswriting and production staff to concentrate on the disaster.

**Edwards' Show Tops Lux**

CBS' newscaster Douglas Edwards on Thursday flew over the scene with a cameraman, supplying recorded broadcasts. Some of the film taken on the flight was utilized in the Charles Collingwood news show at 6:45. But the major portion of the footage went into a special 30 minute telecast at 10:30 Thursday night (with the regular "Quiz Kids" preempted) with Edwards doing the narrating. The show also featured interviews with the survivors brought in by the Ile de France. I was one of the real bangup shows on the tragedy and

(Continued on page 40)

## CBS News 18.8; Lux 12.8

Reflecting the nationwide audience interest in the Andrea Doria sinking, a hastily-assembled CBS-TV spot news show which went into the Thursday night 10:30-11 slot (with "Quiz Kids" preempted) ran off with the Trendex laurels, knocking off NBC-TV's more recently Top 10-rated "Lux Video Theatre" to the tune of 18.7 to 12.8 and copping a 42.5 share of audience as against Lux's 30.3.

Helmed by Doug Edwards and effectively combining live remote, live studio and CBS Newsfilm, the half-hour stanza turned out to be one of tv's finest spot news reporting jobs.

## Murrow's 'Africa Report' As BBC-TV 2-Parter

BBC will expose Edward R. Murrow's two-part "Report from Africa" on Aug. 21 and Sept. 10. Deal on the former CBS-TV film stanzas was made with the British outfit by CBS Television Film Sales.

CBS Film has sold other public service shows abroad, including the edited "Omnibus" pix known as "Under the Sun," some "See It Now" half-hours, "The Search" and some "You Are There" stanzas.

# Mpls. Giveaway Craze Tapers Off

Minneapolis, July 31.

Twin Cities' radio stations' three-month old cash giveaway war, now in its dying gasps, put nearly $100,000 in chunks up to $1,500 into the pockets of local dialers lucky enough to be chosen at random and to be glued to their sets when they were singled out.

The fact that the sun is setting on the easy money days for some radio listeners probably was bad news for many setowners who always felt they had a chance, remote as it might be, to cut in on the dough gifts.

When Todd Storz acquired WDGY here and it became known that his operation would feature the shelling out of realm coin, many of the other stations hastened to get into the act, too. And there have been a WDGY "$105,000 contest" that resulted in only $500 being given away, a WCCO 10-day "$250,000 splurge" costing the station about $16,000 and a WTCN "$110,000 cashorama" involving about $10,000.

Storz was held responsible for starting the war in the first place and now his decision to quit the cash giveaways and the FCC's frowns on the promotions are believed to explain the termination.

At any rate, after Storz notified the FCC he'll cease the cash handouts the two remaining warriors, WCCO and WTCN, decided to do likewise. WCCO, in fact, already has "quietly" withdrawn.

This caused Storz to write the commission that he was unaware it looks with "displeasure" on such promotions and offering to discontinue all contests and giveaways "designed to attract audiences or influence listening" over his stations "as soon as possible" after the WQAM transfer was approved.

Thereupon the FCC approved the transfer and dropped plans to investigate.

KSTP was the first major station here to drop out of the cash giveaway shenanigans, its president, S. D. Hubbard, at the time denouncing them as having developed into a "circus" that "has gotten out of hand" and raising the question of whether the stations weren't neglecting their public service.

# NBC-TV Daytime Biz Still Perks

NBC-TV daytime billings made several more strides in the last few days, as a fistful of accounts signed on for the sunlight cruise.

Pharmaco gave the network's 5 to 5:30 p.m. telefilmed "Comedy Time" its first bankroller. Company is buying a quarter-hour, once a week for 26 weeks alternating. It also inked on "It Could Be You" in the same type of arrangment. Biz starts Oct. 1.

Brown & Williamson has purchased the last remaining quarter-hour available for early fall on "Queen For a Day," and sponsorship starts Oct. 2, the network disclosed. Buy calls for 10 programs over a 20-week period. Perkins Products division of General Foods has bought 13 alternate Thursday quarter-hours of the same show. It also has given NBC similar new biz on Thursdays via the 12:30 p.m. "It Could Be You."

Bon Ami will take over four spots on "Matinee Theatre," 13 on "Today," and four on "Home," beginning in Sept.. Winding up the week's daytime buying was Evinrude, which took four "Today" participations. (It also bought four spots in "Tonight" for a four-day merchandising push in early Oct.)

# Chi WLS In Parttime Mutual Affiliation

Chicago, July 31.

Although not formalized by a regular affiliation contract, WLS has entered into sort of an open-end agreement with Mutual to carry some of the latter's offerings. It was anticipated Mutual would make an arrangement with the 50,000 watter as a parttime Windy City outlet with the defection of WGN, its longtime affil, which at the end of August goes it alone as an indie.

Meanwhile, talks are still going on between WLS and ABC on a renewal of that affiliation pact. It's expected the web and the radio station, which, incidentally is jointly owned by ABC and the Prairie Farmer publishing interests, will come to terms on a new ticket.

The Mutual hookup is on an individual program basis, with WLS taking only those MBS shows that don't conflict with its own local fare or the ABC airers.

**SAMMY KAYE**

Swinging and Swaying
On Tour

Aug. 1—Sheboygan, Mich.; Aug. 2—Battle Creek, Mich.; Aug. 3—Sturgis, Mich.; Aug. 4—Middletown, Ohio; Aug. 5—Urbana, Ohio.

Columbia Records - current release, "EVERY SUNDAY MORNING" b/w "ONCE AGAIN."

New Album Release:
Sammy Kaye Swings and Sways
MY FAIR LADY (For Dancing)

On ABC Radio—"Sunday Serenade"

# Red Hot Rountree Politico Package Scares Off Webs

Martha Rountree finds herself in a dilemma.

She's got one of the real hot tv packages for the fall—the period spanning the August political conventions and the November elections—but there isn't a network that wants to touch it.

What Miss Rountree is offering up, as a half-hour tv package, is a weekly debate between the two Vice-Presidential nominees, a show calculated to make morning-after headlines in the dailies. She's even got a sponsor. On top of that Miss Rountree says she has the blessings of Leonard Hall, the GOP national chairman, and Paul Butler, his Democratic opposite member.

But the networks are afraid of it. For the simple reason that there are six lesser parties that will have access to equal time privileges, under prevailing FCC regulations, and unless they provide free time for all parties concerned they might run into litigation and all sorts of trouble.

# Ed & Pegeen Reunited, Hectic Sked Finds 'Em All Over WRCA Dials

The realignment of the WRCA, New York, schedules this week also marks the official return of Ed Fitzgerald to commercial AM in the resumption of the pioneer Mr. & Mrs. radio turn. Because of illness, he has been inactive for a year, only recently resuming the mike on wife Pegeen Fitzgerald's daytime AMer.

Incidentally, the Fitzgerald's have perhaps the most grueling radio and tv grind in local industry annals, at least until Aug. 16 when they relinquish the 10:30 p.m. until 12:30 a.m. nightly schedule from the Starlight Roof on the Waldorf-Astoria to Tex and Jinx McCrary, for whom they are substituting while the latter Mr. & Mrs. team is vacationing in the British West Indies. Along with the midnight two-hour session, Pegeen Fitzgerald has an 8:55 and 9:55 a.m. slot on WRCA-TV, doing a special color "Shopwindow" spiel as part of the "Home" show. Her "Strictly Pegeen" 30 minutes at 1:30 p.m. is now the 2:30 p.m. slot, starting Monday (30) with her husband. They also do the 6:30-6:40 p.m. spot for The McCrarys, over WRCA, N. Y., which however is taped, done directly after they complete their midday show live. This, too, will be relinquished when Tex & Jinx return from their holiday.

The Fitzgeralds pioneered the Mr. & Mrs. format some 15 years ago on Mutual and for 12 years they were with ABC, both AM and tv, until last year when Pegeen Fitzgerald solo shifted to NBC. A series of operations kept her husband inactive for most of the ensuing year.

# Sullivan's Vox Pop on Ingrid

Ed Sullivan went to the unprecedented length Sunday (29) of using his show on CBS-TV as a platform to sound out the public on how it feels about his having Ingrid Bergman appear live on his stanza in the fall. Sullivan freely acknowledged Miss Bergman as a "controversial" figure but thought the public's "decision" via the letters route might determine whether she should be showcased on his Sunday nighter.

The question first came up two weeks ago when the "booking" received wide attention in the press. The Swedish-born actress, now in London making "Anastasia" for 20th-Fox, apparently is not aware of a date with Sullivan. The latter said his assurances for Miss Bergman's appearance came from the film studio. Sullivan saw the actress in London and quoted her as saying that 20th failed to clear an acceptance with her.

Sullivan treated of the matter next day (30) on his N.Y., Daily News column as follows:

"Helen Hayes has agreed to do a live scene on tv with Ingrid Bergman in late September if Ingrid decided to fly over between the finale of the film 'Anastasia,' and her October opening in 'Tea and Sympathy' on a Paris stage. The Swedish star has not committed herself to the tv idea, largely, I think, because she doesn't know how the American audience will react to her, and how great a controversy might ensue." Then he took the matter to the newspaper public with: "Those for her argue that she's suffered for seven years; point out that other movie stars have been pardoned for equally serious moral infractions. Those against her flare up angrily. What do you think?"

## Mighty 'Margie'

Two former network telefilms now in rerun via WCBS-TV outshone all other teleshows in N. Y., network or local (on seven stations), in the latest ARB ratings for the period from 6:45 a.m. until 6 p.m.

"My Little Margie," stripped at 9 a.m. daily on the CBS-TV flag, pulled down an average of 8.3 for the latest July report. "Amos and Andy," which is booked the same way at 9:30, got the next highest, with a 7.2 average. Garry Moore, who is a CBS network performer, got 4.4 on the Monday-Friday stint that follows at 10.

# Miami's Second VHF Makes Bow

Miami Beach, July 31.

The greater Miami area got its second VHF station Sunday (29) when WCKT began telecasting a full schedule of programs, local and network, as a basic affiliate of NBC. There was little hoopla attached to the occasion, with the ceremonies hailing the entry of the outlet confined to a half-hour program, "Outlook," in which Niles Trammell, former prexy of NBC, now president of WCKT, outlined programming plans which will feature a heavy lineup of the network's shows with local shows temporarily to be held to a minimum.

Trammell, who is associated with the Knight (Miami Herald) and Cox (Miami News) interests in the new venture, left the big buildup to the dailies, which ran special sections in their Sunday editions hailing the end of greater Miami as a one-station area for VHF; WTVJ (CBS) owned by Wometco Theatres has been the loner since 1949, only competition coming from two UHF stations—WGBS, owned by the Storer chain (which will become an independent after longtime beaming NBC programs to this area) and WITV which carries ABC emanations. Channel 2 has long been assigned for educational tv and is run by a non-profit organization Community Television Foundation under the call letter WTHS. Funds for its operation come from the Wolfson-Meyer (Wometco owners) Foundation and a grant from the Ford Foundation. The station telecasts for two hours nightly Monday through Friday and is off the air for the summer.

## JONATHAN WINTERS SERIES FOR TUMS

Jonathan Winters, who has been jumping from one NBC-TV guest stint to another for quite sometime, is getting his own network show. The comedian is taking over as emcee of an NBC Tuesday quarter-hour on Oct. 9, with Tums picking up half of the bill.

Word is he'll be moving into Dinah Shore's old 7:30-7:45 p.m. slot. The program will be a once-weekly variety offering. Tums is taking alternate weeks. Other half of the show has not been sold.

# Budweiser Will Pour Bulk of TV Coin Into Radio

A major bankroller is taking its allegiance away from tv and giving it to radio. Budweiser is going to spend $1,000,000 in spot radio during the last quarter of 1956 and only $250,000 in spot tv, and for the time it appears as though that tv spot coin is going to be the brewery's only video expenditure.

Budweiser change of heart constitutes a big rap for the sight-and-sound medium. Video coin for the last four months is understood to be going into a limited 23-market spot buy. Radio cities will be far more.

Budweiser sponsored "Damon Runyon Theatre" on CBS-TV last season at a cost for time and talent in excess of $2,000,000, but so far it hasn't bought a 1956-57 network teleshow.

Busch's Bavarian beer, a regional brand controlled by the same company that owns Bud, Anheiser-Busch, is spending heavily in spot tv at present.

Another blow to tv is the retrenchment of Monsanto Chemical. Though it has always been considered a hard account to sell on the merits of video, it did own a quarter of ABC-TV's "Warner Brothers Presents" last season. Next fall, however, Monsanto is reportedly spending all its ad dough in newspapers, with nothing for video.

# 'Super Circus' To Berth In Miami

"Super Circus" will definitely return to ABC-TV in the fall, and it will come regularly from Miami instead of N.Y. American Character Doll is reported to be the hour-long Sabbath juve program's first fall underwriter.

Show, returning this fall to its 5 to 6 p.m. hole, belonged to Roto Broil, Chucky chocolates and Hartz Mountain Products a good part of last season. Reason for carrying the show to Miami is to get hold of the reportedly large circus population down there and to facilitate more outdoor production numbers. Except for a few shows last spring from Miami, "SC" emanated from ABC-TV's N.Y. studios.

## Sterling Buys 'Romance'

"Modern Romances," the NBC-TV 4:45 to 5 p.m. cross-the-board soapopera, has picked up Sterling Drug as a sponsor. Underwriter starts on Friday (3). It has inked for a full 15-minutes on Wednesdays and Fridays.

Monday, Tuesday and Thursday are still open to takers on "MR." The purchase, through Dancer-Fitzgerald-Sample, constitutes the drug company's first association with daytime network television. It has "The Vise" Friday nights on ABC-TV.

# NBC-TV'S $30,000,000 JUGGLE

## TV Networks' Global Aspirations

The tv networks are looking forward to the day when linking of countries will become a coaxial reality and they will have owned-and-operated possessions outside the U. S. It's understood that preliminary discussions have already taken place in anticipation of the day when the major networks will have an ownership stake on both ends of the international co-ax cable.

Thus far, of course, the networks' o&o domain, either in radio or tv, has been restricted to this country (although only recently RKO Teleradio chieftain Tom O'Neil acquired partial ownership of a Windsor, Ont., tv station which subsequently became a cause celebre within the Canadian Parliament.) As far as is known there are no FCC tabus on out-of-country ownership aspirations on the part of networks. It's simply a case of whether the other countries would countenance the move-in of U. S. television interests.

## 3 Out of Every 4 U.S. Households Have TV; 1,694,000 2-Set Homes

Advertising Research Foundation counted 37,277,000 television receivers in U. S. households during Feb.-March, 1956. There were 35,495,000 homes with tv, 1,694,000 of them having more than one set.

Total meant that three out of every four households, according to ARF, had tv, as compared to two out of three in June 1955. Over 73% of all 48,785,000 U. S. homes had tv in the Feb.-March tally. This is an increase of over 3,000,000 tv homes in less than a year.

In the recently released ARF count, 4.8% of all tv homes had two or more sets, against 3.5% for June 1955. That same June there were only 33,000,000 sets in use, over 4,000,000 less than Feb.-March 1956.

This year there was a continued higher penetration of tv households inside "standard metropolitan areas" than outside. In urban locals, about 82% of all homes had one or more tv sets, whereas the proportion in the stix was about 59%. However, the increase in video's penetration since June, 1955, was greater outside the big cities than inside. Outland penetration increased roughly 9%, but met districts went up just 3%.

Following is a three-way breakdown. In 1956, urban households, having about a 78% proportion of tv sets, continued with the highest penetration as opposed to rural, nonfarm homes with 68% and rural farm homes with 53%. Increase in tv penetration since a year ago June was in reverse order, nevertheless, as rural nonfarm areas increased 10%, urban 7% and farm homes 4%.

Larger households, ARF found, are "more likely to have tv sets than smaller ones." Proportion with sets rose with the size of the family from about 40% for one-person households to about 85% and 83%, respectively, for four-person and five-person homes. It dropped to 75% for six or more people per family.

Geographically, the northeast has 82% penetration; the north central U. S. had 79%, whereas the west had 66% and the south 62%. As it worked out the northeast and north central parts of the country had more penetration in tv than the nation as a whole.

### Davis' All-Sepia Spec

Sammy Davis Jr. has made a proposal to NBC-TV that it stage a 90-minute spec with all-Negro talent. Davis would star in the presentation. However, he is asking that it be done not as a one-shot but as an annual event.

Behind the Davis spec pitch is a bid for the advancement of Negro talent in tv. The network is taking it under advisement.

## Standard Brands Buys $1,500,000 CBS-AM Soaps

The $1,500,000 purchase of CBS Radio daytime soaps several weeks ago by Colgate is having a snowball effect on the network's daytime biz. Standard Brands, which has been out of web radio since 1944, has matched the Colgate buy in terms of time and coin. With the new account, CBS has written $10,000,000 gross since Jan. 1. Boiled down to net revenue for time and talent, it's somewhere about $7,000,000, less agency commission.

Standard Brands, in a time when a $1,500,000 gross is bigtime in radio, inked for 10 seven-and-a-half minute segs weekly in three CBS soap opera strips, with deal commencing Monday (6), followed by the start of Colgate in early September. Network will only get the full $1,500,000 if the contract runs for a year. As it is SB has taken 13-weeks firm.

New biz brings the web's five-and-a-half hour weekday sked to 65% of SRO, but CBS claims that it has at least one other radio bankroller contemplating a large buy that will jack the time-filled status considerably if it goes through. Even at 65%, it's been at least two years since CBS Radio has been in this healthy condition.

SB, via Ted Bates, will sponsor parts of "Backstage Wife," "The Second Mrs. Burton" and "Our Gal Sunday," which have 10 of 30 collective seven-and-a-half minute units still unsold.

Other recent daytime sales at CBS Radio include the buyup of the Pat Buttram afternoon quarter-hour strip by Wrigley. As for Arthur Godrey, who does a daily hour-and-a-half stint, he's 95% sold for September.

## Winchell To Tour 'Tredex Cities'

Walter Winchell, who has a half-hour Friday night vaudeo show upcoming on NBC-TV this fall, will play the "Trendex City Circuit" prior to the program's bow. It's another in the continuing cycle of in-person visitations set by the tv network's exploitation chief, Al Rylander, to stimulate interest on a local level in shows and personalities on the network roster.

Actually Winchell will visit 17 cities in all for interviews, cooperating on NBC affiliation station promotion, etc, and in each instance he'll tie in with the local Damon Runyon Fund via his own personal contributions. Tour will wind up in Hollywood where WW, immediately prior to his premiere, will guest on a flock of major network showcases.

### Boyer's CBS-TV Pact

Hollywood, July 31.

Deal is being finalized under which CBS-TV would sign Charles Boyer to an exclusive pact. It's likely his first appearance will be on the Ed Sullivan show in October.

"Playhouse 90" script is being written for him and there are also plans to star him in a "Ford Star Jubilee" spec.

## RECORD-BREAKING PROGRAM SHUFFLE

By GEORGE ROSEN

In perhaps the biggest single shift of programs and advertisers in tv annals, representing in the aggregate $30,000,000 in billings, NBC-TV this week finalized its revamped schedule for the new season. The new plan, which drastically alters the network roster four nights of the week, brings to full-blown maturity the web's concept of programming on a three-weeks-out-of-four basis, which now encompasses five nights of the week, with likelihood that the other two nights, Wednesday and Thursday, will also be incorporated into the three-out-of-four scheme on a regular basis.

The new lineup, the result of four weeks of shuttling between N. Y. and a variety of cities where clients are headquartered on the part of the Sarnoff-Weaver-McAvity high command, highlights the following program maneuvers:

"People Are Funny" vacates its Tuesday night 10:30 unsponsored berth and shifts to Saturday night at 7:30, presently occupied by "Big Surprise" Toni has been persuaded to switch from the Perry Como sponsorship to take on "Funny." In place of Toni, RCA will move into the Como picture. (RCA was committed to the projected Friday night spec series, but these are being abandoned in place of major one-hour one-a-month entries.)

"Big Surprise" moves to Tuesday night at 8 under its present Purex-Speidel sponsorship. In to Tuesday at 8:30 goes the new Jack Webb entry, "Noah's Ark," to be sponsored by Liggett & Myers. (A brand-new show goes into Tuesday night 10:30 and NBC claims it has a client which it's keeping under wraps for the present.)

Chevrolet, which was committed to 20 Tuesday 8 to 9 shows for the new season (10 Dinah Shore and 10 Bob Hope entries) will divide them up between Friday 9 to 10 and Sunday 9 to 10 (with 10 shows going into each night). To effect the Chevy switch, NBC negotiated a cutback on the part of Alcoa and Goodyear, who will now do 40 shows a season instead of 52. The Dinah-Hope combo plus two Hallmark presentations will account for the other 12. (In addition, Hallmark will be represented in the 7:30 to 9 Sunday night spec roster with four 90-minute attractions plus one Wednesday night spec which will preempt "Kraft Television Theatre."

Ray Bolger, who was also scheduled to occupy the Tuesday 8 to 9 segments (NBC has a 16-show contract which it has been unable to sell), will do some of them on a one-week-out-of-four basis in the Tuesday period, with likelihood that Bolger will also fit into a one-out-of-four Wednesday slotting, probably in the Kraft 9 to 10 time. This, however, is predicted on possible decision of NBC to go ahead with Bolger and not buy out his contract, as has been rumored.

Thus the three-out-of-four, five-night spread entails Friday (Dinah-Hope); Saturday (Oldsmobile specs); Sunday (the 7:30 to 9 specs and the Dinah-Hope-Alcoa-Goodyear rotaters); Monday ("Producers' Showcase") and Tuesday (Bolger rotaters).

### Anything Goes

There's one interesting facet that's been overlooked in the deal negotiated by NBC-California International (ex-Kagran Prod.) whereby the NBC subsid operation will have a 50% financing stake in the new Ethel Merman musical legiter.

New general manager of Cal. Int. is Bob Levitt—otherwise the father of Miss Merman's child by a previous marriage. (She's now married to Bob Six of Continental Airlines.)

## NBC Radio's 'Coming Events' May Include New Management Team

NBC Radio's dumping of "Weekend" and inauguration of its cross-the-board "Bandstand" format, which preemed this week, is apparently only the beginning of a general overhauling of the operation which, from all accounts, will not only involve programming but management as well.

It's understood that a new management team will go in shortly to replace the present one, with the recommendations stemming from the Booz, Allen & Hamilton survey to be a key factor in the ultimate decision. One key network affiliate operator admitted getting assurance that within three months NBC Radio would be helmed by a new chieftain.

Present operational head is Charles Ayres, who was brought over from ABC last year. Whether the "new order" would result in his exiting or a change in administrative status isn't known.

It's generally been recognized that, over and above the displacement of "Weekend," something drastic would have to be accomplished to put NBC Radio back on a healthy footing. (Last year's $2,000,000 in losses will be considerably higher this year, it's reported.) Particularly in view of the Westinghouse four-station defection, which affects such vital markets as Boston, Cleveland and Pittsburgh, it's considered a foregone conclusion that Gen. David Sarnoff, having dedicated himself to a permanent stake in the radio network sweepstakes, will pull out all the stops if necessary to re-

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### Berle's Half-Hr. Series

Milton Berle and Sheldon Reynolds are huddling on a new comedy adventure series for tv. It will be a half-hour format, some to be lensed in color, and will be made on location in various parts of the globe. Series has been in discussion stage for some time with finalization reported imminent.

Series will be written, directed and produced by Reynolds, who handled the same chores for his "Foreign Intrigue" and "Sherlock Holmes" tv series.

Program will bring about a reunion of Berle and Reynolds. Latter started as a comedy writer years ago on the Berle staff.

## Mary Martin Set By Hallmark For 'Born Yesterday'

Mary Martin has been signed by Hallmark Cards to appear in "Born Yesterday." It will be the Oct. 28 Sunday kickoff show in the "Hall of Fame" series of six stanzas on NBC-TV next season. Garson Kanin will adapt his Broadway play and film for television. It will be his production, including the direction, although George Schaefer is overall producer of the series and Mildred Freed Alberg the exec producer. Paul Douglas is being dickered to re-create his legit and Hollywood role (both done originally with Judy Holliday).

Of the six "Fame" packages, three will be at 7:30 to 9 p.m. (including "Born Yesterday"), two from 9 to 10:30 and an April show on a Wednesday, preempting "Kraft TV Theatre."

### MBS-to-NBC

Interesting to note is that NBC Radio, in mending its affiliation fences as result of the four-station Westinghouse defection, has latched to on to Mutual outlets in two of the cities.

New NBC affiliate in Cleveland will be WHK, which has been historically Mutual from way back and has long occupied an MBS directorate seat. Station is owned by the Cleveland Plain Dealer & News.

Similarly in Fort Wayne, NBC has latched on to KJG, another Mutual affiliate. What the network will do in Boston and Pittsburgh, where Westinghouse has also bowed out, is still to be resolved.

## Rowan & Martin Buildup Vice Martin & Lewis; NBC Guest Slots Set

Hollywood, July 31.

Comedy team of Dan Rowan and Dick Martin, which has been rising steadily on the nitery circuit for the last two years, apparently is all set to step into at least two spots vacated by the split-up of Dean Martin and Jerry Lewis.

NBC has signed Rowan and Martin for a series of eight guest-spots next season as to a buildup for their own show. Simultaneously, a deal is in the works at Paramount for the team to sign a term contract, probably beginning with the film "Sad Sack."

Rowan & Martin open at the Cocoanut Grove here Sept. 5 with Nat "King" Cole and then go to the Chez Paree, Chicago, Oct. 11 with Patti Page and from there to the Copacabana, New York, Nov. 1, again with Cole. They first worked with Cole on the latter's Australian tour in January 1955.

## KOHLER BUYS MBS POLITICO COVERAGE

Mutual's coverage of the Democratic and Republican national conventions will be sponsored by Kohler Co., of Kohler, Wisc., manufacturers of household and industrial plumbing fixtures and other products.

The deal, via Roche, Williams and Cleary, of Chicago, also calls for Kohler sponsorship of MBS election returns broadcasts.

## TV a Year Round Job? Here's Proof

The almost frantic activity on writer assignments off the Ashley-Steiner agenting beltline within the past couple of weeks suggests that tv, far from being a "sometime thing," is now on a 52-week merry-go-round, with July-August activity paced to the same hectic status as fall and winter.

Deals negotiated for clients span a wide range, including: Sale of Ann Pinchot's original teleplay, "Man In Exile," to "Studio One Summer Theatre"; sales to same show of "A Song With Orange In It," by S. Lee Pogostin, with an adaptation of "Boy On His Conscience" also assigned to Pogostin. Also sold to the same CBS-TV drama stanza is Jay Glanzrock's first teleplay, "Something Ventured."

Three plays have been sold to "Matinee Theatre" on NBC-TV; Tony Spinner's original teleplay, "The Ivy Curtain"; "The Old Payola," by Abby Mann and Jack Wilson, and "Horsepower," by Mona Kent and Alfred Ryder.

A CBS-TV "Playhouse 90" assignment goes to Bill Durkee, who is

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# Chi Auto Dealer Jim Moran Backs Faith in TV With Bundle of Coin

Chicago, July 31.

The notion that television can't sell cars gets a fast rebuttal from Windy City auto dealer Jim Moran who last March switched from a Hudson to a Ford franchise and is now billed as the biggest Ford retailer in the country. And as such he also ranks virtually on top as the biggest single local spender on Chi tv with upwards of $700,000 earmarked for video this year.

One of the pioneer users of tv dating back to '48 when he broke in as a sponsor of a wrestling show, Moran estimates he has spent over $4,000,000 in the medium the past eight years. Until he took over the Ford dealership last spring, he confined his ad money exclusively to video but currently he's spending between 20 and 25% of his annual budget in newspapers as supplementary exposure.

Moran was one of the first to hit pay dirt via the feature film route. His WGN-TV "Courtesy Theatre" has been a Sunday night at 10 fixture since '49 and two weeks back he launched a new Thursday night feature on the same station. He has used firstrun product solely since '52, his most recent purchase being the TNT package distributed by National Telefilms Assocs. Bulk of his firstrun supply is worked out with WGN-TV whereby he takes over the initial showing of the various bundles bought by the station.

Until last May, Moran both sponsored and emceed a 60-minute Friday night variety show on WBKB which was costing him over $5,000 weekly for time and talent. The "Courtesy Hour" bowed in '50 and down through the years ranked as one of the most expensive live offerings on the local scene. But the old cost-per-thousand squeeze eventually took hold and the auto merchant dumped the live show in favor of two back-to-back telepix.

Although it's too early to draw any conclusion, Moran and the Malcolm-Howard ad agency are closely watching the comparative ratings of the Friday night WBKB vidpix—MCA-TV's "Federal Men" and Ziv's "Mr. District Attorney"—and the more costly feature films on WGN-TV.

Moran has always fronted his own shows to the extent he's as well-known on the Chi screens as the fulltime toilers in the local tele vineyard. And he isn't likely to pinkslip himself as his own commercial gabber. After all, he says he has sold 3,000 Fords since he took over the dealership five months ago.

# Philco Coin Again Rides on Pageant

Philco will be sponsoring ABC-TV's coverage of the Miss America pageant in Atlantic City for the third consecutive year. Details have not been set, but Fred Heider will produce the one-shot on Sept. 8 from 10:30 to midnight.

Hutchins Agency, which pacted the show, has also hired the Philco pitchman staff for the radio-tv coverage of the two political conventions on the same network. On radio, Bob Elliott and Ray Goulding will do the manufacturer's bidding, and for tv Frank and Grace Albertson, 17-year-old Ray Richards and 15-year-old Doris Van Treek will stand in.

# KMOX SERIES TO BE TAPED IN RED CHINA

St. Louis, July 31.

An exclusive news-making series will be launched in September by KMOX, the local CBS outlet with Dr. Thomas Dooley, a native and author of "Deliver Us From Evil" making tape recordings that will be flown to St. Louis. He will head a four-man, independent medical-diplomatic mission sponsored by the International Rescue Commission into remote Red China villages.

The voices of the inhabitants, the customs of life, etc. will be recorded and all of which is aimed to discount Red propaganda against Americana.

## Dodson Helms WKY

Oklahoma City, July 31.

Appointment of Eugene B. Dodson as acting manager of WKY and WKY-TV was announced by P. A. Sugg, exec v.p. of WKY Radiophone Co.

Sugg last week assumed management of WTVT television station in Tampa, Fla., but will continue general supervision of WKY and WKY-TV in Oklahoma City as well as the company's other properties, which includes WSFA and WSFA-TV, Montgomery, Ala.

# Lanvin Coin For O&O Spread On 'Citizens Union'

WRCA-TV's Sunday sustainer "Citizens Union Searchlight" has been sold to Lanvin perfumery on NBC-TV's six o&o stations on the two Sundays prior to the Chicago and Frisco conventions. It is the first time that the three-year-old local pubserver has had a sponsor and it is believed the first time that a sponsor has bought a live program on more than one of the o&o's at a time.

"Citizens Union" has always been a local N. Y. show on WRCA, but on Aug. 12 the live half-hour moves to Chicago for the Democratic Convention and on Aug. 19 it will be in Frisco. Instead of s jcking to personalities of local note during the two-week stint, it is out to line up national figures to sit in opposite the regular "CU" panel. Because Citizens Union is a local civic organization, WRCA, which will produce, is temporarily changing the name to "Convention Searchlight." Part CU plays in the show will be expained in the program proper.

NBC o&o's carrying the two-week stanza will be KRCA-TV, L. A.; WNBQ, Chi; WBUF, Buffalo, and WRCV, Philly, and two more. Stanza, which features Ben Grauer as emcee, and Gabe Pressman and Milton Bergerman (CU chairman) as panelists, will also be repeated on the o&o radio stations.

Bill Berns, WRCA-TV-and-radio special events director, will supervise the stanza in both convention cities. Pressman, who is a reporter for the N. Y. network keys, will also be doing tapes for WRCA radio shows, "Pulse" in the ayem and Tex & Jinx late nighter. Material will also be integrated into WRCA-TV news shows.

# Glucksman Coast-Bound After 'A.C. Holiday' Spec Keyed to Miss Universe

Ernest D. Glucksman, who has been in New York since producing the Martin & Lewis telethon for muscular dystrophy three weeks ago, returns to his Hollywood base with NBC after he produces and stages "Atlantic City Holiday," the Aug. 12 spectacular. It is keyed to the new Miss Universe (Carol Morris)—incidentally the first Yank beaut to cop the Long Beach, Calif., prize—getting the keys to the city in Atlantic City.

It will originate from the Colonial Theatre, N. Y. NBC-TV color-playhouse. Via a remote pickup from the Steel Pier, A. C., the Diving Horse will be telecast for the first time, along with the Comedy Clowns and the high-wire Dreschler Family working over the Atlantic Ocean terminus of the A. C. landmark, the Steel Pier.

Jack Carter will emcee the show comprising Polly Bergen, Bill Haley's Comets, Pat Boone, Jayne Mansfield, Jonathan Winters, Rocky Graziano and Harry Sosnik's orchestra, with maestro Sosnik also doing the arranging, Tony Charmoli staging the dances; sketches by George Foster and Mort Green; Frank Bunetta staging the Colonial Theatre portion and Gary Simpson directing the A. C. remote.

# Multiple Sclerosis Telethon Nets 115G

Los Angeles, July 31.

The 10-hour multiple sclerosis telethon on KNXT Sunday (29) garnered $115,734 in cash and pledges, topping the $100,000 goal set.

Jack Webb and Ben Alexander emceed, and among those appearing were Milton Berle, Eddie Cantor, Gregory Peck, George Gobel, Bob Hope, George Burns, Roy Rogers, Gale Storm, Hugh O'Brien, Bob Crosby and Peggy Lee.

# Fedderson Stays With Contestant Despite Embezzlement Rap

Hollywood, July 31.

A competitor on CBS-TV's "Do You Trust Your Wife" will be seen on Aug. 7 telecast of the show, despite that the FBI reportedly had a confession that he embezzled $8,000 from Bank of America. Don Fedderson, owner-producer of the show, said he intends to show the program as filmed rather than take $35,000 loss as entire installment would have to be scrapped due to the show's format which requires unbroken continuity.

Fedderson said he plans to go ahead with the show as filmed at NBC before a live audience of 350, contending that he shouldn't be penalized because the contestant, Jean Antoine Roady, assertedly stole $8,000 from international branch of Bank of America, the latter which is depository for the show's funds. Paired with Roady was his wife, the former Jackie Beer, onetime runnerup as Miss Universe.

Both "Trust Your Wife" sponsors, Frigidaire and L & M cigarets, go along with Fedderson that the disputed show should be telecast. CBS, so far, is non-committal.

"The show was done in good faith and like all contestants, Roady was thoroughly investigated," said Fedderson. "I think the viewers will understand my position. Roady had only three or four lines and I don't think we should scrap the whole program, which would have to be done, just because the contestant, who refused to trust his wife on the big question, violated his trust with the Bank of America.

Program with the Roadys was filmed last June 1 and was seven weeks ahead to permit Edgar Bergen, show's emcee with his dummies, to take an eight-week vacation in Europe.

# LUCKIES EYES SPOT MARKET FOR 1ST TIME

Lucky Strike is eyeing the tv national spot market for the first time in its history. The American Tobacco brand is running a test spot campaign in half a dozen markets.

Luckies have been repped on tv only through the networks. If the spot campaign becomes an extensive part of the cig video expenditure, it will compliment NBC-TV's "Lucky Strike Hit Parade" on alternate Saturdays and the CBS-TV Sunday 7:30 spot, in which Jack Benny and "Private Secretary" alternate.

In addition to this new and large potential, tv spot this week got a big boost from the world's largest processor of cotton and cotton oil products. Anderson, Clayton & Co. (Dallas) is earmarking 65% of the annual advertising budget to tv. First product to get the tele treatment is the company's Mrs. Tucker's brand shortenings, which will be repped in a Southwest-Midwest tv sked covering 32 markets.

# WBUF-TV Goes All-NBC

Buffalo, July 31.

WBUF-TV will become NBC's exclusive local outlet next month, following its removal to its new studio building. By August 15 full NBC service will be carried by the station which now telecasts a substantial number of NBC programs over Channel 17.

Station's new television center will cost more than $1,000,000 with peak output being stepped up from 148,000 to 1,000,000 watts. New 740 foot tower, highest in the city, is already under construction.

# Can 'Lone Ranger' Keep It Clean?

General Mills demanded and ostensibly got an upgrading of the "Lone Ranger" telefilms in order to capture a greater share of the adult viewership. Alternate sponsor of the show on both CBS-TV and ABC-TV wants the half-hour juve veteran to go after those high "Gunsmoke"-"Wyatt Earp" ratings.

But the question now arises as to how serious Gen. Mills was in making the demand of Jack Wrather's Lone Ranger Inc. productions. The man astride the white horse is going to keep his clean boots and his mask, from all reports. A source close to the picture says it's hard to get too adult in performance or story line if the hero doesn't shoot to kill or can't get dirty once in awhile. "Can you picture the L.R. in dirty chaps and a busted sombrero and without a mask?" he asked. "What will the kids think?"

There has been upgrading insofar as production costs go, it's understood, with Wrather, who controls the show completely in the final analysis, pouring more coin into location shooting and the like. Incidentally, ABC is still negotiating for an alternate GM bankroller Thursdays at 7:30. Nestle has half of the CBS noontime exposure on Saturday.

# 'Bewildered Viewer' Has a Gripe

## Laments Conspicuous Absence of Negro Talent On Major Network Programming

New York.

*Editor, VARIETY:*

I am exceedingly perplexed and I can get no satisfactory answer to my question from any other source, so I am writing to you. I am nobody, just a housewife, but I watch a great deal of television and my brother-in-law is in the tv advertistising agency business, so I feel pretty qualified to raise a hue and cry about what I see—and don't see—on the networks. Perhaps I do not know all there is to know about the inner workings of the industry, so maybe you could tell me if there is within that industry a conscious ban against the use of Negro actors? My brother-in-law says there is not, that the casting people in his particular agency use Negro actors whenever and wherever they can. But the fact remains that I see very few on tv, and I often see none at all being intelligently used on shows in situations where they logically belong. (For instance, I recently saw a Robert Montgomery program about a school situation, starring Walter Slezak, and there were no Negro teachers and not one Negro student in the picture. The school was supposed to be located in the north—at least no Southern accents were apparent—and it was a public school to boot! Why then, no Negro people? I don't ment to pick on the Montgomery show, but to make matters worse, the show the following week also dealt with a school situation and the same thing was true then. For years I have watched "The Big Story," which is a darned good program—but I have yet to see the story of a Negro reporter dramatized. Why not? I could go on and on, listing practically every major dramatic show and cite instances of this . . . what shall I call it, prejudice or stupidity?

It saddens and depresses and be-

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## Chemistrand TV Coin

"High Finance," the recently installed Saturday nighter on CBS-TV, will get another bankroller for four entries on a once-a-month basis beginning in September. Mennen Co., regular sponsor of the Dennis James-emceed quizzer, has given the nod to the Chemistrand Corp. (Acrilan Blankets) to take over the plugs on Sept. 22, Oct. 20, Nov. 17 and Dec. 8.

# Takes a Cake Mix Study to Solve TV Sponsor Problem

ACB-TV is taking giant steps in an effort to bring "Mickey Mouse Club" from 11 segs sold a week ago to 20 a week (which is SRO for the daily hour-long stanza). The network paid well into the five figures for an intensive study, the end results of which are not yet fully analyzed, to demonstrate the effectiveness of juve video in pushing the sale of adult consumer items.

It's the adult bankrollers AC is looking to for the remaining "MMC" sales.

Advertest, using 150 interviewers, covered over 3,000 families in six major multi-station markets: Boston, Philly, Detroit, K. C., Dallas-Ft. Worth and Frisco. Thirteen

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# ABC-TV's 'Me, Too' On Midget Camera Making Bow at Political Meets

The "battle of the minicams," the live camera miniatures developed for network use at the upcoming political conventions, has taken on an added warlike turn. ABC-TV joins NBC's four-pound, 2½ x 3 x 8¼-inch camera and CBS' one-and-a-half pound, 5 x 1¾ x 2-inch vidicon with a four-pound portable tv camera mounted on a gunstock and aimed as one aims a shotgun.

Philco, which will sponsor the ABC convention coverage, developed the third minicamera. It measures 3½ x 6¼ x 10½ inches. It too uses a videcon tube (to tv cameras what transistors are to radios). Camera is sighted by means of a small viewfinder.

Another "warlike" twist ABC is giving its convention coverage results from the two special lenses for standard tv cameras. The lenses, for improving distance shots are named "The Bazooka," because it resembles the anti-tank gun of World War II, and "The Big Jake," which is fatter and resembles a mortar. "Jake" is Marvin Jacobs, the ABC-TV chief lens engineer on the Coast, who developed the new camera addition. Lenses will be used for shots of the convention floor that require sharp definition in long-distance camerawork. "Bazooka" was a development of engineers at KGO-TV, Frisco.

# RCA's 8% Hike On Six-Months Sales

Radio Corp. of America broke another sales record during the first six months of the year. Company sold $526,488,000 worth of products and services for the time, beating the previous record, made in the first half of 1955, by 8%.

Corporate earnings after federal taxes, was $20,037,000 for the six-month period. Earnings for the Jan.-June time in 1955 were $22,061,000. After preferred stock payments, common stock paid $1.32 per share out of net profit. Figure was $1.46 in '55.

Sales of the second quarter of 1956 amounted to $251,640,000, a gain an 8% increase over the same '55 period. But common share earnings fell: They were 47 cents per share in April-June this year and 62 cents the year before.

Meantime, Allen B. DuMont Laboratories Inc. reported a six-month, 1956, loss of $484,000 after a tax carryback credit of $608,000. The 24-week measure, ending June 19, 1955, disclosed losses of $1,249,000. Sales for the latest half-year were $22,471,000, compared with $29,741,000 for the same period in '55.

# 25% MULTIPLE OWNERSHIP

## Dean Martin: 'We'll Get By'

Dean Martin, in an unusually candid interview with Frank Gallop and Ben Grauer on "Monitor" over NBC Sunday (29), said that "together" he and Jerry Lewis "reached the heights, and I don't think separately we will make as much money as we are making now, but we will both get along quite well." Continued Martin: "This is something that Jerry and I talked about for a long time. We are far, far away from being enemics. . . . Jerry is more mature now. I am 10 years older, but he wants to do 50 weeks out of the year in night clubs, and that is not for me. I can't do that."

People speak of their "feud," but it is correct to say so, continued Martin. People also say, "You are not going to break up. That would be crazy." The pair are not crazy: they know they made "many people happy as a team, but Jerry and I would like to be happy in our hearts, too," explained Martin. If Dean were not going "to play it solo," Lewis would be "the best you can find. . . . You can't find a better partner than he. . . . However, Jerry wants to do his kind of show, and I want to do mine."

## 3 Equally Competitive TV Stations In 200 Markets Asked By ABC

Washington, July 31.

The ABC network submitted a comprehensive proposal to the FCC last week to revise its allocation proposal to provide for at least three equally competitive stations in nearly 200 markets of the nation.

While lauding the agency's plan for interim deintermixture pending an ultimate shift to UHF as "an important milestone in the history of tv allocations," the network urged the Commission to go further in providing for additional stations "since all-UHF must be considered a distant future goal."

The ABC plan provides for four equally competitive facilities in as many as possible of the first 100 markets and for three equally competitive facilities in as many as possible of the second 100 markets.

The additional stations would be provided through further deintermixture and through slight changes in VHF channel mileage separation requirements. The plan could be adopted, ABC told the Commission, "without undue dislocation and without significant degradation of existing engineering standards."

Under the ABC proposals, there would be 67 cities with at least four stations. Another 74 markets would have three stations. In one of the first 100 markets there would be two stations and in only one would there be one station.

The plan calls for 52 all-UHF areas, of which 23 would be in the first 100 markets. Included among the all-UHF markets would be Erie, Pa., where it is proposed that the VHF channel used by the Edward Lamb station be shifted to Cleveland.

The plan provides for four stations for Cleveland, Kansas City, St. Louis, Charleston, W. Va., Houston, Miami, New Orleans, Providence, Tampa, Richmond, Oklahoma City, Tulsa, Des Moines, Spokane, Wash., Nashville, Duluth, Minn., Knoxville, Stockton, Calif., Wichita, Kan., Corpus Christi, Tex., Little Rock, Ark., Greensboro, N.C., Brownsville, Tex., and Johnstown-Altoona, Pa.

Additional VHF assignments would be made to provide for three stations in Louisville, Rochester, N.Y., Dayton, O., Norfolk, Syracuse, N.Y., Flint, Mich., Grand Rapids, Mich., Davenport-Rock Island-Moline, Chattanooga, Bakers-

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### Welk's Top 10 Status

Lawrence Welk's ABC-TV Saturday nighter, champing at the top 10 bit for several weeks, finally made it in the July ARB's. The bandstanza made seventh place with a 31.7. Full top 10 rundown is as follows:

| | |
|---|---|
| $64,000 Question (CBS) | 48.6 |
| Ed Sullivan (CBS) | 42.3 |
| $64,000 Challenge (CBS) | 38.7 |
| What's My Line? (CBS) | 35.1 |
| I've Got a Secret (CBS) | 32.9 |
| G-E Theatre (CBS) | 32.0 |
| Lawrence Welk (ABC) | 31.7 |
| Best of Groucho (NBC) | 31.3 |
| You Trust Wife? (CBS) | 31.0 |
| Hitchcock Presents (CBS) | 30.7 |

## Travelers Gets Hartford V Nod

Hartford, July 31.

The FCC has granted the Travelers Broadcasting Service, operators of WTIC, a construction permit to put up a VHF television station here. However the CP came with a big "if." The "if" being, that after FCC action on pending deintermixture proceedings, the channel (three) remains here.

The FCC action confirmed an earlier finding by an FCC examiner

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## FCC WEIGHING NEW FORMULA

The FCC is seriously mulling a brand new change in multiple ownership rules which would permit an individual or a network (or however the ownership corporation breaks down) to own up to 25% of total U.S. circulation.

Proposed new set of rules would replace the five-plus-two formula which allows ownership of five VHF's plus two UHF's, regardless of total aggregate audience or coverage. On the other hand, the proposed FCC plan would wipe out the five-plus-two ceiling and permit a single broadcaster to own as many stations as he wishes, so long as he stays within the "25% of the total circulation" formula.

There is one disturbing aspect of the contemplated set of rules which to some is fraught with political dynamite and "monoply of thought" undertones. Under the FCC proposal a single broadcaster could, if the circumstances presented themselves, grab within his own domain every important tv outlet within the borders of a single state giving him a voice and a power that could permit him to control the Congressional seat or seats of his state or even an unprecedented sectional influence.

It's understood that the majority of the FCC members are sold on the 25% formula as replacement for the current five-plus-two.

## L. B. Wilson's Widow Agrees to $1,263,700 Estate Settlement

Cincinnati, July 31.

Acceptance by L. B. Wilson's widow, Constance, of a $1,263,700 settlement has averted an extended court battle over the last will of the WCKY owner.

Wilson, who died Oct. 28, 1954, left an estate valued at $4,226,732. His interests included holdings in Churchill Downs, Louisville, and the Lincoln Downs race track in Rhode Island. He founded the 50,000-watt Cincy station.

Mrs. Wilson agreed to a settlement in the court of Judge W. F. Blanton, Miami Beach, Fla., July 24. She sought revocation of a 1953 will in favor of one drawn in 1948 which would have given her one-third of his estate in accord-

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## 'Price Not Right,' ABC-TV May Scrap Sat. Nite 'Film Festival'

### Circus 24.3—Allen 10.8

Ed Sullivan's all-circus show on CBS-TV Sunday (29) outTrendexed NBC's Steve Allen show by a better than 13-point margin.

Sullivan's roundup of tanbark artists from the suddenly closed Ringling Bros.-Barnum & Bailey Circus, plus acts fromelsewhere, put together a 24.3, with Allen racking a 10.8. ABC-TV's "Famous Films Festival" scored a 3.6.

ABC-TV will knock out its nighttime 90-minute "Film Festival" showcase, unless it can bring in a suitable backlog of feature pix at the prices ABC is willing to pay. It has been ABC's intention to shift "Festival" from its present 7:30 to 9 Sunday night tenacy to the same time segments on Saturday evenings to compete with Jackie Gleason and Perry Como, but all this may go by the boards with ABC reverting to live stanza or stanzas for the 90-minute stretch.

ABC prexy Robert Kintner has put an Aug. 8 deadline on obtaining the right pix deal for the Saturday slottings. But the network is stipulating that it will only pay $50,000 for a seven-time screening of a suitable weekly vehicle (twice at night and five times on "Afternoon Film Festival.") Pie acquisitions would cover a two-year span. If no major studio (and they've got to be U. S.-made films) is willing to embrace that pattern, then ABC will call it quits and go live. Program veepee Bob Lewine has already been alerted to that possibility and he's mulling possible entries for the 90-minute span.

Thus far nobody's willing to come in under ABC's terms. WB wants $75,000 per pic for its backlog. RKO wants $50,000 but only for two showings. And ABC considers Metro's demands as fantastic—$150,000 per single-screening of its backlog.

Decision would not affect the daytime "Film Festival."

## Mutual May Shift News Setup to D.C.

Washington, July 31.

Transfer of ownership of local station WGMS to RKO Teleradio Pictures, Inc., parent company of Mutual Broadcasting Slystem, becomes effective this week, following greenlight from FCC. Along with acquisition of an owned and operated station in the nation's capital, Mutual is considering a move of its news operation from New York to Washington. Web spokesmen admitted move is in the "talk stage," stating affiliates are currently being sounded out on switch.

WGMS prexy M. Robert Rogers, who sold station to RKO for $400,000, has a five-year contract, along with his wife, Teresa, to serve as consultants to new owners at $30,000 per year. Management of station will be taken over by Robert F. Hurleigh, longtime Mutual rep in Washington. Hurleigh plans to continue as moderator for "Reporters Roundup," web's news panel radio-tv show.

Rogers has announced that he plans to take leave of absence from his radio chores to head newly formed committee of show biz reps, and outstanding figures from field of arts and sciences, to work for reelection of President Eisenhower. Committee, not yet formally named, has taken office space in Washington, and is presumably recruiting top names from Broadway and Hollywood and from college campuses.

## CBS-TV Gets 26 Politico Capsules

The Republicans and Demos have carmarked a total of 26 teleshows on CBS alone on which they will cut in toward the finish with five-minute paid politicasts. They're all live, of course. They'll run during the Presidential campaign from Sept. 18 to Nov. 2.

Included in the 26—14 for the Dems and 12 for the GOP—are full hour stanzas such as Arthur Godfrey (Wed.), U. S. Steel, "Studio One," "Climax," Jackie Gleason, and the new 90-minute series, "Playhouse 90." Also picked off is another new show, Herb Shriner's Tuesday half-hour.

Of the 26 capsules, the parties are taking one each on 10 identical shows on various dates. These are "Name That Tune," Godfrey (Wed.) plus his "Talent Scouts," "$64,000 Question," U. S. Steel, "Climax," "I've Got a Secret," "Studio One," "Playhouse 90" and "Person to Person." The six singles are made up of "Stage Show," "$64,000 Challenge," Red Skelton, Ed Sullivan, for the Dems; and Jackie Gleason and Herb Shriner for the Republicans. By the month's, it's three segments in September, 20 in October and three in November.

## WPIX NOW SRO ON 'POPEYE' WEEKDAYS

With the signing of Miles Laboratories, WPIX, New York indie is SRO weekdays for "Popeye," with the fall programmer garnering 20 Monday through Friday participations.

Miles has bought participations in the Saturday "Popeye" segment as well as the Monday and Tuesday shows. Eight other sponsors will share the tab with Miles Monday through Friday.

New York Daily News station will program "Popeye" Monday through Friday from 6 to 6:30 p.m., Beginning Sept. 10; Sundays from 5 p.m. to 5:30 p.m.; Saturdays from 5:30 p.m. to 6 p.m.

## CHI PRIMPS FOR POLITICOS

By FARRELL DAVISSON

Chicago, July 31.

The advance guard of what promises to be the biggest concentration of radio and television manpower ever assembled for a single event is converging on Chicago for the Democratic convention which kicks off at the International Amphitheatre Aug. 13.

Literally tons of electronic gear are being installed for the big political show which figures to play to 100,000,000 viewers. By the time the opening gavel sounds on Monday the 13th, upwards of 2,500 persons drawn from all the facets of the combined industries will be headquartered here. Included in this army will be technicians and engineers by the dozens, newscasters and pundits, directors and producers, the now-traditional anchor men, agency reps, network prexies and errand boys.

And every manjack of them will be keeping his fingers crossed that the Demos will get their show off the road on schedule so as not to overlap the Republican's conclave which opens the following week in Frisco. Even the remote possibility that the two conventions might be running simultaneously for a couple of sessions is a frightening prospect for the networks which under the best of circumstances figure to go into the red to the tune of at least $5,000,000 covering the quadrennial affairs.

**'Equal Time' Enigma**

What really gives the network moguls the shudders, the D. C. political sensitivities being what they are, is how they would solve the "equal time" enigma if they were forced to doublebill the nominating clambakes. Television braintrusters have given some thought to setting up an emergency arrangment to kine the opening of the GOP gathering for delayed beaming should the Demo's still be in session the week of Aug. 23. The technical problems could be licked, but how to square the beefs if the Democrats were getting the live exposure and the Republicans the kine treatment is another matter.

As of new, however, the feeling seems to prevail at the Democratic headquarters in the Conrad Hilton that they will have their presidential and vice presidential candidates picked in plenty of time for adjournment Friday night, Aug. 17. In fact, the entire convention timetable is geared for the Friday-night climax so the nominees can make their acceptanee speeches during the prime evening dialing hours.

**No Pranks on Planks**

The party's platform committee starts its work next Monday (6) to avoid the '52 experience when the convention was virtually stalled while the platform planks were being tussled over. With that job done in advance, the decks should be cleared for the nominations to begin Wednesday morning (15). The nominating and seconding speeches and the demonstrations are being cut down in length and the polling of the individual delegations will be done by clerks while the chairman continues with the state roll calls.

Thus, with three full days for the speechmaking and the balloting and barring the emergence of a more serious threat to Adlai Stevenson's bid for a re-run than is presently visible, the affair could well end on schedule.

Aecording to the latest count, the network troops will number 1,125, with CBS, NBC, ABC each dispatching some 350 staffers for their joint radio-tv coverage. Mutual is checking in with another 75. Despite the allout treatment by webs, the convention has attracted a record-breaking number of radio-tv staffers from all parts of the country who'll be covering their home state delegations. Over 1,300 of these have been accredited.

As in '52, the networks' setups will be located in the second floor of the Amphitheatre's north wing. The layouts will be basically similar to those used four years ago, although in eaeh instance they encompass considerably more floor space so all involved will have more elbow room.

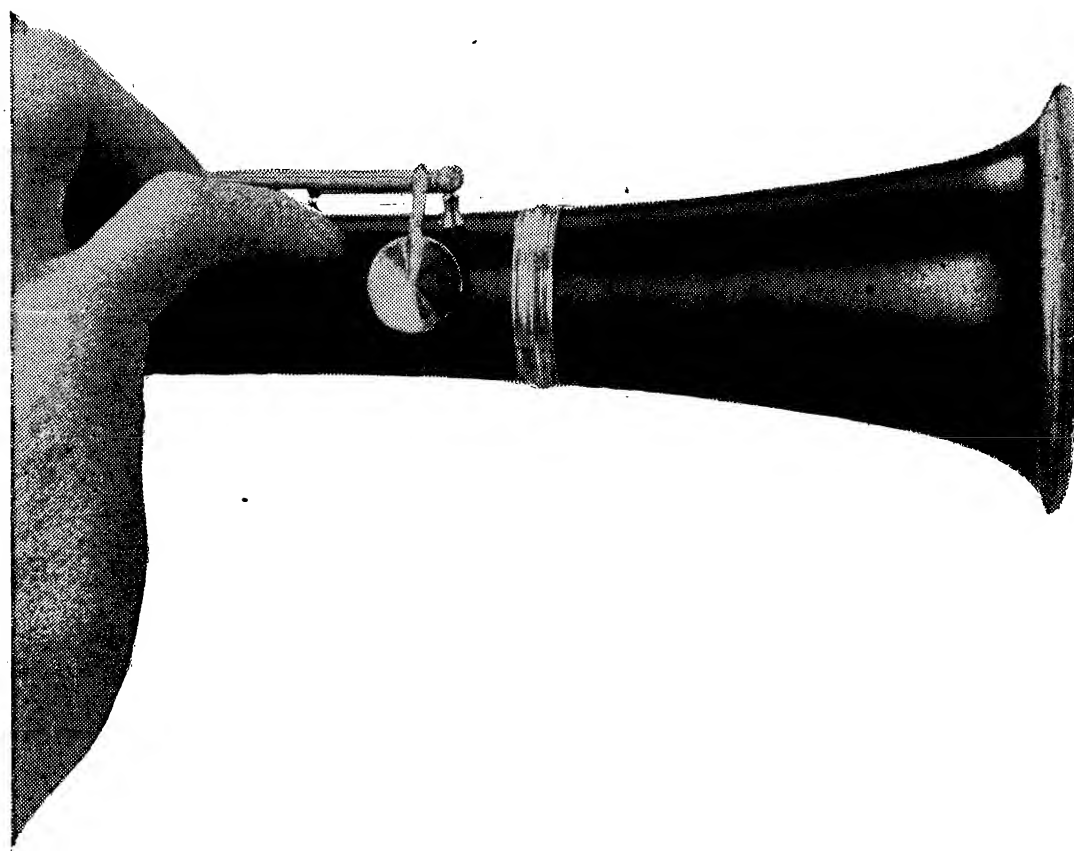
## Wrather Dickers 'Lassie' Purchase

Hollywood, July 31.

Jack Wrather is negotiating for the outright purchase of the "Lassie" tv property from Robert Maxwell Associates, with latter reported asking $4,000,000.

Under deal being discussed, producer Maxwell and his associate, Ruby Abel, may stay with the series if negotiations are finalized.

Last year Wrather, who owns several tv stations and the Disneyland hotel, bought the "Lone Ranger" property for approximately $3,000,000.



# it will be music to her ears !

*Live* music, her kind of music. Coming from **NBC BANDSTAND** (weekdays 10 a.m. to 12 Noon, EDT) the new radio show featuring America's favorite bands playing the memory-stirring music of yesterday and melodic hits of today.

Every weekday morning Bert Parks emcees two full hours of *live* music by the nation's favorite bands — Guy Lombardo, the Dorseys, Wayne King, Freddy Martin, Russ Morgan, and the other all-time greats. There'll be name stars from the world of music and the theatre — in person. Audience participation features and contests with big money prizes. Johnny Mercer, Dick Haymes and other musical celebrities to act as "Mr. Music."

Here's a new way to reach housewives in the morning. A program with spontaneity and warmth, and the knack of easy selling. The cost: just $1,000 per one-minute participation, with 30-second and 6-second units also available.

**NBC BANDSTAND** started July 30. Miles Laboratories, Warner-Hudnut, ReaLemon, Manhattan Soap and General Foods started with it. Like them, whatever you have to say to women, say it with music on **NBC BANDSTAND.**

*Exciting things are happening on the*

NBC **Radio Network**

*a service of* RCA

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

*This* VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

## SAN FRANCISCO — *Approx. Set Count*—1,350,000 — *Stations*— KRON (4), KPIX (5), KGO (7); KOVR (13), Stockton

| TOP 10 PROGRAMS AND TYPE | STATION | DISTRIB. | DAY AND TIME | JUNE RATING | SHARE (%) | SETS IN USE | TOP COMPETING PROGRAM | STA. | RATING |
|---|---|---|---|---|---|---|---|---|---|
| 1. Search for Adventure (Adv) | KPIX | Bagnall | Thurs. 7:30-8:00 | 25.5 | 54.0 | 47.3 | Lone Ranger | KGO | 12.0 |
| 2. Highway Patrol (Adv) | KRON | Ziv | Tues. 6:30-7:00 | 20.3 | 62.8 | 32.4 | Western Marshal | KPIX | 7.1 |
| 3. Badge 714 (Myst) | KPIX | NBC | Wed. 9:00-9:30 | 19.7 | 32.7 | 60.2 | Kraft Theatre | KRON | 23.7 |
| 4. Waterfront (Adv) | KPIX | MCA | Sat. 10:00-10:30 | 16.1 | 31.9 | 50.5 | George Gobel | KRON | 27.6 |
| 5. Crunch & Des (Adv) | KRON | NBC | Thurs. 7:00-7:30 | 15.5 | 41.7 | 32.7 | Life of Riley | KPIX | 12.5 |
| 6. Celebrity Playhouse (Dr) | KRON | Screen Gems | Fri. 10:00-10:30 | 14.2 | 32.0 | 44 4 | Line-Up | KPIX | 25.4 |
| 7. Mr. District Attorney (Myst) | KRON | Ziv | Fri. 10:30-11:00 | 13.9 | 42.7 | 32.6 | Public Defender | KPIX | 11.6 |
| 8. Annie Oakley (W) | KGO | CBS | Fri. 6:00-6:30 | 13.2 | 41.5 | 31.8 | Shell Newscast | KPIX | 13.9 |
| | | | | | | | CBS News | KPIX | 13.9 |
| 9. Rosemary Clooney (Mus) | KPIX | MCA | Sun. 9:30-10:00 | 12.9 | 24.9 | 51.7 | TV Playhouse | KRON | 19.2 |
| 10. Superman (Adv) | KGO | Flamingo | Wed. 6:30-7:00 | 12.6 | 41.6 | 30.3 | Name That Tune | KPIX | 10.6 |

## BALTIMORE — *Approx. Set Count*—664,000 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Annie Oakley (W) | WBAL | CBS | Sat. 5:30-6:00 | 20.4 | 83.6 | 24.4 | Gabby Hayes | WAAM | 2.7 |
| 2. Wild Bill Hickok (W) | WBAL | Flamingo | Fri. 7:00-7:30 | 15.1 | 54.9 | 27.5 | Film Funnies | WAAM | 7.3 |
| | | | | | | | News—J. Daly | WAAM | 5.0 |
| 3. Man Called X (Myst) | WBAL | Ziv | Sat. 10:30-11:00 | 14.2 | 27.4 | 51.8 | Ford Star Jubilee | WMAR | 27.4 |
| 4. Studio 57 (Dr) | WAAM | MCA | Tues. 10:30-11:00 | 13.0 | 32.2 | 40.4 | Wrestling | WMAR | 15.6 |
| 5. Science Fiction Thea. (Adv) | WBAL | Ziv | Sun. 10:30-11:00 | 12.7 | 24.9 | 50.9 | What's My Line | WMAR | 35.7 |
| 6. Celebrity Playhouse (Dr) | WBAL | Screen Gems | Tues. 10:30-11:00 | 11.5 | 28.5 | 40.4 | Wrestling | WMAR | 15.6 |
| 6. Turning Point (Dr) | WMAR | MCA | Sat. 7:00-7:30 | 11.5 | 45.5 | 25.3 | Cowboy G-Men | WAAM | 7.7 |
| 8 Man Behind the Badge (Myst) | WBAL | MCA | Mon. 10:30-11:00 | 11.4 | 25.4 | 44.9 | Studio One | WMAR | 25.1 |
| 9. Confidential File (Doc) | WMAR | Guild | Sun. 11:00-11:30 | 11.2 | 41.2 | 27.2 | News; Sports | WBAL | 16.8 |
| | | | | | | | Million Dollar Movie | WBAL | 10.1 |
| 10. Crunch & Des (Adv) | WBAL | NBC | Wed. 10:30-11:00 | 10.9 | 29.6 | 36.9 | U. S. Steel Hour | WMAR | 16.5 |

## OKLAHOMA CITY — *Approx. Set Count*—387,000 — *Stations*—WKY (4), KWTV (9)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. I Led 3 Lives (Dr) | KWTV | Ziv | Tues. 8:30-9:00 | 28.4 | 58.8 | 48.3 | Man Called X | WKY | 19.9 |
| 2. City Detective (Myst) | KWTV | MCA | Thurs. 8:30-9:00 | 26.4 | 44.7 | 59.0 | Lux Video Theatre | WKY | 32.6 |
| 3. I Spy (Myst) | KWTV | Guild | Fri. 9:00-9:30 | 25.6 | 64.5 | 39.7 | Tom's Thumbnail Theatre | WKY | 13.8 |
| 4. Celebrity Playhouse (Dr) | WKY | Screen Gems | Wed. 9:30-10:00 | 25.4 | 59.4 | 42.8 | Godfrey & Friends | KWTV | 17.5 |
| 5. Highway Patrol (Adv) | KWTV | Ziv | Fri. 7:30-8:00 | 24.7 | 51.9 | 47.6 | Ford Theatre | WKY | 22.9 |
| 6. Mr. District Attorney (Myst) | WKY | Ziv | Wed. 8:30-9:00 | 23.0 | 50.9 | 45.2 | 20th Century Fox | KWTV | 22.3 |
| 7. Secret Journal (Dr) | WKY | MCA | Thurs. 7:00-7:30 | 20.3 | 49.7 | 40.8 | Climax | KWTV | 20.5 |
| 7. Crunch & Des (Adv) | KWTV | NBC | Thurs. 8:00-8:30 | 20.3 | 38.4 | 52.9 | Lux Video Theatre | WKY | 31.7 |
| 8. Science Fiction Thea. (Adv) | WKY | Ziv | Fri. 9:30-10:00 | 19.9 | 46.3 | 43.0 | Our Miss Brooks | KWTV | 23.1 |
| 8. Man Called X (Myst) | WKY | Ziv | Tues. 8:30-9:00 | 19 9 | 41.2 | 48.3 | I Led 3 Lives | KWTV | 28.4 |

## COLUMBUS — *Approx. Set Count*—350,000 — *Stations*—WLW-C (4), WTVN (6), WBNS (10)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | WBNS | Ziv | Tues. 9:30-10:00 | 39.8 | 71.4 | 55.8 | Science Fiction Theatre | WLW-C | 11.5 |
| 2. Judge Roy Bean (W) | WTVN | Screen Craft | Sun. 5:00-5:30 | 27.8 | 68.0 | 40.9 | Meet the Press | WLW-C | 9.0 |
| 3. Passport to Danger (Myst) | WBNS | ABC | Sun. 8:30-9:00 | 26.2 | 44.8 | 58.5 | Amateur Hour | WTVN | 19.9 |
| 4. Man Called X (Myst) | WBNS | Ziv | Fri. 8:30-9:00 | 22.4 | 48.4 | 46.3 | I Led 3 Lives | WLW-C | 15.1 |
| 5. Public Defender (Dr) | WBNS | Interstate | Mon. 10:15-10:45 | 21.9 | 58.1 | 37.7 | Caesar's Hour | WLW-C | 10.4 |
| 6. I Led 3 Lives (Dr) | WLW-C | Ziv | Fri. 8:30-9:00 | 15.1 | 32.6 | 46.3 | Man Called X | WBNS | 22.4 |
| 7. Studio 57 (Dr) | WLW-C | MCA | Mon. 9:30-10:00 | 14.7 | 32.8 | 44.8 | Studio One | WBNS | 27.4 |
| 8. Championship Bowling (Sp) | WBNS | Schwimmer | Sat. 11:30-12:00 | 13.5 | 48.9 | 27.6 | 11 O'Clock Theatre | WTVN | 7.8 |
| 9. Range Rider (W) | WTVN | CBS | Fri. 6:00-6:30 | 12.9 | 49.3 | 26.2 | Stories of the Century | WBNS | 10.8 |
| 10. Turning Point (Dr) | WBNS | MCA | Fri. 10:15-10:45 | 12.4 | 30.8 | 40.4 | Early Home Theatre | WTVN | 16.0 |

## PORTLAND, MAINE — *Approx. Set Count*—180,000 — *Stations*— WCSH (6), WGAN (13); WMTW (8), Poland Springs

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | WCSH | Ziv | Fri. 7:00-7:30 | 30.3 | 76.5 | 39.6 | The Falcon | WGAN | 7.0 |
| 2. Man Behind the Badge (Myst) | WCSH | MCA | Sat. 7:00-7:30 | 29.2 | 73.7 | 39.6 | Chance of a Lifetime | WGAN | 6.8 |
| 3. Long John Silver (Adv) | WCSH | CBS | Sun. 5:30-6:00 | 22.5 | 70.1 | 32.1 | CBS Sunday News | WGAN | 7.0 |
| 4. Studio 57 (Dr) | WGAN | MCA | Tues. 9:30-10:00 | 20.5 | 38.9 | 52.7 | Playwrights 56 | WCSH | 21.5 |
| 5. Looney Tunes (Ch) | WCSH | Guild | Sat. 10:00-10:30 A.M. | 20.2 | 100.0 | 20.2 | | | |
| 6. I Married Joan (Co) | WCSH | Interstate | Sat. 10:30-11:00 A.M. | 19.6 | 99.5 | 19.7 | | | |
| 7 Celebrity Playhouse (Dr) | WCSH | Screen Gems | Thurs. 9:00-9:30 | 19.2 | 37.8 | 50.8 | Climax | WGAN | 31.3 |
| 8. Tales of Texas Rangers (W) | WGAN | Screen Gems | Thurs. 7:00-7:30 | 17.3 | 79.4 | 21.8 | Early Show | WMTW | 2.6 |
| | | | | | | | Diamond Workshop | WCSH | 2.3 |
| 9. Stories of the Century (W) | WCSH | H-TV | Tues. 7:00-7:30 | 16.1 | 55.8 | 28.9 | Dave Astor | WGAN | 9.8 |
| 10. I Married Joan (Co) | WCSH | Interstate | M.-F. 5:00-5:30 | 15.9 | 49.4 | 32.2 | Adventureland | WGAN | 11.5 |

# STATIONS SAY 'MORE TELEFILM'

## 'Sudden Death' For Telepix Code?

Hollywood, July 31.

Integration of the National Society of Television Producers into the Screen Producers Guild leaves the fate of the much-publicized code for telefilms in doubt. One leading NSTP exec predicted it might come up at the next SPG meeting but would "die a sudden death," adding he saw no need for the code; that the NATRB code, the agencies, the sponsors and networks now govern vidfilm content thoroughly.

Martin Leeds, Desilu exec veepee who has been toiling on the code since December, wasn't even apprised of the "integration." He said he always felt it was an industry, not NSTP matter and plans to continue working on the code anyway.

Integration was jointly announced by NSTP prexy William Self and SPG prexy Samuel G. Engel, who last week emphatically denied SPG was discussing such a move with any tv producers association.

## Soft Market in Syndication Gone, Sez Nathan; Telepix Sales at Peak

Hollywood, July 31.

There are more telepix being sold in syndication today than ever, this despite the fact prices are going down on reruns of vidfilms, it's asserted by Wynn Nathan, sales v.p. of MCA-TV Film Syndication. MCA-TV is syndicating more vidseries than anyone else in tv—23.

Prices are holding up on new product, the dip is on the old, or "secondary" films, Nathan noted. "Syndication has settled down to a real business, and is going through a leveling off period. It's a business now instead of a promotion dream," he said.

"Today it's a matter of salesmanship and good product. There is no more soft market, or any sales being made by phone calls. The smaller guys without a sales force are crying. It's true that in this market we're feeling the pinch. But we refuse to sell our films at low price levels. We plan to be here in 10 years, and want no part of any cutthroat operation.

"There are a lot of operators who, in desperate need of money, will make deals at fantastically low prices. Some outfits don't even know the value of their shows, and sell them cheaper than their worth. This sort of thing hurts all of us.

"I realize we now have a new problem—that of the major studio features against us, since the time given them mean that much less for our product. But the business is there for syndication, despite that.

"I think, too, there will always be room for the small guy in syndication. Some of them will merge and become bigger fish. We're not trying to push anyone out of business. We feel it's healthy to have the competition. The real competition for the syndicator today is the backlog of movies which will take a lot of time. If the FCC would approve more channels, it would be a big help.

"We would like to see our producers making money. Very few are. That's why there is so little

(Continued on page 38)

## $2,000,000 Sales On 20th Package

National Telefilm Associates has closed deals in 57 tv markets on the 20th-Fox 52 package, passing the $2,000,000 mark.

The new deals include: WITR-TV, Milwaukee; KRCA, Hollywood; KBTV, Denver; WFIL, Philadelphia; KDKA, Pittsburgh; WCDA, Albany; KTTV, Los Angeles; KOMO, Seattle; WTVC, Austin, Tex.; and KYTV, Springfield, Mo. A total of 21 deals were inked during the past week.

NTA also has sold its complete product lineup, with the exception of the "Sheriff of Cochise" series, to KONO-TV, San Antonio, which goes on the air in January. The reported $150,000 sale includes the 52 from 20th-Fox, the Selznick group, the Fabulous 40 package, "Combat Sergeant" and the Lili Palmer telefilm series.

## SG's 'Mollie & Me'

Hollywood, July 31.

Stephen Longstreet, film and legit writer, makes his debut as a producer on a new series of comedies for Screen Gems, the Columbia tv subsidiary.

Series, tagged "Mollie and Me," revolves around a small town beauty parlor. Longstreet will write and produce.

## RKO's 'Finest 52' Broken Up; O&O Stations Get 13

"King Kong" is slated for fall airing on the RKO Teleradio o&o tv stations, all of which have received 26 features from the backlog held back in the Matty Fox deal, including 13 from RKO's "Finest 52."

"King Kong," currently in its fourth theatrical rerelease, already has been telecast on RKO Teleradio's New York flagship WOR-TV. The remaining five o&o stations have been given the greenlight to tv the monster after Oct. 1.

The breakup of the "Finest 52" package underscores RKO Teleradio's failure to date to come up with a network deal, and although 39 still remain in the package, it looks like the remainder, too, will eventually go for telecasting on o&o stations. Under RKO's agreement with Fox, the 150 held out of the backlog, revert back to Fox in December, 1957, if RKO by that time fails to have aired the backlog via a national sponsor. The "Finest 52" package was culled from the 150.

The 13 of the 52 given to o&o stations include: "Mr. Blanding Builds His Dream House," "Love Affair," "Once Upon a Honeymoon," "Walk Softly, Stranger," "Rachel and the Stranger," "Out of the Past," "Murder My Sweet," "The Locket," "Enchanted Cottage," "Fallen Sparrow," "Experiment Perilous," "Easy Living" and "Flight for Freedom."

## 'Dr. Christian' For Overseas Markets

Ziv has sold its "Dr. Christian" series to Associated Television Programs, Ltd., for airing in London, Birmingham, Yorkshire and Scotland.

Plans, meanwhile, are underway to speed up the dubbing of the "Dr. Christian" series into Spanish. Dubbing will begin in Mexico City in October for release to the Spanish market next January.

### Paul Gilbert Series

Hollywood, July 31.

Paul Gilbert was signed to star in "Shore Leave," new comedy telefilm series being produced by Harry Sauber for Screen Gems.

## ABC SURVEYS PIX PATTERNS

U.S. tv stations plan a greater accent on telefilm programming and a continued use of feature films in non-network broadcasting for the 1956-'57 season, according to a national survey conducted by ABC Film Syndication.

Despite the influx of new theatrical libraries, the survey found that the general trend is not to increase the existing amount of feature film programming, although at this stage such fare is quite pronounced.

The survey, aimed at gathering information on current trends in tv film buying, was conducted via a questionnaire mailed out to 435 stations, eliciting a useable response from 145 stations— a response of 32.4%. The mailing took place the latter part of June and the sampling received was considered representative of the country, in that it closely resembled the national characteristics of the various tv markets, ranging from the single channel ones to those of four or more channels.

As to the type of film programming which has been and is easiest now to sell to sponsors, stations put mystery-adventure on top of the list. There were 14 different types listed in the results and the following came out among the leaders: adventure, drama-anthology, mystery, Western-adult, comedy, Western-children and science fiction.

Respondents were asked if they planned to use more, less or the same amount of film in 1956-'57. Over 53% said they plan to use the same, with 27.6 responding that they plan to use more and 17.9 stating plans to use less. With over 80% of the tv stations setting out to use the same or more film, ABC felt that it would appear there will be greater opportunities for the sale of tv film in the coming season.

Regarding feature films, the question asked was "Do you plan to increase the number of hours of feature film programming in 1956-'57?" There was no question relating to the "same level" as in the general film query. Affirmative responses were received from 15.2% of the stations, while 80.7% stated they had no plans to increase feature film programming, with 4.1% making no response in this category.

Of those indicating an expansion of feature film programming, 50% stated they would slot the increase in late evening hours.

In reference to the total number of hours allocated to feature film programming, 48.9% were listed as light users, utilizing 1 to 11 hours per week, 29% as medium users, with a 12-21 hours weekly allocation, 16.7% heavy users, with 22 or more hours per week, and only 1.3% none-users. Responses in this category were not received from 4.1% of the stations.

The degree of theatrical reruns

(Continued on page 35)

## Frank Ross Producing Wife's (Joan Caulfield) New Telefilm Series

Hollywood, July 31.

Producer Frank Ross, heretofore a theatrical film producer, will enter tv as exec producer of a new series starring his actress-wife, Joan Caulfield.

Ross finalized an agreement with MCA for financing of a pilot film on the series which is based on a film property. "A Lady Takes a Chance," which he produced a decade ago, and which starred Jean Arthur and John Wayne.

Projected series is planned for 1957 sale. Ross will pick a creative staff to develop the series before he leaves for the Riviera and the Sept. 1 start of his next feature film, "Kings Go Forth." Ross will also select the male lead before leaving for Europe.

Miss Caulfield starred in the "My Favorite Husband" series on CBS-TV.

## WPIX Finds There's Lots of Loot In That Double Exposure Formula

Double exposure of syndicated films by sponsors has become a growing trend in the seven-station New York market, with indie WPIX copping virtually all the business to date in that field.

Latest of the six telefilm series set for double exposure is "Dr. Christian," which is to be sponsored in the fall by Mueller Macaroni on Monday nights over WABC-TV and on Wednesday nights over indie WPIX.

The apparent growing popularity of double exposures lies in the advertisers attempt to get another crack at the large New York market with another airing of his show. With 4,500,000 tv sets in the Metropolitan market, some agencies feel it good insurance to place the syndicated show on another station, sometime in a different time slot or day in order to garner a different audience. Another factor is the comparative low charge for the second run, usually running one third or less of the cost of the first-run. It is known in some cases a shaky syndicator in order to close a deal will throw the second run in at practically gratis. Aiding WPIX, too, in the double exposure operation is its comparatively much lower time charges compared to the payments of time on N. Y. network affiliates.

The New York Daily News' station's first double exposure deal was last October with Ballantine's sponsored "Highway Patrol," seen first-run WRCA-TV, from 7 to 7:30 p.m. Mondays, and second-run Wednesdays at 9:30 p.m. over WPIX. Nielson's June report indicates how such double exposure can up the overall rating. On WRCA-TV, the rating is 14.9 and on WPIX, 10.2, giving the show an overall rating of 25.1.

Other double exposures on WPIX

(Continued on page 38)

### Yank Pix on BBC-TV

London, July 31.

Pending a settlement of its negotiations with the British film industry to control the use of motion pictures on television, BBC-TV is pursuing its policy of casual bookings.

On August Bank Holiday Monday (6), a major national vacation, BBC-TV will be screening Alfred Hitchcock's "Foreign Correspondent" starring Joel McCrea, which was released here in 1940.

## Latex Girdle To Gird 50% of TV Aud in Pix Buys

International Latex's tieup with C & C Television will give the bra-girdle-baby panties outfit the largest spot broadcasting campaign of any company on tv, A. N. Spanel, chairman of the board of International Latex Corp., claims. Spanel said that as of today (Aug. 1) Matty Fox's C & C Television Corp. will have sold the RKO film library in a sufficient number of tv markets to blanket a potential of 50% of the tv homes in the U. S.

Since last January, Fox has been selling the RKO package to stations in time, plus cash deals. Latex, in turn, has a deal with Fox under which it gets the time for a spot campaign, with sums of money accruing to Fox dependent on the number of markets sold, and other factors. Fox also reportedly shares to some degree in any rise in Latex sales.

On the basis of the projected "saturation tv" campaign, Spanel forecast that Latex's gross business within two years will hit $120,000,000 annually. Currently, the outfit, is doing about $40,000,000 yearly. Coincident, with the tv campaign, the firm is branching out into pharmaceuticals, marketing Isodine, a new non-poisonous iodine product.

Spanel declined to name the markets in which C & C has sold the RKO package. He did say, however, that by the first of the year, he hopes the RKO package will be sold in 100 "top markets" giving Latex a potential of 75% to 90% of the over 36,000,000 tv homes in the U. S.

## SG Rolls 'Confession' As 'Playhouse 90' Entry; Bischoff's 'Ali & Baba'

"Confession," the second Screen Gems production for CBS' "Playhouse 90" series, will go before the cameras Monday (6), as the Columbia Pictures subsid set and prepared for other series.

Starring in the second 90-minute telefilm will be Dennis O'Keefe and June Lockhart, with Eva Wolas producing and Tony Leader directing from a screenplay by Devery Freeman and Ed Morris. "The Country Husband" will be the first for "Playhouse 90."

On the new projects front, motion picture and tv producer Sam Bischoff has signed a deal with Screen Gems to film a new comedy series, titled "The Adventures of Ali and Baba," based on the characters from "The Arabian Nights." Bischoff is co-producer with David Diamond of "Mystery Writers Theatre" for Screen Gems.

Louis Appleton, Jr., former assistant director for Screen Gems' "Father Knows Best" series, has been promoted to assistant to producer Herbert B. Leonard in charge of "The 77th Bengal Lancers" series.

## P&G Dickers For Bundle of Reruns

MCA-TV is reportedly negotiating a deal with Procter & Gamble that is revolutionary in the sale of syndicated rerun telefilm. Sponsor is buying five, six or more former network half-hour programs which MCA has or can get its hands on, which will be stripped for P&G in an undetermined number of tv markets around the country.

Apart from the completely new concept of a national sponsor buying several shows at once for cross-the-board booking via spot placements, the sale by MCA will probably have considerable repercussion among all syndicators involved in rerun sales, according to an observer, who believes that the price MCA is offering the pix for might undermine the current price structure, forcing competing costs down greatly.

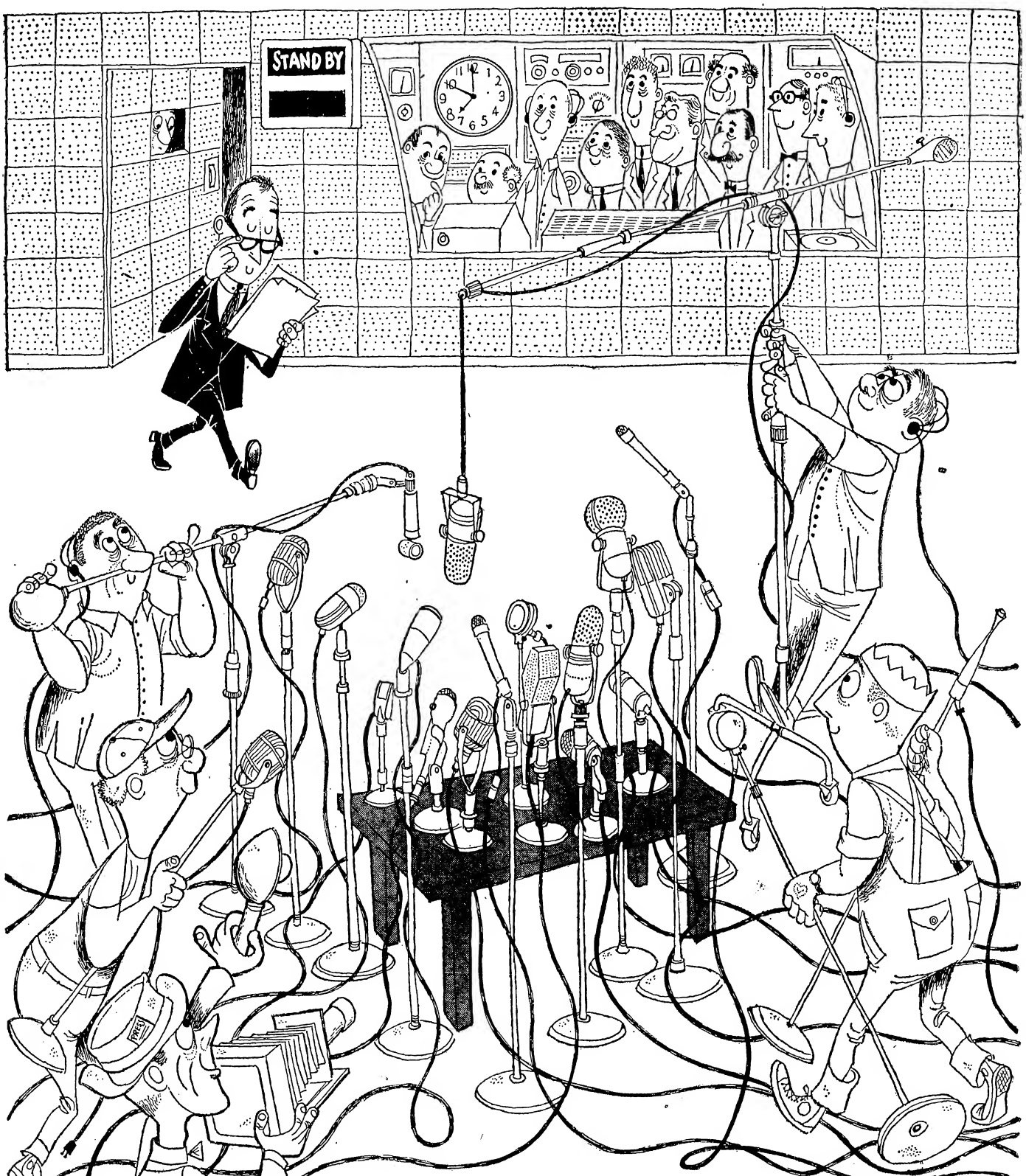
Belief is that the group of shows will be rotated market to market, so that P&G can continue a half-hour daily series for approximately a year without break. Neither sponsor nor syndicator could be reached for comment, but it's understood they are both out in the field in a joint attempt to get station clearances for the strip telefilm showcase.

Since Lou Friedland, a veep at MCA, has been working on the company's "package" sales for several years, it is assumed he has been instrumental in the forthcoming multi-package sale to P&G.

## MCA-TV Axings

Three men have been axed by MCA-TV, it's reported, and an additional number are ready to go. Vincent Ramos, a salesman in N. Y. for the international division of the syndication company, is no longer with the firm.

Two other men, one in Chi and one from MCA's Canadian sales staff, are understood to have been given notice.




# We have a little announcement for a few select friends:

ABC's Morning Drama Bloc outrates all competition, by an average margin of 50% according to Nielsen's latest Radio report.† Incidentally, twice as many homes tune to radio in the morning as tune to television according to Nielsen. You're free to draw your own conclusions. The one we draw is this: you get *more* (homes) for *less* (cost per commercial minute) on ABC Morning Radio — *Breakfast Club, My True Story, When A Girl Marries, Whispering Streets, Grand Central Station, The Jack Paar Show.* For full facts, call your ABC Radio representative.

All Network Sponsored Programs
10:00 AM-12:00 Noon (NYT), M-F
(Common Morning Network Option Time)

| | Nielsen Average Audience Rating | Homes Reached Per Average Minute |
|---|---|---|
| ABC Radio | 2.7 | 1,277,000 |
| Network B* | 2.3 | 1,088,000 |
| Network C | 1.8 | 851,000 |
| Network D | 1.3 | 615,000 |

*The true efficiency margin over Network B can only be seen by looking at costs: ABC drama segments (containing one commercial minute) range from $1000 to $1300, depending on frequency. Network B, on the other hand, charges about $2000 per minute in its leading morning program, according to Nielsen.

†*Nielsen, June 11. ABC advantage in previous report was 47%.*

**ABC Radio Network**

# CBS-TV's 'Electronic Caucuses'

CBS-TV can be credited with pulling off one of the neatest politico tricks of this or any convention year with its brace of pre-convention electronic caucuses. In the words of GOP national committee biggie Leonard Hall, it was a "milestone in tv history" and certainly recognition of tv's major role in the overall scheme of things political in America, particularly in mirroring the conduct of convention participants in influencing future behavior and technique. Echoing Hall's sentiment were those of Demmy boss Paul Butler with expressions of gratitude and enthusiasm for the effectiveness of the caucuses.

Through the closed-circuit technique, the network on separate days last week staged two half-hour shows (both of which, incidentally, were capsulized for an on-the-air Sunday afternoon (29) screening). One was for the Dems; the others for the Republicans. In a succession of pickups around the country through local affiliate auspices, with the "electronic caucuses" emanating from N.Y., state committeemen, Congressmen and those in general who make up the electoral vote, got a visual look-see on two 30-minute showmanly wrapups of the role tv (in this instance CBS) will play toward getting its share of the potential 100,000,000 convention viewers with a lookback at past conventions when radio, then tv, began to move into the picture and cue a reformatting of convention techniques.

Particularly impressive was the on-camera job done by news-public affairs chieftain Sig Mickelson, who guided the 30-minute ventures through their visually hep courses. Subsequent mail received by the network from all quarters of political life testified to the major impact of the tv caucuses. *Rose.*

# Tele Follow-Up Comment

### Ed Sullivan Show

The customers on the Trendex line may have loved it, but the routining of Ed Sullivan's all-circus show on CBS-TV Sunday (29) was conspicuous for its inexpertness. But Sullivan and his cohorts are shrewd showmen; with the Ringling-Barnum circus having done a sudden foldo in Pitt a couple of weeks back, they latched on to about a dozen of the acts to put before the homescreens. Other hoopla revolved around putting on three shows outdoors that day under a tent on a lot near the originating studio and bringing Mayor Robert Wagner into the act via a permit tied into the town's Summer Festival.

The teleshow's cameras did a commuting job between studio and al fresco to catch the layout—predominantly Big Toppers but also recruiting some non-Ringling turns such as baby elephant Opal, an acrobatic whammo of a pachyderm hustled in from Pollack Bros. Circus on the Coast to steal the show, and several other elephants from Hunt Bros. circus.

One of the main troubles was an overload of talent, causing some turns to unfold as mere quickies. Also, the top aerialists, Pinito Del Oro and Miss Mara, are both trapeze acts and nearly in the same groove trickwise; both great, but the repetition hurt the show's playability.

Sullivan, though claiming there was no need for orthodox circus production, put a reverse twist on this by concluding with a "circus parade" from the outdoor end; this was a congested melee that made little sense as a finale. Some of the acts received slipshod verbal billing (and no screened credits) or oilish mispronunciation which could have been corrected by one hep to the involved "nationality" syllables—such as a mccoy ringmaster or announcer. The touted clowns—Emmett Kelly, Felix Adler and Otto Griebling—all of them standards for many years, got the worst drubbing of all, with little to show them off on a tv screen and the identities of at least two of them miscued. Merle Evans, longtime bandmaster of the Big Show (until this season) was likewise lost in the shuffle, though Ray Bloch, the show's maestro, was permitted to do a quick caper with Sullivan. Altogether there were about 15 acts, including the mere flashes.

Taking bows in the spectator seats were Jackie Bright, national administrative secretary, and Harold Berg, attorney for the American Guild of Variety Artists. This was apparently done as a "thank you" in relation to those acts which worked the Ringling circus against the union's picketing. They had been under suspension (plus threatened $2,000 fines), but the suspension was lifted for the 60 minutes to allow the performers to appear on the teleshow. *Trau.*

### Goodyear Playhouse

Elliott Nugent "saved the show" last Sunday (29) when the Goodyear Playhouse on NBC-TV presented the Abby Mann original, "Pencil Sketch." It was the kind of piece that might have passed muster on a hot summer night, but with the mercury dropping to the low sixties it didn't make the more critical grade.

Nugent, cast as a New Englander who goes to Italy to visit his daughter and ends up falling in love with a young Italian artist, has a natural dignity and ability that carries him over practically any situation. In the case of "Pencil Sketch," he applied both to good advantage and it was a pleasure to watch him work.

Trouble for the most part was with Mann's script, which was based on a hackneyed premise and never allowed any of the characters to come to life. Staging by director Paul Bogart also left much to wish for and made for a somewhat static effect. There was never a feeling that this was Rome, or—for that matter—that the people were real.

In the main part opposite Nugent, Margo Hartman looked good as the Italian beauty who took an interest in the middleaged American, but her performance left much to be desired. She didn't bother with facial expressions at all. They are part of acting! Millette Alexander played Nugent's daughter with an almost continuous scowl and George Maharias did what he could with the brief part of Miss Hartman's jealous suitor.

Mann's script lacked proper motivation throughout, particularly for the crucial scene when Nugent and his girl decide they're not for one another after all. Throughout their brief May-to-December romance, their lack of enthusiasm for one another was pronounced. Audience must have shared the feeling. *Hift.*

### Firestone Hour

Soprano Heidi Krall made her Firestone debut last Monday (30) night. Appearing with tenor Robert Rounseville and the Howard Barlow orchestra on the 8:30-9 p.m. WABC radio-tv simulcast, she projected herself as the potentially bright star that she is. The show, built around a summer theatre motif, was musically pleasant, with Miss Krall and Rounseville ably dishing out a variety of tunes in the operatic and musicomedy vein.

The songstering pair each had a solo number besides dueting on three other tunes. Miss Krall worked over "Someday," while Rounseville gave out with "Younger Than Springtime." Their joint vocaling took in "You Are Free," "The Day I Met You" and "You and the Night and the Music." The Barlow aggregation did a nice job on "No Business Like Show Business" and "The Triumphal March" from "Aida." *Jess.*

### This Is Ottawa

Signs of upped showmanship were evident in the July 24 airing of the Canadian Broadcasting Corp.'s weekly video showcasing of Canada's capital city—"This Is Ottawa" (Tues., 10 p.m.). Initial stanzas of the series were almost devoid of showmanship; stiff and amateurish in production and scripting. The latest session showed definite indications of slickness, but there's quite a way to go yet to get it in the clicko category. The stint was at the Federal Bureau of Statistics, as dry a subject as any producer would want tossed at him, but Michael Hind-Smith's handling of the chore shot some color and interest onto the screen with the assistance of exhibit-type sets, fast-pan briefings by Bureau staffers on what the various divisions do and IBM machine forecastings of what would happen the next day across Canada (births, deaths, etc.). *Gorm.*

### DAN BELLOC SHOW
**With Gini Patton, Eddie Allyn; Betty Johnson, guest**
**Producer-Director: Carl Tubbs**
**60 Mins.; Mon., 8:30 p.m.**
**PARTICIPATING**
**WBKB, Chicago**

Dan Belloc and his orch have led off what looks to be a parade of dancebands on Chicago tv in the hopes of dittoing the Lawence Welk smash. On the firster, the Belloc entry emerged as pleasant enough listening but was strictly routine as a visual display, pointing up that there's more to the Welk formula than merely installing a band in front of the cameras.

Belloc is a glib enough emcee although he evidenced a bent towards cuteness. He's backed by an able group of sidemen who served up a well-diversified clutch of ditties. All told there were 19 tunes spun off, including the vocals, during the hour span and that's a hefty diet of dance music for one sitting.

Regular vocalists Eddie Allyn and Gini Patton and guest Betty Johnson provided the pacechangers in nice style. Miss Johnson might have been given an encore after her fine serving of "Clay Idol."

Included were such standard gadgets as a talent showcasing sequence featuring this time an obviously professional accordionist, an amateur songwriting invite and some shots of studio guests rug-cutting onstage.

The show was cleanly cut by producer-director Carl Tubbs but the physical layout was too cramped to escape the monotony of the tight shots and the alternate visually meaningless long shots. *Dave.*

### DEBATE
**With Norman Barry; guests**
**Producer: Betty Ross West**
**Director: Dave Gray**
**30 Mins.; Sun., 10:30 p.m.**
**Sustaining**
**WNBQ, Chicago**

What may have seemed like a good television public service idea on paper failed to translate into very exciting viewing, at least on segment seen (22). Scheme pits two spokesmen for opposite sides of a given issue in formal debating situation, complete with a panel of judges who select the winner, using the standard debating scoring system.

In theory the format could provide a well-rounded ventalation of a particular subject. But as demonstrated in this instance it also can provide a dull round of partisan soapboxing that adds neither heat nor light. And the fact that each debater is given eight and a half minutes for his basic arguments and a three and a half minute rebuttal, means that under the best of circumstances it's still a lot of undiluted gabbing.

This time Rollis S. Nelson, exec director of the Republican national committee's farm division and R. M. Evans, member of the Democrat's agriculture advisory committee, locked horns on "Which Part Is the More Responsible for the Farm Problem." The Democrat won the judges' nod, but the average watcher must have been left more befuddled than ever over this complex problem.

Norman Barry serves as chairman and even he seemed a little confused at the end. *Dave.*

### VIEWPOINT
**With Paul Sevareid, others**
**Producer: Sevareid**
**Director: Elliot Warren**
**30 Mins.; Tues., 8 p.m.**
**WTCN-TV, Minneapolis**

This every-other-Tuesday-nighter is avowedly built on the premise that frank discussion of both sides of vital, controversial questions is our government's lifeblood. Program is distinctive for this area because, while it's in progress, viewers are invited to telephone in questions directed at panel participants who answer them.

Show caught, concerning what should be done about military aircraft in this metropolitan district, was especially timely here because during recent weeks military aircraft on two occasions crashed into adjacent residential neighborhoods, killing 14 persons and destroying homes. That the matter holds great interest and that the program enlists a susbstantial audience were indicated by the large number of telephone queries.

As skillfully and intelligently handled by topnotch WTCN-TV moderator Paul Sevareid, the station's newscaster and analyst, program stacks up as a highly commendable public service contribution. In this instance, Sevareid never permitted the action to lag as he himself sounded out panel members, kept the debate going, tossed into the hopper his own and others' questions and made apt observations. *Rees.*

### THE GEORGE RANK SHOW
**With Jonnie Jones, Charles Kray, The Lassies**
**Producer: Howard Christensen**
**Director: Jerry Gregoris**
**30 Mins.; Thur., 8:30 p.m.**
**Sustaining**
**WGN-TV, Chicago**

WGN-TV which has traditionally garnered its best nighttime ratings via the film route is making a determined bid to beef up its live countenance with a flock of new flesh entries. Latest addition is this hitchhike on the current dance band video fad, featuring George Rank and orch.

Stanza sampled (19) indicated the elements are there to cash in on the discovery made on ABC-TV by Lawrence Welk that there's a sizeable tv clientele who still likes music with the "old fashioned" beat. Rank fronts the session with a good touch of enthusiasm. The arrangements were all solidly commercial in the Welk idiom. And the WGN-TV crew played it straight without trying to fuse it up with any trick effects. This time the group of dancing couples was a distraction.

A round dozen ditties were dished out, with a minimum of patter from the host. Tunes ranged from the nostalgic standards to the current pops, with a touch of jazz thrown in. Rank used his trumpet to good advantage in the leads.

Vocals were handled by band singers Jonnie Jones and Charles Kray and The Lassies. Kray did all right by "Ivory Tower" but Miss Jones marred her treatment of "Longest Walk" with some unnecessary facial mannerisms. The Lassies sang "Moonglow" and their new Decca release, "Sleepyhead." They sounded like they looked—like three cute young girls just out of highschool. *Dave.*

### SYMBOL OF MERCY
**With Don Riggs, Ann Reider, T. H. Dudgeon, Jer.-Jean Trannett, and Donald Campbell**
**Producer-director: Carl Papai**
**60 Mins.; Fri. (20), 7:30 p.m.**
**WBNS-TV, Columbus**

This special hour-long, locally-produced telementary commemorated the 75th anniversary of the Red Cross and the 40th birthday of the Franklin County Chapter of the Red Cross.

"Symbol of Mercy," latest of WBNS-TV's community service features, traced the history of the Red Cross from its founding up to the present day as it affected one family and this Ohio area. The family was comprised of "mother" Ann Reider, "father" T. H. Dudgeon, and their "children," Jeri-Jean Trannett and Donald Campbell.

Interlarded with the live action sequences were many films and slides, some going back many years. Musical trends throughout the 75-year period were added as an incidental gimmick to give the show pep but on occasion diverted the attention from the central theme.

Don Riggs was the capable host-narrator of the program which pointed up quite graphically the wide scope of the Red Cross both on the national and international scene but especially in Franklin County. *Conn.*

### HOW TO WATCH FOOTBALL
**With Robert (Sarge) MacKenzie**
**30 Mins.; Mon., 7:30 p.m.**
**KQED, San Francisco**

Frisco's educational channel, in essaying a half-hour that could be entertaining, waxes dangerously "commercial" and fails completely to entertain with "How to Watch Football."

Basic idea—illustrated instruction in some of the finer points of grid—is dandy, but Sarge MacKenzie is terribly pedantic and the Frisco 49ers, a rich pro team, take all the credits, which may or not have some connection with the sale of season tickets.

First eight minutes or so were spent entirely on MacKenzie's learned dissertation on offensive tactics. If viewer is still watching, he then gets five-six minutes of MacKenzie shoving chips around a board into single-wing and T-formations, and some poor stills. Finally, in show's last 15 minutes, comes the film clips illustrating what MacKenzie is discussing.

But what do these clips turn out to be? Shots of a game between the 49ers and the Los Angeles Dons, a member of the All-America Football Conference which has been defunct several years, and shots of a game between the U. of San Francisco and the U. of California during World War II.

A brief chalk talk closes the half-hour.

Prime needs of show are:

1) A livelier interpeter of football who uses less of the game's technical jargon;

2) More and newer film clips;

3) Co-operation of Northern California colleges with the 49ers, thus removing the educational channel's "commercial" taint. *Stef.*

### FRED WARING SHOW
**With Fred Waring Jr., Tom Waring, Poley McClintock, Patti Beems, Frank Davis, Gordon Goodman, Leonard Kranendonck, McKay & Charles, Glee Club, others**
**Producer-Director: Bil Hobin**
**Writer: Jack Dolph**
**60 Mins., Tues. (24), 8 p.m.**
**CHEVROLET**
**NBC-TV, from New York**
*(Campbell Ewald)*

Fred Waring has been a staple on the musical marts for nearly four decades with a trademarked variety of rhythmics. Waring on his Tuesday night NBC-TV session on behalf of Chevrolet reviewed his career in the orchestral field starting with the time in 1916 when a piano and three banjos comprised Waring's Pennsylvanians. Since then, his musical organization has grown to one of the largest in the pop field. Waring regards the human voice as an integral part of the orchestral structure, and addition of the choristers makes for an impressive organization numerically as well as qualitatively.

Of course in reviewing a career spanning nearly a half-century a little more drama might have been infused. It almost appeared that after its formation, the band became adult immediately with arrangements in the 20s pretty much as they are today.

The Waring format is virtually the same as when he first made an impact on video some years ago. Some of the personnel like singer Gordon Goodman are still the same. Then there are the vets like Tom Waring and Poley McClintock.

At times, Waring created a nostalgic feeling. Numbers like "Sing Like the Birdies" are remembered from way back, and are still serviceable today. When hearing these stalwarts, it seems difficult to imagine an era, either on radio or television when there wasn't a sponsored show for the Waring crew. Come to think of it, the outfit still sounds the same, only sight has been added and the crew has become adept at visual as well as aural tricks. *Jose.*

### GET TO THE POINT
**With Brent Gunts, Jay Grayson, Don Spatz, Joe Croghan, Betty Bupp, Paul Sheilds**
**Producer: Brent Gunts**
**Director: John Michael White**
**30 Mins.; Sun., 7 p.m.**
**Sustaining**
**WBAL-TV, Baltimore**

This local panel entry packaged by Brent Gunts is a faint carbon of more than just one network guessing game. Moderator and panel vs. guest and "secret," "same name," "line" or, as in this case, "point" isn't exactly new stuff.

Entertainment values in such a format are always inherent in the "secret." Comic content in guest's "points" misfired consistently on the preem of this one but even with fresher material, the inescapable contrast with the Goodson & Todman shows and the general panel saturation on the nets won't help here.

A sampling of the preem's panel stumpers included a lady with a jar of frozen lightning bugs, a rather formidable dowager with the largest female dog in Maryland (an Irish wolfhound, incidentally), and the chaperone who will accompany Miss Maryland to Atlantic City next month. Al Herndon, WBAL-TV's weathercaster, was another guest whose "point" went too far for too little in the laugh department. He was accompanied by six matrons whose first names corresponded to the female names to be applied to the first six hurricanes this summer.

If the panel doesn't "get the point," each panelist drops two dollars into a kitty. This is given to a viewer whose phone number is picked from those sent in providing the viewer can answer a special jackpot question.

Panelists are mostly WBAL staffers while moderator Brent Gunts is a familiar face to daytime hausfrau audiences.

John Michael White's direction was adequate though his panel was too often crowded too tightly into the frame. *Burm.*

## Millie Trager Exits Raymond Spector Agcy.

Millie T. Trager has resigned her twin post of publicity chief of Raymond Spector agency and Hazel Bishop, both companies of which are under Raymond Spector's roof. Miss Trager was with the ad house for six years and with Hazel Bishop since the cosmetic firm was launched by Spector. She said her plans would be announced "within the month."

Also exiting is Harriet Levy, Miss Trager's assistant at the ad agency.

# Everybody loves a baby ....

*Here's what*

## LIBBY BABY FOODS

*Sponsor in 25 Markets (1955-56)*

## SAYS ABOUT THE SHOW:

"The ratings we are getting bear out the fact that BABY TIME is delivering a large audience of young mothers. In some markets we are getting nearly 50% of all mothers with babies one year old and younger — that's pretty near to saturation.

Moreover, BABY TIME is outpulling many competing programs which are supposed to offer more in the way of entertainment, programs which have a potential audience that includes young and old, mothers and non-mothers. Our salesmen are enthusiastic about BABY TIME."

*Produced by* Herbert S. Laufman
*Executive Producer,*
James A. Jennings, Jr.

## HOW "BABY TIME" SCORES IN RATINGS

**1956—Daytime**

**CHICAGO.....6.0** **SEATTLE.....6.8**

**SAN ANTONIO 6.8** **EL PASO.... 14.0**

**GREEN BAY, WISC. .....9.6**

**In New York City:** ARB rates it No. 2 in a seven station market.

**In Norfolk and Miami:** Leads all competition, according to ARB.

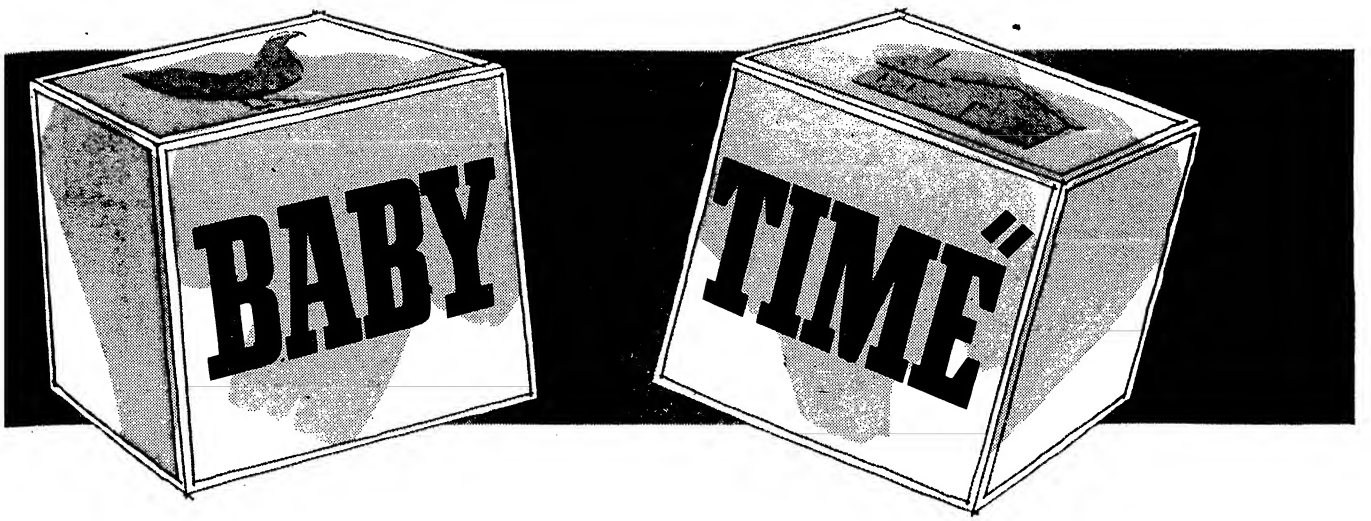
**In Louisville:** "Baby Time" gets 47.7% of the audience.

**In Pittsburgh—KDKA-TV:** Averages 10.8 rating at 2:00-2:15 p.m.

## Produced in cooperation with American Medical Association

This is a unique and powerful "plus." It means that what this program presents will be treated as authoritative by its viewers. It means, further, that the products presented in the show, inevitably must inherit prestige, and will therefore be given additional respect and consideration.

# ınd every sponsor will love




**Format**-Each "Baby Time" program discusses and illustrates a particular phase of child care and training. Discussion is non-technical and it is enlivened by utilizing a real baby and mother. Nurse Warren works with the baby and mother to graphically demonstrate the discussion. Dr. Bauer* adds pertinent medical comments and professional evaluation. He particularly directs his comments to uncovering the myths and misconceptions that so often cause mothers unnecessary fears and anxieties.

**Informative, Yet Entertaining**-Not a clinical, sick room or laboratory approach. "Baby Time" material is presented for easy comprehension . . . with warmth and humor, yet with obvious authority—and spiced with smile provoking scenes of baby. Dr. Bauer's "family doctor" manner, and Nurse Jane Warren's charm and natural sincerity, create a warm rapport with the viewer that makes for loyal responsive audiences.

## Young Mothers are the Biggest Buyers

According to Parents Magazine, among all women, young mothers are the biggest buyers. And according to "Progressive Grocer", which surveyed 8,500 women in six cities, the Young Mother "group" spends 67% more money for food than all other women.

Here is an eager, responsive, receptive audience for you to tap — an audience that is ready, willing, and able to be persuaded to buy your product *enthusiastically* and *immediately!*

**52 episodes of this new 15-minute TV film show are available.**
**Can be used once, twice, or three times a week.**

*Phone, wire, or write for audition print, brochure, and prices.*
*Right now, practically the entire country is "open."*

**WALTER SCHWIMMER CO.**

CHICAGO: 75 E. Wacker Drive, Franklin 2-4392
NEW YORK: 527 Madison Ave., Eldorado 5-4616
CANADA: S. W. Caldwell, Ltd., 447 Jarvis, Toronto, Walnut 2-2103

*Dr. Bauer is Director of Health Education for the A.M.A.
Jane Warren is a registered nurse.*

**NBC BANDSTAND**
**With Guy Lombardo, Tommy & Jimmy Dorsey, Wayne King, Freddy Martin Orchs; Bert Parks, emcee**
**Producer-Director: Ward Byron, Parker Gibbs; Tom Naud (TV)**
**Director: Max Miller (TV)**
**Writers: Elliot Grennard, Phil Minoff; Bill Gammie (TV)**
**120 Mins.; Mon. thru Fri., 10 a.m.**
**Participating**
**NBC, from N.Y., Chicago, L.A.**

In a move to revitalize the concept of network radio, NBC jettisoned the omnibus "Weekday" series and has come up with this big across-the-board layout of live band shows. NBC, in short, is trying to turn back the tide by (1) bringing back live radio and (2) reviving the band biz.

On both counts, NBC is facing a rocky, uphill climb. Firstly, the idea that "live" performances on radio are superior to recorded ones harks from an era that has long since died. Emcee Bert Parks may repeat a dozen or so times each morning that "this show is coming to you live," but who cares besides Petrillo? What's decisive is the quality of the entertainment that ultimately comes out of the loudspeaker, and the housewife, who's the evident target of this show, isn't likely to care whether it's live, recorded or taped.

Secondly, there's no getting around the fact that bands don't have the same impact today as they once did. Show biz, and radio, has undergone some radical evolutions since the name bands were a potent factor and the wish to bring back the band biz is not a substitute for the hard facts of life.

Certainly, the kickoff show Monday (30) of the "NBC Band-stand" did little to advance the cause of pop orchs. It was a lacklustre presentation with no real regard for programming pace. Instead of swinging, the show plodded along yearning for the good old days. Housewives younger than 40 must have wondered what some of the talk was about.

Under this series' setup, four name bands are to work the show for a couple of weeks apiece, each crew working in 15-minute or half-hour segments. For the opener, there was Guy Lombardo, Wayne King, the Dorsey brothers and Freddy Martin. Except for a rousing session with the Tommy & Jimmy Dorsey crew, the music was generally sweet, and in the case of the Wayne King pickup from Chicago, more than a bit sticky. While the absence of rock 'n' roll on this show may be considered a welcome relief, there's no reason to go overboard in the other direction.

Songwriter Johnny Mercer, who was the opening day's guest, turned up every quarter hour or so to plug his songs. He provided some of the best stuff on the show, even though his strictly hep style of vocalizing didn't quite fit into the general square musical mood.

Bert Parks, as emcee, is no doubt audience "insurance" for this show. His fast, bouncy patter lends an air of brightness to the proceedings. Unfortunately, his and the bandleaders' script called for too much retrospection to the past glories of the band biz.

In conjunction with the two-hour radio layout, NBC also has a half-simulcast on its tv web from 10:30 to 11. The half-hour video stanza was set in a handsomely dressed N.Y. studio with a hotel room decor. It was an introductory session in which Parks brought on a flock of the bandleaders who are due to appear on the series. They joined in a dixieland session on "Johnson Rag," while Lombardo's orch and vocalists played for the rest of the session. A couple of Arthur Murray dancers were spotlighted in the "I Could Have Danced All Night" number, but otherwise, it was a straight musical presentation enlivened by Parks' emceeing.

Commercial spots were not prominent throughout the two-hour radio session. *Herm.*

**PATTY CAVIN'S SALUTE**
**Director: Everett Severe**
**45 Mins., Mon.-thru-Fri., 12:15 p.m.**
**Participating**
**WRC-NBC, Washington, D.C.**

This six weeks' series, probing the military manpower shortages as it affects the American family, is that rare local show. It has not only won the attention of the network, but segments of it are to be used on NBC. It is only natural that the company headed by Gen. Sarnoff, chairman of the National Security Training Commission, should have more than passing interest in the subject of military manpower. But series itself, as it emerged under the capable craftsmanship of WRC femmecaster Patty Cavin, merits wide distribution and careful listening.

Series, carried within the framework of the daily 45-minute WRC feature, "Patty Cavin Show," roamed all over the field in its ef-

(Continued on page 38)

**FIVE STAR MATINEE**
**With David Wayne, Joyce Gordon, Lyle Sudrow, Karl Swenson, Nelson Olmsted, Peter Lazer**
**Producer: John Cleary**
**Director: Keh MacGregor**
**Writers: Jack Cautcher, Robert Cenedella, Earl Hamner Jr., George Lefferts**
**30 Mins., Mon.-Fri., 3 p.m.**
**Sustaining**
**NBC, from New York**

The soap-opera apparently continues to be the most important in the daytime listening scheme, many years having gone by with little occuring to disturb that theory. In the case of NBC, the aim indicated is to make these soapers bigger, with a name narrator-host, and having stories based upon the works of well-known writers.

On initial try on "Five Star Matinee" Monday (30), the results seem to indicate that the net effect will be virtually the same as any afternoon strip, even with the gaudier trappings. First story, "Night of the Execution" was based on a yarn by Faith Baldwin, and adapted for radio by George Lefferts. Here's a sweet dame, married to a fifstclass Simon Legree, who would turn her out into the cold and take the children from her on the basis of framed evidence. She wishes he were dead and sure enough, the guy obliges, and she spends the rest of her life doing penance after one of the stablehands confesses that he cashed the gent in. But, as it turns out, he did it to get the wife off the hook. The drama is turgid, the plot hackneyed and the rhetoric is swollen. Despite all the dressing, it's gaited a few notches below the mental level of what now goes on in the name of the soaps.

Joyce Gordon played the suffering and Lyle Sudrow the sadistic husband in the ten-twent-thirt vein. David Wayne contributes little as narrator host and the cliches of the proceedings are stressed even more in the production and direction.

*Jose.*

**JAZZ UNDER THE STARS**
**With Sidney Gross, Duke Ellington Orch, Chico Hamilton Quintet, others**
**Producer: Gross**
**Director: Tom Shea**
**55 Mins., Sat. (28), 10:05 p.m.**
**ABC, from Bridgeport, Conn.**

ABC Radio picked up a 55-minute portion of the Connecticut Jazz Festival at Fairfield University, Conn., Saturday (28) that was so-so jazz and bad radio. Sidney Gross, who does a Sabbath morning jazz stint on ABC, stepped in as producer and emcee of this special. He had problems in making audio sense out of the doings, that's apparent.

First off, there wasn't much variety. Most of the music was done by a hot 'n' cold combo, the Chico Hamilton Quintet, whose reliance on drum solos made a garble of the music for a radio aud. There were a few numbers by a sweet-voiced gal name of Barbara Lee, but she wasn't strong enough to represent jazz to a national audience. The Duke of Ellington, who got an award from the International Rescue Committee on the program for his music work abroad, closed out the 55-minuter, but he wasn't on long enough with his music to make a deep impression.

What might have served better for a radio audience would be a greater cross-section of the talent available at the college fete. And Gross could have done more to have musicians ready to segue smoothly from one number to the next, even if he had to tape some of the music in advance. *Art.*

**THE FITZGERALDS**
**With Ed and Pegeen Fitzgerald**
**Producer: Steve White**
**Director: Allin Robinson**
**30 Mins.; Mon.-thru-Fri., 2:30 p.m.**
**Participations**
**WRCA, New York**

Ed Fitzgerald, out a year because of illness, has rejoined his wife in this weekday afternoon half-hour strip, and the veteran Mr. & Mrs. team offer a light, warm talkfest.

What they have to say isn't on the weighty side, no complex or provoking issues, but in a very professional style they glean over the bon bons of news, ideas and books in a manner which should be enjoyable to the distaff side at home.

For their afternoon stint Monday (30), their good judgment in what to talk about was evident. In the opening—after the weekend—they light into the problem of how to travel on the road, a nightmare problem to millions of New Yorkers who spend hours in weekend traffic jams. Much time on the preem was also spent on the book "For the Love of A King," written by the wife of the deposed Yugoslav monarch. Ed Fitzgerald has pretty strong feelings on the pitable lot of this royal household.

Pegeen lent a homey touch in a number of interludes. Because he was away so long, Ed, perhaps rightfully, had much of the mike time on the initialer. The team, one of the first on radio, also is subbing for vacationing Tex and Jinx on WRCA's evening "Weekdays at the Waldorf" show.

*Horo.*

**THREESCORE AND FIVE**
**With H. V. Kaltenborn, others**
**Producer: Dorothy Culbertson**
**Director: George Voutsas**
**Writers: Harold Blum, William Welch**
**30 Mins.; Wed., 10:30 p.m.**
**NBC, from New York**

An interesting, informative and well produced series on the problems of the aged has been turned out by NBC, in association with the Twentieth Century Fund. Veteran commentator H. V. Kaltenborn, apparently feeling a good deal of empathy with those threescore and five and over, does a fine job.

The preem deals with the topic of income for older people and the subsequent seven shows in the series, to be aired on the net the same time on Wednesdays, covers topics ranging from health to participation in community life. The initialer indicates that this is top-notch public service programming, done with insight and a dramatic sense. A minor weakness seems to be too much use of statistical information. The program, as indicated by the preem, has enough material to offer, without going heavy on abstract statistics. A few significant figures would suffice.

Highlighted in the preem were transcriptions of Kaltenborn interviews with aged people from many walks of life and from many areas in the country. Additionally, Kaltenborn canvassed the program of the U.S. Social Security Administration by talking with the agency's commissioner. Interviews were held with an AFL-CIO official and a pension administrator of Consolidated Edison, a public utility which has its own pension plan. The commentary, interviews and transcription added up to a survey-in-depth which proved provocative and enlightening.

NBC's New York flagship WRCA is carrying the series on Thursdays at 9:30, instead of Wednesdays at 10:30 on the remainder of the net.

*Horo.*

# Radio Followup Comment

**Recollections at 30**

**Ed Herlihy's** "Recollections at 30," regular NBC 30-minute Thursday night slot to commemorate that network's 30 years of broadcasting, is a nostalgic interlude which should make a good album, properly edited. It has all the ingredients for a good package and NBC's subsidiary RCA Victor should send for the tapes and do something with it as a permanent memento, practically as it has been edited and emceed by Herlihy. On this stint the listener is asked if he recalls "when they did-tap-dancing on radio" and Ken Christy's NBC Minstrels are paraded, with just that stint.

John J. Anthony's "advice"; Fibber McGee & Molly's "Old-timer" routine; Kate Smith, in excellent voice with her "This Is Real"; Ben Bernie "and all the Lads" in a characteristic pot-pourri (which conjures up what a terrific tv personality "the ole maestro" would have made today, had he lived); Frank Lynch tenoring (he of Keller Sisters & Lynch later) was part of Bernie's "Lads." All combined into a warm package. Bob Howard was credited for directing. Undoubtedly the rest of the series is a trove of fine material for further albuming. *Abel.*

**So They Say**

In getting the flavor and almost the smell of war from selected tape recordings made during the Korean conflict, intelligibility suffered somewhat in this special CBS "So They Say" broadcast, aired Friday (27) evening from 9:30 p.m. to 9:55 p.m. The sound of exploding shells and firearms were so loud in sequences as to muffle the words of the G.I., or the commentator.

But time and again the clear voice of CBS' United Nations correspondent Larry LeSeuer came through as narrator to bridge the moments which may have been

(Continued on page 38)

# From the Production Centres

## *IN NEW YORK CITY . . .*

New York indie WLIB began a series of broadcasts on Sunday (29) of recorded lectures produced at the U. of Michigan on "American Negro History in the Arts, Sciences and Professions" . . . Mutual's "Footnotes to Medical History" has received United Cerebral Palsy's distinguished public service award . . . Senate Republican leader **William F. Knowland** was Mutual's "Reporters Roundup" guest Monday (30) . . . **Marian Young Taylor** will celebrate her 15th anni as WOR's "Martha Deane" today (1) . . . **Martin Starr,** Mutual's Hollywood commentator, will emcee the fifth annual "Miss Westchester" contest.

Former WOV latenight deejay **Leigh Kamman** has returned to the midwest where he was once a VARIETY stringer to take hold of a large ayem segment of airtime on WLOL, Minneapolis-St. Paul . . . **Jo Ranson,** chief of publicity for WMGM, returned last week from a New Hampshire vacation with his mitt in a cast; dislocated in a gas station fall . . . **Robert Pauley** to sales and sales development at CBS Radio after Benton & Bowles stint . . . **Claude Frazier,** managing director a. WAGA Radio (Atlanta) and **Jim Bailey,** similarly titled at WSPD (Toledo), return to their respective homeports after powwows with the boys at Storer Broadcasting's main N. Y. headquarters . . . **Douglass Parkhirst** of CBS Radio's "Road of Life," starring in "Seven Year Itch" at the Long Beach (L.I.) summer theatre . . . WRCA's **Kenneth Banghart,** who lost his mother last week, returns to newscast duties Monday (6) . . . Other CBS Radio strawhat circuiters: **Elizabeth Lawrence** ("This Is Nora Drake") in Pocono (Pa.) Playhouse rendition of "The Rainmaker"; **Bernard Grant** ("Aunt Jenny") to Beverly, Mass., for series of roles at Northshore Music Theatre . . . CBS Radio sales manager, **William D. Shaw,** is off to Bermuda for three weeks . . . **Alan Jay,** WNYC staffer who sidelines as announcer for WOR's "Church World News," doing hairwave (Bonat) spots . . . **Jay Barney** taped three weeks of "Helen Trent" in advance in order to meet two-week stint on active duty as reserve Lt. Colonel in the Signal Corps; just finished lead on "Modern Romances" . . . **Jack Sterling** and frau expecting in November . . . **Galen Drake,** who like Sterling is among WCBS ranks, to Maine.

**Chuck Barris,** a participant in NBC's executive training program, has joined network sales as junior salesman. . . . Singing comedienne **June Carter** will be starred for four weeks beginning Aug. 11 on the Prince Albert segment of "Grand Ole Opry," NBC radio. She will take over the emcee assignment of **Minnie Pearl,** who will be filling a series of personal appearances during August. . . .

. . . Three CBS newsmen have obtained visas from Communist Hungary to cover a meeting of the World Council of Churches in Budapest on Saturday (4). **Ernest Leiser,** currently chief CBS news correspondent in Germany, and technicians **Gernot Anderle** and **Jerry Schwartzkopf,** will temporarily leave their posts in Bonn for the assignment.

## *IN HOLLYWOOD . . .*

**Robert D. Wolfe,** onetime Hollywood head of Kenyon & Eckhardt, assumes a like portfolio with the Grey agency setting up shop on the Coast. For the past year he repped the commission house . . . Radio station KDON, Salinas-Monterey, Cal., was sold for $225,000 **Glen Stadler** and **Clark Fee** . . . **Art Linkletter** was Gov. "Goodie" Knight's choice as toastmaster at the Governor's Ball during the GOP convention in Frisco. "Link," incidentally, does his first filmed dramatic role as star of "The Big Shoot" on General Electric Theatre. **Frank Tashlin** writes and directs . . . Benton & Bowles' tv topper **Tom McDermott** in Hollywood to look over the firm's two new Friday shows—"Zane Grey Theatre" and "West Point" . . . Back among his old haunts for a fortnight is **David Broekman,** music director of "Wide Wide World" . . . **Art Jarrett,** who was singing and plunking a guitar as far back as the old Ziegfeld days, heads up hour daily strip on KNXT . . . **Clark George,** new headman at KNXT, was guest at a pouring by his host of friends in the trade.

## *IN CHICAGO . . .*

Newsman **Austin Kiplinger** is departing the Chi radio-tv scene to move to Washington, D.C., Sept. 1 to join his dad's newsletter and mag operation. . . . NBC farm specialist **Everett Mitchell** shepherding a delegation of U.S. farmers on a junket to Russia. **Milt Bliss** subs on his Saturday "Farm & Home Hour" and the morning strip on WNBQ. . . . **Herb Futran** added to the writing staff on **Pat Buttram's** Wrigley-bankrolled CBS daytimer. . . . WGN using direct reports from an observation plane for its Sunday traffic bulletins. . . . **Ed Farron** subbing on WBBM's "Music Til Dawn" while **Jay Andres** and family hit the road for a couple of weeks. . . . Whatever happened to WNBQ's **Tommy Tint?** . . . For the 23d year, WLS' National Barn Dance troupe will appear at the Illinois State Fair Aug. 11. Singer-composer **Stuart Hamblen** will be on hand as special guest. . . . Dodge has turned over six fresh-from-the-factory station wagons to the ABC convention contingent for shuttle service use at the Democratic shindig which starts Aug. 13. . . . **Jim Mills** working two afternoon deejay strips on WMAQ. . . . **Russell Wittberger** new salesman at WISN, Milwaukee, and **Herman Schneider** ditto at WISN-TV. . . . **Allan David's** "Spotlight On Talent" bows Saturday night (4) on WGN-TV for **Don Ross'** Lincoln Park Buick.

## *IN CLEVELAND . . .*

WGAR's **Bill McColgan** named to do sportcasting at All-Stars Game in Chicago. . . . **Big Wilson** started (30) new series of song-chatter 10-minute telecasts KYW at 11:20 p.m. . . . **Pat Ferko,** ex-WNBK, named May Co. fashion coordinator. . . . WERE's **Bob West** authored poem for American Weave. . . . **Marjorie Harbaugh,** song-lady featured on **Tom Haley's** KYW-TV daily stint, leaving for matrimony in Denver. . . . **Ron Bacon,** KYW-TV, succeeded **Joe Tanski** as president of Radio-TV Guild for Westinghouse stations. . . . WGAR's **Hal Morgan** playing diplomat's role in Musicarnival's "Call Me Madam". . . . WEOL's **Kenny Vincent** proposing **Lorain** name Lake View Park after late native Admiral Ernest J. King. . . . WEWS featuring teenagers in Red Feather agencies in noon show. . . . **Don Elliott,** onetime NBC staffer, now with Wilding Picture Productions, Inc.

## *IN BOSTON . . .*

**Arlene Francis** and WBZ-TV entertain the Boston press at a clambake in Cotuit Wed. (1) in connection with "Home," NBC-TV show, being televised from Provincetown, Cotuit and Coonamessett (1-2-3). **Fran Corcoran,** WBZ-TV p. r. director, is bringing Hub tv editors to Cotuit in Volkswagon busses. . . . **Dave Rodman,** former program director and announcer at WEIM, Yankee web's affiliate in Fitchburg for seven years, joined Yankee's announcing staff at WNAC this week after winning out over 57 announcers auditioning for the post. . . . **Barbara Bridges,** WEEI p. r. secretary, married to **Roger Preston; June Walker,** engineering dep't sec, engaged; **Margaret Donovan,** sec to gen. mgr. **Harvey J. Struthers,** planning Sept. wedding and honeymoon in Europe; **Joe Cullinane,** sales promosh mgr., to be married in Jan.; his asst., **John K. Mullaney,** becomes a benedict in Oct. . . . **Morgan Baker,** "Sunrise Salute" and Housewives Protective League,"

(Continued on page 38)

# TV Sets Biggest Cost Factor In U.S. Recreation

Washington, July 31.

The American public spent over $13.000,000.000 on all types of recreation last year, the largest share going to the purchase of radio and television sets, records and musical instruments. Figures have just been compiled by the U.S. Dept. of Commerce.

The public plunked down $2,360,000,000 for the purchases, with the large bulk of the money going for tv sets. In addition, another $664,000,000 was spent on repairs of radio and video receivers.

While tv continued in the forefront, there were signs of a comeback for motion pictures. The public bought $1,286.000,000 worth of tickets to film houses last year, the best record in the past four or five years.

Attendance at legit and opera also climbed last year, with $221,000,000 spent for tickets. It, too, was the best year in the past four or five. The major spectator sports —baseball, football, etc.,—grossed $231,000,000. Other recreation spending ranged from the purchase of books, magazines and sheet music, to garden seeds, pleasure boats, toys and betting at the pari mutuels.

## TV Profit

Continued from page 1

outlets. Of the 149 which lost money, 57 were UHF and 12 were pre-freeze VHF stations.

Profits of 93 pre-freeze VHF stations (other than those owned by networks) totaled $81,900,000 and accounted for about 55% of the industry's earnings. In 1954, these outlets earned a total of $67,600.000 and accounted for about 75% of the industry's profits.

The report was notable in that it marked the first year in which the post-freeze VHF stations recorded an aggregate profit. The 225 VHF outlets which reported on their 1955 operations made $4,800,000. In the previous year the 177 VHF stations which reported suffered an overall loss of $3,800,000.

While the UHF stations as a whole continued to lose money, their losses were substantially reduced in 1955. The 103 ultra highs which reported on last year's operations lost a total of $4,500,000. In 1954, when 125 U's reported, their losses aggregated $10,000,000.

Some stations which got on the air last year got in the black, according to the report. Of 55 outlets which reported on only part of the year's operations, 10 recorded profits. They were all V's.

Of the 187 post-freeze VHF stations which were in operation all of 1955, the report showed that 104 made money. Of 92 UHF outlets which were in operation the full year, 28 reported profits. However, two stations in this group subsequently went off the air.

**Chicago** — Ruthrauff & Ryan's Chi radio-tv director George B. Anderson awarded veepee chevrons.

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## BBC-TV DRAMA AS LEGITER FOR FALL

London, July 31.

Under a deal closed last week Rodney Ackland's teleplay, "The Seddons," featured on BBC-TV last month is to be adapted for stage presentation and will go out under the H. M. Tennent banner in the fall.

The deal, agented by Eric Glass, called for rejection of screen offers and pic rights are being kept intact for the time being. Frith Banbury, currently casting "The Diary of Anne Frank," (also for Tennent), is to stage "The Seddons."

For the time being the Glass agency will veto all moves for an American telecast of the play, although existing contracts permit a BBC repeat within 12 months of the original production.

## 'Bewildered Viewer'

Continued from page 24

wilders me to see this. Especially since there are several Negro actors, whose work I have seen before, whom I would like to see again. (Why not give us viewers a chance to get tired of them, if we would, just as we get tired of those few actors we see on every channel, every program, every hour of every week?) When I talk about this with my friends—many of whom feel the same way—they always suggest that we write to The Powers That Be and say that we enjoyed so-and-so's performance and would like to see that actor again. We write. It never seems to do any good. And yet, it's always said that tv is trying to please the public and will give it what it wants if it will only make its wishes known. What's the trouble here? I'm not asking for Negro actors—good or bad—all over the lot. I am asking to be allowed to see and enjoy a good actor (no matter what color he is) in a good play more than once in a blue moon!

My brother-in-law gives me all kinds of reasons why this can't be . . . none of which satisfy me. For one thing, he tells me that the buying South won't like it. Well, there is good deal that is democratic that the buying South won't like, and—on the other hand—it is being proven right this minute that part of the South has democratic ideals which show up Northern hypocrisy. Why doesn't tv take a chance and appeal to that part of the enlightened South and let the rest go hang?

*Natalie Fuller Shean.*

## 'More Telefilm'

Continued from page 29

also was reflected in the report. Only 8.3% stated they telecast a feature once, while 62.7% said twice, 23.4% three times and 2.8% five times. Asked in light of the fresh feature packages becoming available, what their plans are, a rising 17.9% of the stations stated they would use features only once and a declining 52.4% twice and 16.6% three times.

Regarding repeat runs of telefilms, 77% of the tv stations were found to use reruns. Of those stations not using repeats, sponsor refusal and station policy rather than ratings were found to be the primary causes.

Asked whether local demands for films are seasonal, 57.2% responded yes while 42.8% put themselves in the negative column. Of those replying in the affirmative, the fall season, as expected, was found to be the most popular.

Taking a look into the local advertising picture for juvenile appeal programs, the survey found that 65.5% of the respondents had from one to five local advertisers sponsoring juvenile syndicated films. 12.5% of the stations had six or more of these advertisers and only 11% of the stations had none of such advertisers.

ABC's report, just completed, will be mailed to all stations participating in the survey.

### TOM MOORE TO CBS FILMS

Thomas Moore was named to the post of general sales manager at CBS Film Sales to fill the vacancy made a few days ago by Wilbur Edwards, who moved over to Encyclopaedia Films in a high exec capacity. Moore has been head of the L. A. sales office for the syndicator.

Moore starts in the job at the middle of the month.


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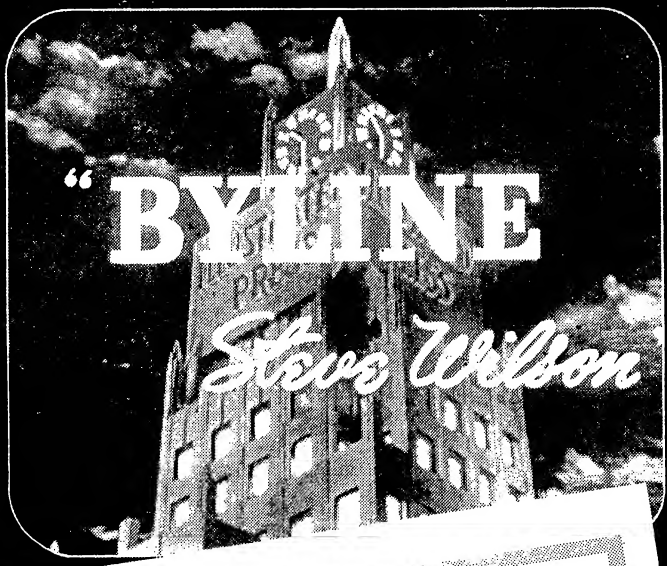


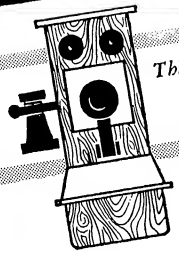

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"MY LITTLE MARGIE"
LOOK AT THESE GAINS IN AUDIENCE ... ALL REGISTERED WHEN STATIONS RE-PROGRAMMED DAYTIME WITH "MARGIE"!
**CHICAGO WGN-TV 2210%
CLEVELAND KYW-TV 910%
BALTIMORE WBAL-TV 775%
SAN FRANCISCO KGO-TV 430%
NEW YORK WCBS-TV 145%
AUDIENCE COMPOSITION
MEN WOMEN CHILDREN
ATLANTA 10 20 70
WASHINGTON 20 30 50
(AGAINST "MICKEY MOUSE CLUB" IN BOTH MARKETS)
*ARB REPORTS — 1955-56
**CHICAGO — ANY QUESTIONS? CALL THE MAN FROM OFFICIAL!
COMEDY STAYS POPULAR!*
"MY HERO"
LOOK AT THE SHARE OF AUDIENCE "MY HERO" PULLS
CLEVELAND 65% PEORIA 73%
ST. LOUIS 60% BOSTON 58%
*ARB REPORTS — 1955-56
AUDIENCE COMPOSITION
MEN WOMEN CHILDREN
BOSTON 15 18 67
ST. LOUIS 17 32 51
ALWAYS LEAVES EM' LAUGHING!

# EDY

## in markets of every size

### COMEDY SELLS THE WHOLE FAMILY!*

"WILLY"

LOOK AT THE AUDIENCE COMPOSITION AND RATINGS FOR "WILLY"

| | MEN | WOMEN | CHILDREN |
|---|---|---|---|
| CLEVELAND | 20 | 29 | 51 |
| ST. LOUIS | 14 | 27 | 59 |

| | | | |
|---|---|---|---|
| CLEVELAND | 13.6% | ST. LOUIS | 12.1% |
| Station "B" | 4.9% | Station "B" | 5.2% |
| Station "C" | 4.4% | | |

*ARB REPORTS — 1955-56

### COMEDY GETS "LION'S SHARE!"*

"TROUBLE WITH FATHER"

THE "STU ERWIN SHOW" RATES IN SHARE OF AUDIENCE

| | | |
|---|---|---|
| CHICAGO | WGN-TV | 35% |
| DETROIT | WXYZ-TV | 33% |
| HOUSTON | KGUL-TV | 56% |
| OKLAHOMA CITY | KWTV | 57% |
| LINCOLN-OMAHA | KOLN-TV | 64% |

*AUDIENCE COMPOSITION*

| | MEN | WOMEN | CHILDREN |
|---|---|---|---|
| PHOENIX KPHO-TV | 15 | 30 | 55 |

*(AGAINST "MICKEY MOUSE CLUB")*

*ARB REPORTS — 1955-56

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# Television Chatter

## New York

When **Arlene Francis** does her home show from Dennis, Mass., tomorrow (2), she'll have as her guest actress **Lili Darvas**, widow of playwright **Ferenc Molnar**. Miss Darvas will be playing the role of the Dowager Empress in "Anastasia" at the Cape Playhouse in Dennis at the time . . . **Barbara Ruick**, who'll be starred in "Plain and Fancy" at the Westbury Music Fair for two weeks beginning Aug. 20, will be seen on tv the week of Aug. 8 in "Crackup," the 20th-Fox production . . . **Will Rogers Jr.'s** "Good Morning" tv'er has **Alan Freed**, rock 'n' roll deejay from WINS, N.Y., as a guest today (Wed.) . . . **Mike Wallace** taking a week hiatus from his WABD news chores . . . **Bob Downing** will act for Kraft tonight (Wed.) . . . WRCA-TV newscaster **Roger Bowman** does all of the "Today in New York" five-minute stanzas; they are on three times nightly . . . WRCA flack **John O'Keefe** vacationing . . . **Betty Furness** is the one with a secret on "I've Got a Secret" tonight (Wed.) . . . **Bud Austin**, former prexy of Austin TV Associates, to Goodson-Todman as general sales manager . . . Foamland, U.S.A., a chain store group in N.Y. and L.I., is bankrolling the return to WABD of **Gregg Juarez** as "decor analyst" . . . ABC-TV finally uncovered vacationing 13-year-old **Patti Lee**, after a quick two-day search of upper N.Y. State; kid was chosen by Disney as a Mousketeer for next season's "Mickey Mouse Club," but she had to make it by Thursday (26) last; radio affils in Poughkeepsie and Endicott finally reached the juve performer . . . **Robin Morgan, Jerome Cowan, Warren Berlinger** and **Polly Rowles** star in "Kiss and Tell" on Alcoa Sunday (5) . . . Week later, Aug. 12, NBC's "Atlantic City Holiday" Sunday spec will offer **Polly Bergen, Jack Carter, Bill Haley and Comets, Jonathan Winters, Pat Boone, Rocky Graziano** . . . Ten-year-old **Beverly Lunsford** has signed for a part on the afternoon 3 minute CBS serial "Edge of Night." And on Monday (6) she again appears on the new **Ernie Kovacs** NBC nighttime variety show. She recently finished doing a part in RKO's "Brave Tomorrow" . . . **Anita Ekberg** to appear on the **Frankie Laine** tv show tonight (1).

**Joanne Gilbert** will be guesting on the first of **Frankie Carle's** NBC-TV skein next Tuesday (7) at 7:30 p.m. . . . **George (Superman Reeves** coming east next week to promote the muscle-bound hero who telefilms via WABC-TV . . . **Janet Tyler**, weather gal for same station, hosting **Lt. Commander Boyd Hempen**, who helmed one of the rescue ships at the Andrea Doria scene last week . . . "Ding Dong School," the **Frances Horwich** stanza, has its 1,000th NBC telecast Friday (3); Dr. Horwich hasn't missed a single show in the three years, 10 months . . . **Pino and Fedora Bontempi**, WABC-TV Saturday airers, become grandparents for first time; Fedora to visit her daughter and granddaughter this week in Las Vegas, where son-in-law pilots jets . . . **Lynn Gibbs**, who until now headed her own flackery, joins Trident Films as director of flack-promotion.

# Radio Reviews

Continued from page 34

fort to pinpoint the complex problem of the reason for the drift of trained personnel from the armed services to private industry. There was logic and good showmanship in the progression of the series—from interviews with top men in the Department of Defense; with Gen. Lewis Hershey, director of Selective Service; with leaders in industry; right through to talks with the heads of the different services and with the men themselves. Always the problem was translated in terms of its effect on the family of the man in uniform.

Show caught, at end of series, for example, took the form of a "salute to the U.S. Marine Corps." Treatment, which followed the pattern of the series, combined straight interview with drama, on-the-scene excitement and sounds, and deft musical background and bridges. Since the theme was military, music fit in especially well, and lent interest and color to show, besides avoiding the pitfalls of overlong dialog.

The Marine segment included commands by a drill instructor at the Marine base at San Diego, a particularly timely bit in view of the current Parris Island probe, plus activity around the base swimming pool, to accent recreational facilities. The actual voices of the men and instructor, plus the chanting of, "Honey Babe," the Leathernecks' unofficial marching song, added interest and variety.

An interview with Brig. Gen. James Berkley, Assistant Chief of Staff of the Corps, accented the serious loss of trained personnel, after the investment of large sums of money for this training. Though the longterm advantages of service life, contrasted to the lure of higher pay in private industry, was pointed up, it is to Mrs. Cavin's credit that, at all times, both sides of the picture were shown.

A visit to Quantico, the Marine School in Virginia, wrapped up show with interviews with the captain of a student platoon; with a femme Marine trainee; and finally with a technical sergeant, a former commercial radio rep, now in the Marines as a radio-tv correspondent.

Show, with its careful attention to detail, its painstaking research, its newsworthines, plus a dramatic documentary quality, rates kudos for la Cavin, who conceived and executed the idea, as well as for director Everett Severe, and vet newsman Baukhage, who served as special consultant. *Flor.*

# Radio Follow Up

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lost by the noise-making level of grim warfare.

The program, commemorating the third anniversary of the Korean armistice which went into effect just three years ago, was a shocking and dramatic reminder of the first U.N. war. The tape recordings and LeSeuer's commentary vividly portrayed the battles and the truce period.

A brief recording of President Eisenhower's message at the termination of the conflict opened the program. Additionally, recorded interviews with Army Chief of Staff Maxwell Taylor and General Matthew B. Ridgway (U.S.A., Ret.) attempted to answer the question of the lessons which the U. S. should have learned from the Korean war. Gen. Ridgway felt the Communists should never be trusted and Gen. Taylor put an accent on preparedness. The program wound up with a statement by South Korea's representative and a transcribed on-the-spot record by a CBS correspondent in South Korea.

All in all, the program added up to a dramatic documentary of the conflict and a cogent looksee at some of the problems which must be faced up to in that troubled area. *Horo.*

# Nathan

Continued from page 29

first-run product in syndication today. The producer of a series should emerge in the profit column after his product has been in syndication for a year," the exec opined.

MCA-TV Film Syndication is about to begin production, via Revue, of the new Rod Cameron series, "State Trooper"; resumes production on the Rosemary Clooney series in about a month; and also has "Dr. Hudson's Secret Journal" in production.

# From the Production Centres

Continued from page 34

WEEI, on vacash. **Wally O'Hara**, subbing. . . . WEEI returns two pop programs at times "better suited" this week. **Peter Potter's** "Juke Box Jury" now skedded from 7:05 to 7:55 p.m. on Saturdays. "Romance," formerly on Saturdays from 12:05 to 12:30 shifts to 9:05 to 9:30 p.m. Changes affect the locally produced "Q'n A" on Saturdays from 7:05 to 7:30 p.m., being shifted to Sundays, 9:30 to 9:55 p.m. with **Charles Ashley**, moderator. . . . WDVA's **Sherm Feller** boarded a coastguard cutter to get on the spot news of the Andrea Doria-Stockholm collision.

## *IN SAN FRANCISCO . . .*

KQED, Frisco's educational tv station, expects to move its transmitter and antenna to San Bruno Mountain in San Mateo County in mid-September, thus greatly improving reception in the western half of the city. Site is adjacent to the present KRON (NBC) transmitter and should give Channel 9 a big boost in audience, says general manager **James Day** . . . New general manager of KNTV, San Jose, is **Fran Conrad**, who succeeds **Douglas Kahle** . . . **Terry Hatch** is new KNBC salesman—he previously represented Ziv TV in Northern California . . . **Richard Simmons**, "Sgt. Preston of the Yukon," helped pep up a Quaker Oats sales meeting in Frisco . . . KBAK-TV, Bakersfield, joined the CBS net . . . KSFO salesman **Jim Brown's** been named assistant commercial manager at the indie radio outlet . . . New CBS-TV salesman is **Robert Perez**, up from KNXT, Los Angeles . . . **Peter Potter's** "Juke Box Jury" bowed into Northern California over KPIX . . . **Jim Eakins**, president of the Northern California Academy of Television, is recovering from a broken collar bone and face cuts suffered in an auto accident . . . **Earl Jay Watson** is new sales manager of KOVR-TV, Stockton.

## *IN PHILADELPHIA . . .*

"Big Top," WCAU-TV's weekly circus spectacular, will go outdoors for the first time when it appears at the Louisville State Fair—Sept. 7 and 8. **Charles Vanda** and **Jack Sterling** will fly back from Louisville after Friday show to do network television from Phila. on Sat. and return to Louisville after teevee program . . . "I Hear America Singing" program conceived by **Richard Burdick**, managing director of WHTY-TV, will be presented live here on Channel 35 after station's bow in October, then distributed on kinescope to 25 other educational station's throughout the country . . . **Mrs. Alexandria Best**, former hostess for Convention and Visitors Bureau, has joined sales staff of WFLM . . . **Ruth Welles**, veteran broadcaster of WRCV (formerly KYW) has resigned from that station to go to Phoenix. Plans to live closer to family and do some radio work at new location . . . **Sam Elber**, director of advertising and promotion at WPEN, resigned to accept similar post at WERE in Cleveland . . . **Chief Halftown**, station WFIL-TV star, leaves with new son, Jeff, and his dife, to vacation at Seneca Indian Reservation in New York, Chief's former home . . . **Ed Harvey**, star of WCAU's early morning program, will emcee the show prior to the Philadelphia Eagles' intra-squad game at Hershey on Sunday, Aug. 5. **Ginny Stephens** and **Harry Prime**, station vocalists, will be on hand for show.

## *IN WASHINGTON . . .*

**William McAndrew**, director of news for NBC, in for staff huddles and to brief newsmen on web's coverage of political conventions. . . . WTOP-CBS radio-personality **Mark Evans** off for a film-taking junket to Europe and Far East, with lineup of guests pinchhitting on his daily shows. . . . Suburban radio station WINX now operating full time. . . . WDDC-sponsored "Miss Washington" beauty contests currently holding semi-finals at Carter Barron Amphitheatre. . . . NBC newsman **Peter Hackes** covering the McKeon court martial in Parris Island, S.C. . . . **Curt Prior**, merchandise manager for WRC-NBC, elected v.p. of Wheels, ad club for the food and grocery industry. . . . WTTG-Dumont televised Eastern Open Golf Tournament past weekend. . . . **Stan Karas**, ex of WFMD, Frederick, Md., now program director for WRNC, Prince Georges County, Md. . . . **William D. Gargan, Jr.**, has resigned as manager of West Coast offices of TelePrompter, according to announcement here over weekend. Gargan, former NBC program exec, did not reveal future plans.

# WPIX

Continued from page 29

include the Clairol-sponsored "Rosemary Clooney Show," to be aired beginning in the fall on WRCA-TV, 11:15 to 11:45 p.m., Saturdays, and on WPIX, 7:30 to 8 p.m., Wednesdays. "Foreign Legionnaire," for Chunkies Candy, will be seen on WPIX in the fall on Sunday evenings first-run and second-run Wednesday evenings at 6:30.

Currently, Emerson Drug's sponsored "Science Fiction Theatre" is telecast by WRCA-TV, 7 to 7:30 Fridays, followed by WPIX on Wednesday nights at 10:30. On "Stage 7," for American Home Foods, it is first-run on WPIX Monday nights and second-run on WABD Thursday evenings.

# ABC Allocation Bid

Continued from page 25

field, Calif., Beaumont, Tex., Shreveport, La., and Charlotte, N. C.

Alternate plans are proposed to provide for four all-VHF or all-UHF stations in Miami and Jacksonville, Fla. The Albany, N. Y., area would be assigned three VHF stations or be made all-UHF. New Orleans would be assigned three or four VHF channels or be made all-UHF.

ABC said the plan "would provide an interim solution which would be acceptable during the substantial period which must ensue before the long-range proposals (for all-UHF) bear fruit."


SAPPHIRE FILMS LTD

*Producers of*

"THE ADVENTURES OF ROBIN HOOD"

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WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

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# THE INSIDE STORY OF SUSIE... PRIVATE SECRETARY

They (the public) laughed when she (Susie) sat down to type, and that is what we hoped would happen...and that was four years ago—but the thing that is important is that the public is still laughing.

The place, CBS...the host, The American Tobacco Company...the agency, BBD&O...the name of the show, "PRIVATE SECRETARY" ...the star, Ann Sothern...the producer, Jack CHERTOK...Altogether this happy combination has made "PRIVATE SECRETARY" one of TV's most exciting and successful shows.

The formula for a success of this kind is, of course, a cinch—anyone can do it (with the right combination)—all you need is:

First, a good, sound, basic idea. Then find (and lock in a room) a dozen excellent writers (this is very important) and keep them at 98.6° temperature. Also see to it that you are at least twenty scripts ahead of production at all times (this will help to prevent ulcers all around and tends to keep the agency boys nice and happy)...Then find a top star (but make sure she's a real pro and knows her business...like Ann Sothern). Then get a good director (to be on the safe side better get a spare, directors have a tendency to break their necks in small sports cars). Next assemble a top flight technical crew (be sure the cameraman is a wizard)...then when you have all of these easy-to-find ingredients, turn them over to a producer (he should have the wisdom of Solomon, the wit of a Fred Allen and the ways of a Balkan diplomat) who understands how to subtly mix these highly volatile ingredients week after week and then, presto! you've got it made...*a hit show!*

The CHERTOK Company always follows the above formula with all its shows, and the results are, as you would expect, consistently high-rating, low cost shows with highly satisfied sponsors.

With "PRIVATE SECRETARY" we've had a double success. On a first run basis under the title of "PRIVATE SECRETARY" we have a happy, satisfied sponsor with The American Tobacco Company, and on a second run basis under the title of "SUSIE" we have many, many happy, satisfied sponsors from coast to coast.

***Other Chertok Company projects in different stages of work include a new type ANTHOLOGY series . . . a series about a GAL PRESS AGENT starring Jan Sterling . . . a melodrama of the sea (tentatively being called "CAPTAIN McQUEEN") and a cracker jack Western called "FRONTIER JUDGE" starring Leon Ames (The pilot on FRONTIER JUDGE is finished and ready for screening.) For quick details on any of these shows call HOllywood 3-5106.***

**CHERTOK TV PRODUCTIONS**

A CHERTOK - MAC NAMARA ENTERPRISE

**GENERAL SERVICE STUDIOS • HOLLYWOOD 38, CALIFORNIA**

# Ship Disaster Coverage

Continued from page 22

snared a rating that topped the competing "Lux Theatre."

ABC-TV cameramen were over the scene in airplanes from early Thursday morning on. Other ABC-TV crews were standing by at Nantucket and Boston. WABC radio remained on the air virtually all night, broadcasting bulletins soon after news of the collision.

Mutual utilized WOR's "Flying Studio," manned by Bob Garrity, for on-the-spot coverage. Additionally, MBS newsmen John Scott, Harry Hennessey, Frank Singiser and Henry Gladstone implemented the air-borne reports with accounts from piers, ships' offices, Coast Guard and Navy headquarters and rescue ships.

Stations of the Westinghouse Broadcasting Co., which recently broke its affiliation with NBC, had their first big opportunity to utilize their concept of offering localized coverage of national news events. Rod MacLeish, news director of WBZ-WBZA, Boston and Springfield as soon as he got word set up headquarters in Nantucket, interviewing Coast Guard pilots and others coming back from the collision scene. From early Thursday morning on, he began sending hourly reports by beeper phone back to Boston, from whence they were fed out to the other WBC radio and tv stations. WBC continued its coverage of the story as it reached New York, through a tie-up with WOV, whose president, Morris Novik, was rescued from the Italian ship.

New York indie WPIX sent its roving reporter John Tillman and a newsreel film crew to the collision scene, following this with a "live" remote pickup of the docking of the Ile de France.

**WOV's Ship-To-Shore Coverage**

On the radio side in N.Y., WOV made a ship-to-shore contact with its president Morris Novik. Throughout the day, the Italian-language station broadcast bulletins and reported many calls from listeners who had relatives aboard the sunken vessel.

WOR highlighted special programs from Garrity's "Flying Studio" and interview programs with survivors. WMGM remained on the air all night to give complete details of the rescue operation. New York Times' WQXR, which usually signs off at 1 a.m. and normally returns to the air at 6 a.m., began broadcasting at 4 a.m. Thursday morning in light of the disaster.

Elsewhere around the country stations were alerted to the emergency. WJAR-TV, Providence, R.I., supplied NBC with its initial films. WHDH, Boston, which stayed on top of the news as soon as the first bulleting was flashed, featured an interview the following morning with a doctor at the Nantucket Hospital describing the landing of four early survivors.

WIP, a Mutual affiliate in Philadelphia, held a short wave telephone broadcast with Philadelphia Mayor Richardson Dilworth from the Ile de France. Dilworth, who had been abroad the Italian liner, supplied a harrowing account of what happened. He also commented on the great rescue operation.

WEEI, Boston, stayed on the air all night, foregoing its usual sign-off period of 1:15 a.m. The accounts of WEEI newsmen, flown to the scene, were integrated in CBS' reports as well as those of the affiliate.

# Hartford

Continued from page 25

that the TBS be allowed to put up a VHF'r here. Denied was the application of the Hartford Telecasting Co.

The FCC has before it a proposal to move channel 3 from here to Providence and make this an all-UHF area. Naturally, all the Connecticut Valley UHF stations are supporting this move. Even if the channel is allowed to remain here, there is the possibility of a court fight for the VHF'r. Hartford Telecasting has yet to make up its mind whether to court contest the FCC findings.

For the TBS it's a paper victory. For after nine years of trying, the radio operators are a long way from getting a tv station on the air. Reliable reports have it that the Travelers Insurance Co. progeny has spent over $1,000,000 in an effort to get a station on the air in that period of time.

TBS first applied for a station in 1947 when channels 8 and 10 were assigned to the Hartford area. Then came the deep freeze. In the reallocation of 1952 Hartford Telecasting and WDRC, as well as WTIC, became contenders for the newly-assigned channel 3. Fifteen months later WDRC cleared its skirts of the three-way fight by agreeing to merge with Travelers, if it won the channel.

A hearing conference opened in Oct., 1953, for the transference of exhibits, etc. A three months series of hearings got under way the early part of 1954 and resulted in an examiner's verdict for the Travelers.

In the event TBS eventually gets channel 3 on the air, WDRC will go on the market. WDRC is a lucrative CBS affiliate.

Also, in the event channel 3 goes airwise, there is the question of programming. CBS and NBC have both purchased local UHF outlets. The former has purchased WGTH and the latter WKNB. Both purchases are still subject to FCC approval.

# Cake Mix Study

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product catagories were studied: desert mixes, cold cereals, dog food, candy bars, baked beans, cake mixes, face soap, evaporated milk, floor wax, frankfurters, salt, scouring pads and toothpaste. Web has gotten what it feels is the effect of tv on a few of the products' sales, but has not finished the entire study because of the large amount of data involved.

Each questionnaire, the network states, took about 45 minutes to do. And the report, it feels, is validated, even though limited to just six markets, since it was in near perfect check and balance with findings of the 1950 census for the entire country. For instance, the six-city sample found that 61% of the 3,000 families were home owners, while the 150 national average was only slightly lower. Negro homes were 11% of the total ABC-Trendex sample and the same percentage held among total U. S. families in 1950, and so on. So far, 75,000 IBM cards have been used in tabulating the results.

Cake mixer, as an example, was one of the categories with most of the information completed. Fifty-nine percent of all housewives queried (interviews were directed solely at them) use cake mixes. Half are light users and half heavy users, the arbitrary dividing line being those that spend more than $1 a month for such products are considered "heavy." Pillsbury and Betty Crocker, the survey finds, are used "most often." Pillsbury gets 37% of the users and BC 36%. They beat out other brands by a wide margin.

Getting to "MMC" brass tacks, ABC discloses that in all video homes, 24% used Pillsbury and 22 used Betty Crocker. But of the "MMC" homes interviewed (which carries the Crocker line), 27% used BC and 26% Pillsbury, reversing the general situation. In homes not viewing "Mickey," 22% used Pillsbury and 19% Crocker. Point is that while Crocker was 14% to the rear of Pillsbury in on-"Mickey" households, it was up 4% over Pillsbury in homes viewing the 5 to 6 p.m. cross-the-board program.

A total of 50 tv shows were included in the survey by name, 25 being daytimers, the rest at night. On all other stanzas where cake mixes were advertised, Betty Crocker had less usage than Pillsbury.

# TV Year Round Job

Continued from page 23

doing an adaptation of "Brat Farrar," by Josephine Tey. "Studio One" has purchased an original from Loring Mandel, one of its contract writers, entitled "Company of Men." Joe Schrank gets the nod for the adaptation of Somerset Maugham's "The Letter" for CBS-TV, which will star Susan Hayward, and he will also share screen credit with Shakespeare on the tv adaptation of the Old Vic's presentation of "Romeo and Juliet" on "Showcase."

Kraft's NBC-TV Wednesday night dramatic segment has scheduled "One Way West," by Lou Pelletier, for Aug. 1 presentation while Jack Kelsey has been set as writer of the new "Secret Storm" daytime strip starting July 30. Frank Barton, who did the last CBS-TV "Adventure" show the past season, has just finished preparation of a new Army show, "Get Set, Go" for Dancer, Fitzgerald & Sample.

Theatre Guild-produced "U. S. Steel" show has purchased an original teleplay, "The Long Boat of the William Brown," by Alfred Brenner. "Studio 57" has bought a half-hour tv play, "My Friends, The Birds," by Howard Richardson and William Berney.

Adrian Welles has just been signed by CBS-TV for exclusive deal as one of its stable of writers for hour and 90-minute vidramas. Hal Welles' "The Night I Died," "Laugh It Off" and "The Call" set for "Mystery Writers Theatre," with same show coming up with Mal Wald and Jack Jacobs' "Brokers' Special," "Get Off My Back" and "The Splinter."

On the directorial front, Mel Ferber has been assigned to direct the Frankie Laine CBS-TV summer show, which goes in as the Arthur Godfrey replacement this week; Don Richardson and David Alexander doing U. S. Steel segments and Len Valenta returning to "Big Story." "Producers Showcase" presentation of its "The Lord Don't Play Favorites" musical (which opens the new season) will be directed by Clark Jones.

**Columbus**—Fred Hohl has been named to the talent staff of WLW-C television here and will assist in programming duties, announces James Leonard, station manager of WLW-C and v.p. of the Crosley Broadcasting Corp.

# NBC Radio

Continued from page 23

vitalize the operation and prevent further alienations.

**WLW's Statement**

Meanwhile Bob Dunville, prexy of Crosley Broadcasting Corp., has issued a clarification of WLW's status in Cincinnati in relation to its future dual affiliation. Crosley issued the following statement:

"WLW Radio, effective July 23, began broadcasting several of the ABC soapoperas, "Whispering Streets," "When A Girl Marries," and "My True Story," on a delayed basis. Previously, WLW began carrying the ABC Don McNeil "Breakfast Club." Robert E. Dunville stated emphatically that this move will not in any way affect WLW's continuing to carry the NBC programs. Many stations in the area, apparently, have decided to localize their schedules, with the net result that satisfactory network service throughout the WLW area could not be maintained.

"Conceivably there may be additional network shows carried from Mutual and ABC in the future, Mr. Dunville reitcrated. However, this will not affect the NBC affiliation nor does it mean the station is changing affiliation, but rather WLW is carrying more network shows from more networks.

"In making this announcement however, Mr. Dunville added that there are in the making, to be scheduled soon, several new local programs which are designed to meet the modern demand of radio in the WLW area."

# L. B. Wilson

Continued from page 25

ance with a marital separation pact.

She told the court that she preferred a lump sum instead of a life-long trust income. Mrs. Wilson resigned as co-executor of the estate and retains the Wilson-furnished Miami Beach home.

The agreement gives Mrs. Wilson $1,100,000 in cash and some other assets besides the Miami Beach home.

Judge Blanton, who voided six previous agreements about which Mrs. Wilson changed her mind, asked her: "Are you sure this one is final?"

Co-executors of the estate are U. S. Sen. George A. Smathers of Florida and Miami Beach First National Bank.

**Minneapolis** — Lee L. Whiting, who was KEYD-TV general manager and vice-president before the station changed hands, has joined WCCO-TV as an account executive. Prior to his KEYD-TV affiliation he had been at various times WTCN Radio sales manager and WDGY general manager here.


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ARB—Feb. '56

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# LAS VEGAS BETTING ON BANDS

## Columbia Hitting Fall Market With Multi-Pronged Merchandising Drive

Columbia Records is relying on product, not deals, to get its new fall program under way. That's the pitch laid out by Col prexy Goddard Lieberson as the diskery's sales staffers start to fan out around the country with the presentation of the fall line to retailers. It's estimated that close to 12,000 persons will get a looksee at the new program in 65 meetings during the next two weeks. Conclave for the N. Y. area dealers was held at the Barbizon-Plaza Hotel last night (Tues.).

Pegged to "Your Future Is Sound" theme, platform for Col's fall campaign is to get top product into the stores in what used to be known in the trade as the "slow season." In briefing the company's distribs at its national meet in Estes Park, Colo., July 21-24, Lieberson hammered home the point that for the most part record selling was oldfashioned and outmoded. "Creative selling," he stressed, "was as important as creating the product." He also pointed out that the Columbia Record Club was part of the new sell and that it's effect on building new record buyers has been positive. He also indicated that figures on the club's activities may be released in the near future.

Along with the new product, 10 popular and six Masterworks albums for August and 10 popular and eight Masterworks albums for September, Col will supply the dealers with a batch of merchandising promotion ideas. For the two-month drive, dealers will receive an 8% return privilege on Masterworks and a 4% return

(Continued on page 48)

## Disneyland's 14 Albums in 1956

Disneyland Records, launched last May 15, is already swinging into high gear with 14 albums set for release by the end of the year. Label already has lined up 23 distributors to handle the line around the country.

On the upcoming album release schedule are soundtrack sets from old Walt Disney pix. Among them are "Bambi," "Snow White and the Seven Dwarfs" and "Cinderella." Disneyland soundtrackers already on release are "Pinocchio" and Song of the South." Also set for release is a soundtrack set from Disney's "People and Places" series tagged "Samoa and Switzerland" and a soundtracker from his upcoming full-lengther "Westward Ho The Wagon."

Disney himself will bow on wax doing the narration for "Walt Disney Takes You to Disneyland." The package will be a musical tour of the five lands. Also on tap are albums by Tutti Camarata, label's musical director, by folk singers Frances Archer and Beverly Gile, and the Disneyland Park Band.

## King Sisters Due For Disk Comeback on Cap

Phoenix, July 31.

Four King Sisters, once among top gal singing groups on disks, apparently are headed for a comeback on platters due to airchecks of their warbling on the Jack Carson Show over CBS this past year. Glenn Wallichs, Capitol Records prexy, played the airchecks anonymously for his a-and-r men and their reaction resulted in a deal.

First recording session is set for next week, with Lee Gillette supervising the date for Capitol. Initial cutting session of four sides probably will be part of a 12-tune album to kick off the return of the warblers. Marilyn, who was featured on the airchecks auditioned, is the newest of the King Sisters, augmenting Yvonne, Alyce, and Luise. Girls have just finished a week's stay at Silver Spur nitery here.

## Ukulele Ike Back on Wax With His Hits of 1920s

Cliff (Ukulele Ike) Edwards, hit disker of the 1920s, is returning to the wax fold via a Disneyland Records LP. Package, which is tagged "Ukulele Ike Sings Again," includes 16 tunes he made famous during the '20s.

Among them are "I Cried For You," which Edwards' claims sold 1,720,000 platters, and "June Night," which soared to a 3,200,000 sales mark. Latter disk featured Edwards on uke and Joe Pardo on tuba. His recordings for Vocalion and Pathe, among other labels in those days are reported to have racked up close to 74,000,000 sales.

## RKO-Unique Go After Film-Disk Parlay on Tunes

RKO Pictures and its subsid Unique Records are working out plans to coordinate film and disk activities. According to Marty Machad, Unique exec recently returned from studio huddles on the Coast, the stress will be placed on getting more commercial tunes spotlighted in the pix for tieins with the disk company.

Latest tunes in the RKO-Unique parlay are "Will You Love Me Tomorrow," from "The Young Stranger," and the title song from "The First Traveling Saleslady." "Tomorrow" has been grooved by Bob Grabot while "Saleslady" was etched by Tommy Mara." Ineidentally, the background theme music for "Saleslady" will be published by Lamas Music, Unique's publishing subsid. Another tune in the pic, "A Corset Can Do A Lot For A Lady," was cut for Unique by Fran Warren. Tune, however, is being published by Mills Music, which had a tiein with RKO up until a few months ago.

In line with closer liaison between pic company and diskery, Unique is mulling switching its artists and repertoire activities, headed up by Joe Lasky, to the Coast. Move will depend on the number of artists currently being lined up who are based on the Coast. Meantime, RKO is holding on to the building which housed Capitol Records until the latter diskery moved into its own circular building a few months ago. If Unique's a&r division switches to the Coast, it'll move into Capitol's old h.q. Label's sales division, however, will remain in New York.

## VICTOR INKS LEE WILEY, OTHERS FOR JAZZ DISKS

Lee Wiley, jazz songstress who has been heard sporadically on some indie labels in recent years, has now been signed by RCA Victor as part of its jazz roster buildup. Fred Reynolds, head of the diskery's jazz operation, plans to cut Miss Wiley shortly with the Ralph Burns orch.

Reynolds also has inked Bob Scobey's Frisco Jazz Band with Clancy Hayes, a dixieland combo which headquarters on the Coast. Band features Scobey on trumpet and Hayes as singer and banjoist. Victor has also added Jack Montrose, tenor saxist and arranger. He'll record on the Coast in the fall.

**Ted Fio Rito** will be the new bandleader at the Chez Paree nitery in Chicago when it reopens Aug. 8.

## BILL MILLER SETS TOP ORCHS

Bill Miller, operator of the Dunes Hotel, has great faith in the name bands as a solution for the ills of Las Vegas. Miller has booked one of the top lineups of name bands ever put together in the area. At this point, after the current show with Billie Holiday and the Jerry Gray orch, he has Count Basie coming in Aug. 2; Norman Granz' "Jazz at the Philharmonic" Aug. 16; Sauter-Finegan orch, Aug. 23; Lionel Hampton, Aug. 30; Stan Kenton, Sept. 6 or Sept. 20, and Les Baxter for Sept. 13.

Miller, giving two concerts nightly along with a free buffet, feels that name bands loom as logical competition for name acts. Having gone through the name-buying stage as talent booker for the Sahara and Royal Nevada Hotels, Miller says that he is now turning his attention to bands as one way to beat the gigantic talent rap. He feels that there is room for a band setup in Las Vegas, which he says was made by the ability of the greenfelt country to give the greatest entertainment value for the tourist dollar.

Miller said that after spending a nominal sum for a room and with meals being an easy bite, the average visitor could afford to drop a few quid at the tables. The situation is getting to the point, according to Miller, where costs of touring Las Vegas will leave less money available for the gambling.

The process of booking acts produces many inequities, Miller declared. He said that there's no reason for an act getting $2,000 in Chicago, then play Las Vegas at $10,000 and back to Lake Tahoe for $1,500. Miller doesn't feel that Las Vegas should abandon name entertainment, but thinks that the buying has gotten out of control.

## Up Jim Davis As Victor Exec

James Davis, RCA Victor chief of the custom records division, has been promoted to the post of operations manager of the Victor disk division. He fills the spot formerly held by Howard Letts, who was recently named a Victor v.p. and is now the top administrative aide to v.p. Larry Kanaga, general manager of the disk division.

Davis' slot in the custom department, which presses records for other companies and also handles the RCA Thesaurus, will be filled by Emmett B. Dunn, former controller of the disk division and more recently manager of the custom department's administration. Davis has been with the company since 1940, having joined it as a cost analyst. Dunn came to RCA Victor a year later as an accountant.

### Marhoffer Vice Ekstrand

Art Ekstrand has ankled his production manager's post at Columbia Records. He had been associated with Col for the past five years.

## Upcoming B'way Shows in Disk Deals; Col Has 'Abner,' Victor Gets Merman

The scramble for original cast albums from the upcoming Broadway legituner season is already under way. Initial firm wrapup was made last week by Columbia Records for "Li'l Abner," while RCA Victor has copped the upcoming Ethel Merman starrer, "Happy Hunting."

Victor's "Happy Hunting" cast set stems from the 50% backing of stems from the 50% backing of the show by California National Productions Inc. (formerly Kagran Corp.), an NBC subsid. Miss Merman recently ankled her exclusive pact with Decca which will obviate a repeat of the rhubarb several years ago on the original cast set of "Call Me Madam."

Although NBC backed "Madam," Victor was forced to issue an original cast set without the star because of Decca's exclusive with Miss Merman. Decca bucked the original cast set with an album of songs from the show featuring Miss Merman and Dick Haymes. It's reported that Miss Merman didn't renew with Decca because of the NBC subsid's backing of "Hunting."

Show, which is set for a Broadway preem in December, has a score by newcomers Harold Karr (music) and Matt Dubey (lyrics). The score will be published by Chappell.

"Li'l Abner," which is being financed by Paramount Pictures, will be Columbia's first original cast set outing of the 1956-57 season. Col was front-runner in the original cast set sweepstakes this past season with the top-selling "My Fair Lady" and "The Most Happy Fella." Victor's original cast album efforts were "Pipe Dream" and "New Faces of 1956." Victor bowed out of cutting "The Vamp" and "Shangri-La," both of which flopped on Broadway.

The score for "Li'l Abner" was written by Johnny Mercer and Gene De Paul. It'll be published by Commander Music, Mercer's publishing firm.

## Polka Beat Displaces R&R With Phoenix DJ

Phoenix, July 31.

The polka, rather than the police, is cracking down on rock 'n' roll in this town. KOY here is now stressing the "happy" polka beat rather than "sobbing" rock 'n' roll tunes on its deejay shows.

Bands like Lawrence Welk, Frankie Yankovic, Eddie Habat and Bernie Witkowsky are getting the big play. Mail pull has been okay on the new policy.

## 'Flying Saucer' Platters Soar; Piracy in High

Whatever the legalistic ballast it's now carrying, "The Flying Saucer" platter which took off early last week is now sparking big traffic on the retail level for the whole business. Even the disk labels, who don't like the lifting of their material in the "Flying Saucer" number, concede that it's given a much needed hypo to sales in a summer period when business is generally the lowest.

Inevitable, also, "The Flying Saucer," which itself is being sued for piracy, is being pirated. Dealers have been offered the platter by sundry characters who are trying to make a fast buck on a fast-buck disk. Bob Buchanan and Dick Goodman, writers and publishers of "The Flying Saucer" on their Luniverse label, compiled the rock 'n' roll satire by taking fragments of recent hits. The publishers and disk companies involved are trying to put the platter out of business via court action brought by attorney Julian T. Abeles (& Bernstein) in behalf of the Music Publishers Protective Assn.

Meantime, revamped versions of the "Flying Saucer" are being turned out by other labels. RPM, a Coast indie, has issued one called "Out of This World With Flying Saucers." Latter disk is made up of new material written by Vick Knight and contains excerpts from their own disks. Clearances have been obtained from the publishers involved. Sara Berner and Dave Barry are featured on the RPM label, which is owned by Joe and Saul Bihari.

Buchanan and Goodman, meantime, are expected to make a big cleanup before any legal action can take effect. No industry exec believes they have a leg to stand on in their use of copyrighted material and other disk artists without permission.

### Csida in Hospital

Joe Csida, Trinity Music exec, is bedded in Roslyn, L. I., Park Hospital with an intestinal disorder.

He's being operated on this week.

## Mike Conner Ankles Decca

Mike Conner exited Decca Records last Friday (27). He had been with the diskery for the past 11 years, most of it as director of artists relations, publicity and disk jockey promotion.

A replacement for Conner has not yet been designated but it's understood that the post will now be divvied up.

Conner's future tieup is indefinite but he's now mulling several projects and is also considering a shift to the Coast. He joined Decca in 1945 as head of midwestern recording after a stint as a CBS radio announcer in that territory. He was brought east about a year-and-a-half later to head up the artists relations division. As director of deejay promotion, he originated the artists disk jockey promotion tours.

## It Figures

A roving VARIETY man was curious, when taken to a near-Munich seaside spa, a charming retreat called the Hotel Bachmair in Egern on the Tegern See, whether Oscar Hammerstein 2d and the late Jerome Kern were ever actually "In Egern on the Tegern See" (excerpt from their "Music In the Air" score). To which the librettist replied:

"I make a specialty of writing songs about bodies of water that I have not seen. I didn't get to the banks of the Mississippi until 20 years after I had written 'Ol' Man River.' Dorothy (Mrs. Hammerstein) made me stoop over and put my hand in its muddy waters."

(It's consistent with the mammy and Dixie legends about most of the Brill Bldg. habitues. Perhaps the saddest confession was made by Harry Ruby who, with the late Bert Kalmar, in the 1920s figured importantly in the Hawaiian song craze. It was many years later when they first visited the Beach of Waikiki that both were considerably brought down by its narrow stretch and relatively unimpressive terrain).

## N.Y. Birdland's Powell OK'd for Rival Jazzery

The rivalry on New York's jazz nitery front is easing up. For the first time a Birdland regular has been given the okay to appear at another jazzery in town. The regular is jazz pianist Bud Powell, who'll bring his trio into Greenwich Village's Cafe Bohemia Aug. 24 for a six-week stand.

During the first week of the Powell gig, the alternate combo will be headed up by Phineas Newborn. In for a four-week stand to share the podium with Powell after that will be Miles Davis. Alternate combo for the final week has not yet been set.

# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Georgia Gibbs:** "Happiness Street"-"Happiness Is A Thing Called Joe" (Mercury). "Happiness Street," a swinging number with a cute lyric and a good beat, should break through as a big one. Georgia Gibbs bounces it hard against an excellent background. In this "Happiness" coupling, Miss Gibbs also gives a standout reading to the great oldie on the flip. This standard is surefire program material for jocks.

**Don Cornell:** "Life Is A Song"-"Heaven Only Knows" (Coral). Don Cornell's belting version of the Joe Young-Fred Ahlert oldie, "Life Is A Song," could drive it all the way. It's a contemporary interpretation that will have juke impact for the kids. "Heaven Only Knows" is a solid new ballad handled in a slow, dramatic tempo also for big impact.

**Barbara Lyon:** "Puppy Love"-"Don't Ring-a Da Bell" (Capitol). Barbara Lyon, daughter of Bebe Daniels and Ben Lyon, makes a promising debut on Capitol Records. She shows an attractive set of pipes and a songselling savvy that should make Miss Lyon, a British resident with her parents, click on both sides of the Atlantic. "Puppy Love" is a ballad entry which has stepout potential. The Italo dialect number of the flip is not her cup of tea.

**Oreste:** "This Same Heart"-"Lord, I'm Glad I Know Thee" (RCA Victor). Oreste, an operatic Maltese-born tenor whose square handle in Oreste Kirkop, bows on RCA Victor with two tunes from the upcoming Paramount pic version of Rudolf Friml's "The Vagabond King" in which he stars. Much like Mario Lanza, Oreste has the power and range to turn up with a pop hit despite the legit quality of his pipes. He adds just the right amount of schmaltz to give it a commercial flavor. "This Same Heart" is an excellent new Friml ballad. Georgie Shaw handles it on the Decca label effectively in the pop crooning manner. On the Victor flip, Oreste does a large-scaled religioso pic number with dramatic punch.

**Betty Johnson:** "Clay Idol"-"Why Do You Cry" (Bally). Betty Johnson, a songstress who has been turning out some fine sides recently, could hit the jackpot with "Clay Idol." It's down the middle between the pop and folk grooves and she handles the lyric with feeling and simplicity. Like Cathy Carr's "Ivory Tower," it could go all the way. "Why Do You Cry" is okay in a more rhythmic format.

**Roger Williams:** "Tumbling Tumbleweeds"-"I'll Always Walk With You" (Kap). An interesting arrangement of the standard "Tumbling Tumbleweeds" gives pianist Roger Williams another commercial platter. He gives a highly elaborate keyboard display against an orchestral background, with some added choral effects. Flip is a straight instrumental ballad.

**Ray Heatherton:** "The Pirate Parrot"-"Alfred, The Air-Sick Eagle" (Cadence). Although Ray Heatherton has the top billing, a couple of feathered friends are real gimmicks on this platter. "The Pirate Parrot" is a cute novelty with lotsa moppet appeal via the interpolations of some real parrot ad libs. Flip has another amusing story to tell about an eagle who didn't like to fly. Heatherton handles the lyrics to both numbers in lucid style.

**Johnnie Ray:** "In The Candlelight"-"Just Walking In The Rain" (Columbia). Another sign of the changing times: Johnnie Ray now sounds like one of our tamer singers. A couple of years ago, his style was labelled as frantic and emotional. But that was before the rock 'n' roll storm which blew in Elvis Presley. In this coupling, Ray does a couple of nice ballads in a style that can only be described as "restrained."

**Jimmy Young:** "Rich Man, Poor Man"-"Lonely Nightingale" (London). "Rich Man" is a fine ballad with a catching rhythm and a good lyric idea. British tenor Jimmy Young gives it a strong ride and it should cop spins in this country. "Lonely Nightingale" is a very pretty item also rating attention.

## Best Bets

**GEORGIA GIBBS** ..... **HAPPINESS STREET**
(*Mercury*) ..... *Happiness Is a Thing Called Joe*

**DON CORNELL** ..... **LIFE IS A SONG**
(*Coral*) ..... *Heaven Only Knows*

**BARBARA LYON** ..... **PUPPY LOVE**
(*Capitol*) ..... *Don't Ring-a Da Bell*

**ORESTE** ..... **THIS SAME HEART**
(*RCA Victor*) ..... *Lord, I'm Glad I Know Thee*

**BETTY JOHNSON** ..... **CLAY IDOL**
(*Bally*) ..... *Why Do You Cry*

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## Longhair Reviews

**Torelli: Concerti Grossi (Epic).** A selection from the concertos of Torelli, an important 17th Century Italian composer, played with flawless taste and artistry by the I Musici string orchestra and soloists, notably violinist Roberto Michelucci.

**Erich Kunz: German University Songs (Vanguard).** An outstanding collection of songs of "wenching, wining and other irreverent pastimes" rendered vigorously by baritone Erich Kunz with a male chorus and the Vienna Volksoper Orchestra conducted by Franz Litschauer. Translations of the German lyrics are included in this highly attractive package.

**Brahms: Symphony No. 2—Tragic Overture (RCA-Victor).** Two of Brahms' familiar and much recorded works in solid interpretations by the Boston Symphony under Charles Munch's baton. The market for popular longhair repertory can apparently absorb a tremendous number of versions of the same work.

**Beethoven: 32 Variations in C Minor; Tchaikovsky: Trio In A Minor (Heritage).** Imported performances from Russia by a superlative trio consisting of pianist Emil Gilels, violinist Leonid Kogan and cellist Mstislav Rostropovich, all of whom have achieved prominence in the West. Recording surface at a good LP standard, and indicates steady improvement in the quality of the Russian-imported tapes. *Herm.*

# Album Reviews

**Frank Chacksfield Orch: "Close Your Eyes"** (London). The tide of mood music continues to rise and the British orchs have been contributing an important part to this phase of the LP market. One of the smoothest and sweetest of the English crews, Frank Chacksfield's orch has packaged another neat collection of standards with Bobby Pratt's trumpet featured. As the title of the set suggests, the numbers are played in a slow, lilting tempo designed for very relaxed listening. Another Chacksfield set, titled "You," also has a lush quality with the repertory framed around a romantic theme.

**Frank Sinatra Conducts the Music of Alec Wilder** (Columbia). Frank Sinatra is doing a Jackie Gleason in this album, forsaking the trade he knows best for the baton. He is maestroing some offbeat instrumentals by the learned pop composer, Alec Wilder, who clearly knows a lot about chamber music. Sinatra actually conducts one side of this platter which features erudite Wilder numbers like "Air for English Horn," "Theme and Variations," etc. The other side are clever pop compositions played by the Wilder octet, a crew of crackerjack sidemen playing such unlikely instruments as oboe, bassoon, harpsichord, etc. Mitch Miller, Columbia's artists & repertoire chief, keeps his hand in as the oboe sideman.

**Joseph Myrow: "Somewhere in the Night"** (MGM). Here is an excellent piano LP by a fine composer who can read his own material in standout style. Hollywood film cleffer Joseph Myrow works his way through a songalog consisting of such tunes as "You Make Me Feel So Young," "It Happens Every Night," "Haunting Me," "Velvet Moon," "Autumn Nocturne," and others.

**"The Magic Horn"** (RCA Victor). The best part of the recent NBC-TV jazz story on the NBC-TV "Alcoa Hour" dramatic series has been captured in the groove by RCA Victor. Whatever the merits of the script, the music on the show was solid. Recreated in this Victor LP are the flock of dixie standards, such as "Struttin' With Some Barbecue," "Dippermouth Blues," "On the Sunny Side of the Street" and others as played by a group, organized by George Wein and featuring the lucid trumpet style of Ruby Braff on most of the tunes.

In addition, a flock of other jazz material has turned up on wax recently. **Wilbur De Paris'** jazz band has a knockdown session of New Orleans music on the Heritage label. In a more contemporary groove, **Milli Vernon,** debuting on Storyville Records, makes an uneven impression with a studied vocal style . . . A fine swinging demonstration turned in on the Norgran label by the **Modern Jazz Sextet,** comprosing the **Modern Jazz Quartet** plus **Dizzy Gillespie** and **Sonny Stitt** . . . From Britain, the National Jazz Federation presents "Modern Jazz" on the London label, a concert by three groups given a couple of years ago at the Royal Festival Hall in London. This is very cerebral stuff, much like the sounds made by the cooler groups in the U. S. . . . Back to the U. S. and the more traditional style of jazz, vet drummer **George Wettling** heads a neat, swinging session on a Kapp set titled "Jazz Trios," with clarinet, trombone and cornet solos featured.

# Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

**Survey Week of July 20-26, 1956**

| | |
|---|---|
| A Beautiful Friendship | Kahn |
| A Sweet Old-Fashioned Girl | Valor |
| Allegheny Moon | Oxford |
| Canadian Sunset | Meridian |
| Cool Tango | Ardmore |
| Glendora | American |
| Happiness Street | Planetary |
| How Little We Know | Morris |
| I Almost Lost My Mind | St. Louis |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| I Only Know I Love You | Leeds |
| It Only Hurts for a Little While | Advanced |
| I've Grown Accustomed—*"My Fair Lady" | Chappell |
| Make Me A Child Again | Remick |
| Me 'N' You 'N' The Moon—†"Pardners" | Paramount |
| Moonglow—†"Picnic" | Mills |
| Mr. Wonderful—*"Mr. Wonderful" | Laurel |
| No One Home | Southern |
| On the Street Where You Live—*"My Fair Lady" | Chappell |
| Portuguese Washerwoman | Remick |
| Proud Ones—†"Proud Ones" | W&B |
| Sierra Madre | Melody Lane |
| Somebody Up There—†"Somebody Up There" | Feist |
| Standing On the Corner—*"Most Happy Fella" | Frank |
| Stranded In the Jungle | Peer |
| True Love—†"High Society" | Buxton Hill |
| Wayward Wind | Warman |
| Whatever Will Be, Will Be | Artists |
| You Bring Out the Lover In Me | Morris |
| You're Sensational—†"High Society" | Buxton Hill |

## Top 30 Songs on TV

*(More In Case of Ties)*

| | |
|---|---|
| A Sweet Old-Fashioned Girl | Valor |
| Allegheny Moon | Oxford |
| Believe In Love | Robbins |
| Big 'D'—*"Most Happy Fella" | Frank |
| Blue Suede Shoes | H & R |
| Drugstore Cowboy | Shawnee |
| Get Me To The Church On Time—*"My Fair Lady" | Chappell |
| Give Us This Day | Valando |
| Happiness Street | Planetary |
| Happy Whistler | Birchwood |
| How Little We Know | Morris |
| I Almost Lost My Mind | St. Louis |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| I Want You To Be My Girl | Kahl |
| In The Alps | Leeds |
| It Only Hurts For a Little While | Advanced |
| I've Grown Accustomed—*"My Fair Lady" | Chappell |
| Ivory Tower | Melrose |
| Love, Love, Love | Progressive |
| Make It Do | Hollybrook |
| Moonglow—†"Picnic" | Mills |
| Moonglow—Picnic Theme—†"Picnic" | Mills-Col. Pic |
| Ninety-Eight Cents | Summit |
| On The Street Where You Live—*"My Fair Lady" | Chappell |
| Sleep, Sleep, Daughter | Planetary |
| Solid Gold Cadillac—†"Solid Gold Cadillac" | Col. Pic. |
| Standing On The Corner—*"Most Happy Fella" | Frank |
| Walk Hand In Hand | Republic |
| Wayward Wind | Warman |
| Whatever Will Be, Will Be | Artists |

# VARIETY 10 Best Sellers on Coin-Machines

| | | | |
|---|---|---|---|
| 1. | **I ALMOST LOST MY MIND (6)** | *Pat Boone* | *Dot* |
| 2. | **MY PRAYER (2)** | *Platters* | *Mercury* |
| 3. | **ALLEGHENY MOON (5)** | *Patti Page* | *Mercury* |
| 4. | **ON THE STREET WHERE YOU LIVE (6)** | *Vic Damone* / *Eddie Fisher* | *Columbia* / *Victor* |
| 5. | **WHATEVER WILL BE, WILL BE (2)** | *Doris Day* | *Columbia* |
| 6. | **WAYWARD WIND (11)** | *Gogi Grant* | *Era* |
| 7. | **I'M IN LOVE-AGAIN (8)** | *Fats Domino* / *Fontane Sisters* | *Imperial* / *Dot* |
| 8. | **GLENDORA (4)** | *Perry Como* | *Victor* |
| 9. | **MORE (1)** | *Perry Como* | *Victor* |
| 10. | **STRANDED IN THE JUNGLE (1)** | *Jayhawks* / *Cadets* | *Flash* / *Modern* |

## Second Group

| | | |
|---|---|---|
| **HOUND DOG** | *Elvis Presley* | *Victor* |
| **IT ONLY HURTS FOR A LITTLE WHILE** | *Ames Bros.* | *Victor* |
| **THAT'S ALL THERE IS TO THAT** | *Nat (King) Cole* | *Capitol* |
| **GHOST TOWN** | *Don Cherry* | *Columbia* |
| **BE-BOP-A-LULA** | *Gene Vincent* | *Capitol* |
| **SWEET OLD-FASHIONED GIRL** | *Teresa Brewer* | *Coral* |
| **BORN TO BE WITH YOU** | *Chordettes* | *Cadence* |
| **I WANT YOU, I NEED YOU, I LOVE YOU** | *Elvis Presley* | *Victor* |
| **MOONGLOW-PICNIC THEME** | *Morris Stoloff* / *George Cates* | *Decca* / *Coral* |
| **STANDING ON THE CORNER** | *Four Lads* / *Dean Martin* | *Columbia* / *Capitol* |

*[Figures in parentheses indicate number of weeks song has been in the Top 10]*

# George Marek 'Surprised' at the Way Europe's Taking to Made-for-U.S. Beat

George R. Marek, RCA Victor veepee just back from recording "Il Trovatore" and "Rigoletto" in Rome, as he has done the past two or three years with other big-name operatic stars abroad, is amazed by the continuing "Yank invasion of Europe" with such indigenous American items as Elvis Presley, "mood music" albums, not to mention the obvious impact of pop artists like Perry Como, freak diskery items like Marilyn Monroe (who happens also to be an RCA Victor recording artist) and, of course, jazz.

The impact of jazz by now is, of course, stock because Le Jazz Hot cultists in France and Belgium made the American rhythms generally acceptable. "But Presley, who even to some Americans is considered too offbeat to have that European impact from just a few records," surprises Marek. It's credited, of course, to Armed Forces Network and the British Forces Network playing of his platters.

The mood music and film soundtrack albums are also "following in the tradition of other things American, like automobiles, quick-lunches, Coca-Cola, and the like, which have taken Europe by storm." The sight of "service libre" (self-service) cafeterias off the Champs-Elysees is something Marek, an old European hand, wouldn't believe unless he saw it himself. Just as he is annually disbelieving about the constantly pyramiding Paris prices which, he feels, year after year, "just couldn't go higher, but they do."

## No 'Free' Listening

George R. Marek, RCA Victor veep, was impressed on his recent Paris stopover from Rome to New York by (1) a big charge-it phonograph shop in the Gare de Lyons (railroad station), which has a unique (at least for Paris) merchandising pattern, and (2) a "200-franc per half-hour listening charge in the music booths."

Latter is to discourage the kids freeloading on the new platters, hence the 60c charge, but if they buy a disk there is no charge. The idea also discourages wasting a lot of time just to buy one platter, hence the 30-minute ceiling at the 200-franc fee.

The merchandising that intrigued Marek was the manner in which the commuters leave their orders for the new disks when they arrive at the railroad station, picking them up, already packaged, when departing; and, somewhat unusual for Paris, a charge-it system which this music merchant has built up.

# Can't See the Musicians For the Mikes as Conn. Jazz Fete Hits Fat 18G

By LEO MILLER

Bridgeport, July 31.

First Connecticut Jazz Festival is claiming distinction of biggest paid one-performance attendance of any festival to date and most radio network remotes of any festival, but that's as far as the distinctions go.

More than 9,000, by far the record crowd of the current Connecticut Pops season, went through the turnstiles at Fairfield U. field Saturday (28) for an estimated gross of $18,000. Figuring music package at $4,000, net was very substantial. Event was for benefit of Connecticut Symphony Orchestra, making it a case of a jazz concert being staged to aid a long-hair organization. Sponsors were so pleased that a three-day festival is being projected for next year.

As a show the festival left a lot to be desired. Poor programming, poor production and an almost complete lack of coordination negated a great deal of the talents involved. It wasn't until the second half that the concert got off the ground as the very virtuoso Chico Hamilton quintet took over and established a high mood which generally maintained to the end of the evening.

With all its recent festival experience, the Duke Ellington orch missed many crowd-pleasing opportunities. The "Festival Suite" was a wrong choice to open the bill cold, and the sensational solo and ensemble smashes of the latter half were too long delayed. Much more successful were the visiting soloists—Willie (The Lion) Smith, songstress Barbara Lea, Buck Clayton and Hank Jones.

What marred the night as much as any factor was the overage of radio coverage. By the time ABC, NBC, Mutual, BBC, the Voice of America, WFUV-FM had set up there was such a forest of mikes the musicians could hardly be seen. And the time demands of the various programs also interfered with the normal processes of the live performance.

Sid Gross, the former British disk jockey who produced the festival, outdid himself in promoting the event—probably the best-sold concert ever staged in these parts. But as an emcee he was a dud—especially when the Connecticut Pops' regular emcee, Walter Kiernan, was benched for the night.

# Glen Island Casino Sues RCA Victor, Others On Glenn Miller 'Air Checks'

The Glenn Miller air-check album has developed into a big legal headache for RCA Victor. Latest wrangle came up last week when the Glen Island Casino filed suit in N. Y. Supreme Court charging that Victor, Helen D. Miller (the orchestra leader's widow) and David Mackay had wrongfully appropriated the bandleader's radio broadcasts at the Casino.

The suit seeks an accounting and damages from the limited edition released by Victor. The plaintiff claims that the defendants appropriated for their own benefit the radio broadcasts which were made for the plaintiff, at the plaintiff's predecessor's expense, at the Casino from May 15 to Aug. 30, 1939.

The contract was between Michael L. De Zutter, owner of the Casino, and Miller had provided that all expenses for installation of wires for broadcasting be paid by the plaintiff and under agreement that no part was to be reproduced. The air-checks were made to help Miller improve his performances.

The suit claims that the Victor album totaled over $10,000,000 in sales and that the plaintiff was entitled to at least 5% of the gross.

# Spina Sidling Up to Spinners With Own 'Packaged' Tunes for ASCAP Pot

Hollywood, July 31.

New ASCAP performance payoff system has cued a precedental move by tunesmith Harold Spina, who has packaged some of his own material in a set of promotional albums for disk jockeys only. Success of the scheme will be measured in performances of Spina's tunes—with the resultant boost in his performance ratings.

Since the new ASCAP formula went into effect, Spina has been corresponding with deejays around the country, suggesting they play specific recordings of his tunes. In many cases, the deejays reported they were unable to get the platters in question. As a result, Spina decided to supply the platters.

He selected 24 songs, ranging from the Guy Lombardo etching of "Annie Doesn't Live Here Any More" (1933) to "Phenix City Blues," as recorded by Meg Myles last year, and began the hunt for some of the more obscure recordings. The rare Dinah Shore etching of "So Nice to Have a Man Around the House" and Ben Pollack's "The Beat of My Heart," with Doris Robbins on vocals, presented the biggest problems.

When the disks were assembled, Spina turned them over to personal manager Red Doff, who produced a pair of 12-inch albums, each programmed for easy deejay use with the pertinent information carefully included on the liner cover. "Man Around the House" also was edited to delete material which had kept the platter from being broadcast over many stations when the tune was initially released in 1950.

Total of 1,000 sets were pressed, and the first mailing to deejays went out last week. Total cost is in the neighborhood of $3,000, a figure Spina figures to recoup through the added boost his ASCAP ratings will receive.

Set is clearly marked "Not for Sale" and will be available only on a free distribution basis to platter spinners.

Material includes Ozzie Nelson's recording of "Dark on Observatory Hill"; Fats Waller's "You're Not the Only Oyster in the Stew"; Bing Crosby's "I Still Love to Kiss You Goodnight"; and Patti Page's "Would I Love You, Love You, Love You."

## Lieberson to Europe

Goddard Lieberson, Columbia Records prez, planes to Europe Aug. 9 for a looksee at the overseas disk situation. It's his first hope abroad since taking over the presidential reins from James B. Conkling in June.

He'll be away from his N.Y. desk for about three weeks.

# Mercury's Billy Daniels Signs With Polydor Also

London, July 31.

Billy Daniels, Mercury contract artist, now on a British vaude tour, last week was signed by the Polydor label (a subsidiary of Helidor) which gives them world rights to a number of disks he will cut in this country. By this deal, Polydor gets its biggest international name since it began British production.

Because of time limitations, Daniels' first recording session last Friday (28) took place at midnight; with him were accompanist Benny Payne and a group of picked British instrumentalists. He will not be available to cut other disks until Aug. 20.

# Muse-Art Hits Muzak With Antitrust Action; Alleges Discrimination

An antitrust and conspiracy suit was filed in N. Y. Federal Court last week against the Muzak Corp. by the Muse-Art Corp of Philadelphia, a Muzak affiliate. Also named in the suit as defendants are three Muzak execs, William Benton, Harry Houghton and Charles C. Cowley.

Suit, involving a treble damages claim of over $1,000,000, alleges that Muzak entered into a conspiracy to obtain and maintain a monopoly in the field of wired music. The suit charges Muzak with practicing discrimination against particular franchise holders, including Muse-Art, by charging royalties that are greater than those paid by the favored franchisers. Plaintiffs state that Muzak can fix arbitrary and excessive rates which greatly increase the cost of services.

The suit further charges that there is a conspiracy between Muzak and WCAU in Philadelphia to destroy Muse-Art's business and prevent lawful competition between the latter two companies. Muse-Art charges that Muzak delivered, directly or indirectly, confidential information of Muse-Art's business to WCAU. Muse-Art has been affiliated with Muzak for over 15 years.

Under the agreement, Muse-Art, as a franchise holder, is required to pay 10% of its gross to Muzak plus supply a detailed list of names and addresses of its customers and charges. Muse-Art charges that the names on its list were supplied to WCAU which solicited them for new contracts.

Max Ingber, president of Muse-Art, said the suit had been "threatening" for several years and was "inevitable."

# VARIETY Scoreboard OF TOP TALENT AND TUNES

***Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets***

**Coin Machines Retail Disks Retail Sheet Music**

***as Published in the Current Issue***

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with* VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

## TALENT

| POSITIONS This Week | POSITIONS Last Week | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 3 | **PLATTERS** (Mercury) | My Prayer / Heaven On Earth |
| 2 | 6 | **ELVIS PRESLEY** (Victor) | Hound Dog / I Want You, I Need You / Don't Be Cruel |
| 3 | 4 | **DORIS DAY** (Columbia) | Whatever Will Be, Will Be |
| 4 | 1 | **PAT BOONE** (Dot) | I Almost Lost My Mind |
| 5 | 2 | **GOGI GRANT** (Era) | Wayward Wind / Heart Hideaway |
| 6 | 5 | **PERRY COMO** (Victor) | More / Glendora / S'Body Up There Likes Me |
| 7 | 7 | **VIC DAMONE** (Columbia) | On Street Where You Live |
| 8 | 9 | **PATTI PAGE** (Mercury) | Allegheny Moon |
| 9 | 8 | **MORRIS STOLOFF** (Decca) | Moonglow-Picnic Theme |
| 10 | .. | **GENE VINCENT** (Capitol) | Be-Bop-a-Lula |

## TUNES

(*ASCAP. †BMI)

| POSITIONS This Week | POSITIONS Last Week | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 4 | *WHATEVER WILL BE, WILL BE | Artists |
| 2 | 1 | †WAYWARD WIND | Warman |
| 3 | 7 | *MY PRAYER | Shapiro-B |
| 4 | 3 | *ALLEGHENY MOON | Oxford |
| 5 | 5 | †I ALMOST LOST MY MIND | Hill & Range |
| 6 | 6 | *ON THE STREET WHERE YOU LIVE | Chappell |
| 7 | 2 | *MOONGLOW-PICNIC THEME | Mills-Columbia Pics |
| 8 | .. | †HOUND DOG | Presley |
| 9 | 9 | †I WANT YOU, I NEED YOU, I LOVE YOU | Presley |
| 10 | .. | †SWEET OLD-FASHIONED GIRL | Valor |

# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

*This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.*

* ASCAP † BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST: Jack Lacy—WINS—New York | Jerry Strong—WMAL—Washington | Buddy Dean—WITH—Baltimore | Jim Aylward—WHIL—Boston | Johnny Towne—WLYN—Lynn | Jim McLean—WPLM—Plymouth | Michael Bushell—WMAS—Springfield | Bob Wells—WEBR—Buffalo | Joe Deane—WBBF—Rochester | Lou Barlie—WKAL—Rome-Utica | Grady & Hurst—WPFH—Philadelphia | Barry Kaye—WJAS—Pittsburgh | Joe Hyder—WADK—Newport | Jack Bennett—WHWB—Rutland | SOUTH: Jim Carley—WFIN—St. Petersburg | Frank Tucker—WCOV—Montgomery | Don Devendorf—WSAV—Savannah | Don Wallace—KTUL—Tulsa | Dave Walshak—KCTI—Gonzales | Edwards & Collins—KXYZ—Houston | Roger Clark—WNOR—Norfolk | Ray Schreiner—WRNL—Richmond | MIDWEST: Bill Evans—WIND—Chicago | Frosty Mitchell—KWWL—Waterloo | Robin Seymour—WKMH—Dearborn | Marty McNeeley—WJR—Detroit | Carl Shook—WJIM—Lansing | Jack Thayer—WDGY—St. Paul-Mpls. | Wes Hopkins—KYW—Cleveland | Bill Mertz—WVKO—Columbus | Gene Piatt—KELO—Sioux Falls | Tom Shanahan—WEMP—Milwaukee | FAR WEST: Larry Berrill—KBIG—Los Angeles | Russ Coglin—KROW—Oakland | Frank Darlen—KSJO—San Jose | John Fairchild—KTMS—Santa Barbara | Ray Perkins—KIMN—Denver | Bob Blackburn—KEX—Portland | Ray Briem—KLUB—Salt Lake City | Jim French—KING—Seattle | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 3 | 6 | Platters | Mercury | *My Prayer | 3 | .. | 1 | .. | 1 | 1 | 7 | 3 | 6 | 1 | .. | 2 | 4 | .. | 7 | 7 | 2 | 8 | 2 | 2 | 1 | 9 | 8 | .. | .. | 1 | .. | 1 | 1 | 4 | .. | .. | .. | .. | 8 | 1 | 2 | .. | .. | .. | 193 |
| 2 | 1 | 9 | Pat Boone | Dot | †I Almost Lost My Mind | .. | .. | 10 | .. | .. | 2 | 2 | 5 | .. | 2 | .. | .. | 5 | 2 | .. | 4 | 4 | 5 | 6 | .. | .. | 2 | .. | 1 | .. | 4 | 3 | 2 | 2 | .. | .. | .. | 8 | 4 | .. | .. | 7 | 4 | .. | .. | 147 |
| 3 | 5 | 6 | Doris Day | Columbia | *Whatever Will Be, Will Be | 1 | 10 | 5 | .. | .. | .. | .. | 2 | .. | .. | .. | 3 | .. | 9 | .. | 8 | 6 | .. | 3 | 3 | .. | .. | .. | 10 | 2 | 3 | 8 | 9 | 8 | 1 | .. | .. | .. | .. | .. | .. | 1 | 9 | 5 | .. | 114 |
| 4 | 6 | 9 | Patti Page | Mercury | *Allegheny Moon | .. | 2 | 5 | 7 | .. | .. | .. | .. | 7 | .. | .. | 10 | 1 | 6 | .. | .. | 7 | .. | .. | .. | 9 | 7 | 7 | 6 | 5 | 5 | .. | 8 | .. | .. | .. | 3 | 5 | .. | 2 | .. | 8 | 1 | 8 | .. | 112 |
| 5 | 1 | 16 | Gogi Grant | Era | †Wayward Wind | .. | 5 | .. | .. | 9 | 1 | 9 | .. | .. | .. | .. | .. | .. | 1 | 1 | 3 | 3 | .. | .. | .. | .. | 1 | .. | 2 | .. | .. | 7 | 5 | .. | .. | .. | .. | 2 | 10 | .. | 10 | .. | 1 | .. | 106 |
| 6 | 4 | 18 | Vic Damone | Columbia | *Street Where You Live | .. | 1 | 6 | .. | .. | 10 | 9 | .. | 3 | .. | .. | .. | 2 | 4 | 3 | 1 | .. | .. | .. | .. | .. | .. | 10 | 4 | .. | .. | .. | .. | .. | .. | 9 | 7 | .. | 3 | 3 | .. | .. | 3 | .. | .. | 98 |
| 7 | 9 | 11 | Elvis Presley | Victor | †I Want You, I Need You | .. | .. | 10 | .. | .. | 3 | 5 | .. | .. | 6 | 2 | 7 | .. | 5 | .. | .. | .. | .. | 4 | 10 | .. | .. | 3 | .. | 5 | .. | 6 | 1 | 3 | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | 94 |
| 8 | 8 | 9 | Perry Como | Victor | *More | 4 | 3 | .. | .. | .. | .. | 6 | 1 | 4 | .. | 4 | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 10 | .. | 8 | .. | .. | 6 | .. | 3 | .. | 1 | .. | 6 | .. | 6 | .. | 4 | .. | 90 |
| 9 | 7 | 11 | Chordettes | Cadence | *Born to Be With You | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 10 | .. | .. | .. | .. | 10 | .. | .. | 2 | 4 | .. | .. | 4 | .. | 7 | .. | .. | 9 | 4 | .. | .. | .. | .. | .. | .. | 2 | 5 | 10 | .. | .. | 59 |
| 10 | .. | 1 | Elvis Presley | Victor | †Hound Dog | 8 | .. | 2 | .. | 5 | .. | .. | .. | .. | 7 | .. | 1 | .. | .. | .. | .. | 1 | 10 | .. | 1 | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 56 |
| 11 | 12 | 7 | Gene Vincent | Capitol | †Be-Bop-a-Lula | .. | .. | .. | .. | 7 | .. | 4 | .. | .. | .. | 10 | 8 | .. | .. | .. | .. | 10 | 7 | .. | 6 | .. | .. | .. | .. | 8 | 2 | 2 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 51 |
| 12 | 13 | 8 | Perry Como | Victor | †Glendora | .. | .. | 3 | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | 1 | .. | .. | .. | 2 | .. | .. | 49 |
| 13 | 45 | 4 | Cadets | Modern | †Stranded in the Jungle | .. | .. | 4 | .. | .. | .. | 10 | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | 1 | .. | 5 | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | 7 | .. | .. | .. | 3 | .. | .. | .. | 48 |
| 14 | 10 | 9 | Teresa Brewer | Coral | †Sweet Old-Fashioned Girl | .. | .. | .. | .. | .. | .. | 8 | .. | 8 | .. | .. | .. | 10 | .. | .. | 2 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 8 | 4 | .. | .. | 7 | .. | 10 | 40 |
| 15A | 11 | 5 | Hugo Winterhalter | Victor | *Canadian Sunset | .. | .. | 10 | 8 | 10 | 7 | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | 9 | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 6 | 2 | 38 |
| 15B | 32 | 5 | Eddie Heywood | Mercury | *Soft, Summer Breeze | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | 4 | .. | 7 | 2 | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 38 |
| 15C | 25 | 4 | Joni James | MGM | *Give Us This Day | 7 | .. | .. | 1 | 3 | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | 38 |
| 18 | 34 | 10 | Ames Bros. | Victor | *Hurts for a Little While | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | 3 | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 7 | .. | .. | 2 | .. | 34 |
| 19 | 14 | 4 | Artie Wayne | Liberty | *Angel | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | 1 | 7 | .. | .. | 10 | .. | 33 |
| 20 | 22 | 2 | Jerry Vale | Columbia | *You Don't Know Me | 3 | 7 | .. | .. | 6 | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 31 |
| 21 | .. | 3 | Don Cherry | Columbia | *Ghost Town | .. | 9 | .. | 8 | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 6 | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 30 |
| 22A | 15 | 5 | Nat (King) Cole | Capitol | *All There Is to That | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | 7 | 7 | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 2 | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | 28 |
| 22B | 40 | 4 | Ella Fitzgerald | Verve | *Beautiful Friendship | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | 3 | .. | 28 |
| 24A | .. | 1 | Frankie Laine | Columbia | *Make Me a Child Again | .. | .. | .. | 5 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | 26 |
| 24B | .. | 2 | Eileen Rodgers | Columbia | *Miracle of Love | .. | .. | .. | 2 | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 26 |
| 26A | 24 | 4 | Four Aces | Decca | *I Only Know I Love You | .. | .. | .. | 10 | 4 | .. | .. | .. | .. | 5 | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 24 |
| 26B | 17 | 18 | Morris Stoloff | Decca | *Moonglow-Picnic Theme | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | 24 |
| 26C | 22 | 5 | Jayhawks | Flash | †Stranded in the Jungle | .. | .. | .. | .. | .. | 5 | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 24 |
| 29 | .. | 1 | Andy Williams | Cadence | *Canadian Sunset | .. | .. | 8 | .. | .. | .. | 7 | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | 23 |
| 30A | .. | 1 | Mitch Miller | Columbia | *Song for a Summer Night | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 8 | .. | .. | .. | .. | 7 | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 22 |
| 30B | 15 | 12 | Fats Domino | Imperial | †I'm In Love Again | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 22 |
| 32 | .. | 1 | Eddie Heywood | Mercury | *Canadian Sunset | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 21 |
| 33 | 27 | 11 | Clyde McPhatter | Atlantic | †Treasure of Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | 20 |
| 34A | .. | 12 | Joe (Fingers) Carr | Capitol | *Portuguese Washerwom'n | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | 4 | 18 |
| 34B | .. | 1 | Patience & Prudence | Liberty | †Tonight You Belong to Me | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 18 |
| 34C | .. | 1 | Nelson Riddle | Capitol | †Proud Ones | 6 | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 18 |
| 37 | 21 | 18 | George Cates | Coral | *Moonglow-Picnic Theme | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 9 | .. | 4 | .. | .. | .. | .. | 17 |
| 38A | .. | 1 | Perry Como | Victor | *Somebody Up There | 10 | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 16 |
| 38B | .. | 1 | Buchanan & Goodman | Luniverse | †Flying Saucers | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 16 |
| 40 | 18 | 11 | Frank Sinatra | Capitol | *How Little We Know | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 15 |
| 41A | .. | 1 | Fats Domino | Imperial | †Dreamboat Comes Home | .. | 6 | 9 | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 41B | .. | 1 | Al Hibbler | Decca | †After Lights Go Down | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 43A | .. | 2 | Sarah Vaughan | Mercury | *Fabulous Character | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 13 |
| 43B | .. | 1 | McGuire Sisters | Coral | †Weary Blues | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | 13 |
| 43C | .. | 1 | Elvis Presley | Victor | †Don't Be Cruel | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 13 |

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# AFM 'Receptive' To Peace Talks With Local 47

Hollywood, July 31.

American Federation of Musicians appears to be "receptive" to suggested talks to achieve a fair and peaceful solution to the Local 47 revolt, it was indicated here following departure of AFM counsel Henry Kaiser for Washington. Kaiser was here to argue against the injunction sought by Cecil F. Read, expelled from the Federation for leading the rebellion, prohibiting the Federation from interfering with his work opportunities and restoring him to membership pending trial of his court suit against the union.

Injunction granted him full working privileges but did not restore membership privileges.

While Kaiser was here, it was learned, he held some informal discussions with members of the dissident group, notably Max Herman, elected Local 47 veepee by acclamation last week. Herman, though long a member of the insurgents, is known never to have publicly attacked James C. Petrillo or the union's International Executive Board.

Herman emphasized that the membership still feels it has a serious employment problem but reported there appeared to be encouraging signs that the Federation was willing to discuss the grievances.

"The Local is faced with a growing problem and we need relief. I think there is now a possibility we may get some form of relief through negotiation."

## FLASH: ROCK 'N' ROLL DANCE IS NOT A RIOT

Tracy, Calif. July 31.

Some 1,500 youths danced peacably to Fats Domino's rock 'n' roll music here Saturday (21) night after the dance was switched at the last minute from Stockton.

Stockton police chief Jack O'Keefe denied Domino band's permission to appear after a dance at San Jose had turned into a riot. But here, 70 miles east of San Francisco, the dance was "orderly and well conducted," according to police chief Neil Tremaine. Only incident was the arrest of 22 minors caught drinking in a lot next to the dancehall.

## Business Group Gives Haydn Society New Life; Catalog to Be Altered

A group of businessmen headed by Howard Rikoon has come to the aid of the faltering Haydn Society Record Co. Longhair diskery, which was slated to close up shop due to lack of funds, has been bought by Rikoon's group and will undergo complete reorganization and refinancing.

Immediate plans for the Haydn Society call for an overall catalog revision. According to Rikoon, the new catalog will retain only the most successful numbers. New materials will be added on a regular basis. Diskery also plans to extend its recording scope beyond the longhair field to include every type of musical material.

Victor Cohen was named managing director and chief recording engineer of the new operation. He joined the Haydn Society in 1954.

## 'Record Stars' 18G, St. L.

St. Louis, July 31.

"Top Record Stars of 1956" drew 8,500 persons for a gross of $18,000 at Henry W. Kiel Municipal Auditorium Saturday (28).

Presentation was sponsored by Entertainment Enterprises.

# Tip to Tyro Writers: Cleffing's a Cinch But You've Gotta Be an A&R Genius

Amateurs take note: the secret of being a successful songwriter nowadays lies in being a great artist & repertoire talent. Anybody, even tyros, can write songs, but it takes a pro to showcase them in a saleable way.

According to Al Hoffman and Dick Manning, a prolific songwriting team who currently have the No. 1 hit in "Allegheny Moon," selling a song through a lead sheet has gone the way of the buffalo. For one thing, musical notations are now like hieroglyphics to most modern-day publishers and to many of the a&r men at the major labels. They can't read it and all they want is the "demo."

The demo, or demonstration disk, is now the key to Tin Pan Alley salesmanship and songwriters are spending an increasing amount of time and money on turning out the right kind of demo. Hoffman and Manning, for instance, will spend up to $150 on making a couple of demos with a singer like Ginny Gibson, plus a few sidemen and perhaps a vocal combo.

Via the demo, the songwriter can concretize his own interpretation of a song and, after he sells it to a publisher, the demo can serve to influence the disk a&r chief's version along the intended lines. The original demo, in fact, is used all along the line. The writer sells it to the publisher, the publisher to the disker, and the disker to the artist. Nobody has to read music any more. In the Hoffman-Manning demo of "Allegheny Moon," a harmonica part was used and then was repeated in the Patti Page Mercury click.

When the publisher buys the tune, he also picks up the tab for the demo. Songwriters of lesser calibre than Hoffman-Manning are lucky to get their money back for the cost of the demos and don't bother to ask for advances.

Hoffman and Manning, incidentally, are proof that a songwriter can buck a trend successfully. While rock 'n' roll was at its hottest, they were turning out click tunes in waltz tempo, among them being "Hot Diggity," "Allegheny Moon," and "We're Still Holding Hands." They also tried to write rock 'n' roll but couldn't make it in this idiom and went back to what they knew best.

Hoffman is one of the few remaining active pop songwriters surviving from the era of the 1920s. While others have retired on the ASCAP earnings, he, along with a handful of others, including Charles Tobias, Al ewis, Al J. Neiburg, Joe Meyer and perhaps a couple of others, are still busy writing and making the rounds. Manning, the younger member of the team, has been writing since 1940 and joined with Hoffman four years ago.

Hoffman and Manning recently completed the score for "The Congressman," a new Ray Bolger musical comedy planned for Broadway this fall. Book is by Don Apell, producer of the Vic Damone video show.

## Liberace's Brit. 4 Weeks

London, July 31.

Liberace will stay here for four weeks, under Wilfrid Van Wyck's management, during which he'll give eight one-night stands in London, Leicester, Croydon, Manchester, Sheffield and Dublin along with his brother George, who will conduct.

His entourage will also include his mother, Gordon Robson, arranger, and Seymour Heller, personal manager.

## ANGEL SETS LP HYPO FOR CARABINIERI BAND TOUR

In a tieup with the upcoming U.S. tour of the Carabinieri Band of Rome, Angel Records will hit the market with the group's first LP to be released in this country. The 102-man ensemble arrives in New York Oct. 3 for a 42-date tour of the east and middle west.

Angel whipped up a similar disk tie-in with the Scots Guards when they toured the U.S. last year.

# RETAIL DISK AND ALBUM BEST SELLERS

*VARIETY*

*Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.*

| National Rating This wk. | Last wk. | Artist, Label, Title | New York—(R. H. Macy Co). | Long Island—(Arcade Assoc.) | Washington—(Super Music) | Boston—(Mosher Music Co.) | Albany—(Van Curler Music Co.) | Philadelphia—(John Wanamaker) | Pittsburgh—(Stedeford's Shop) | Miami—(Spec's Record Shops) | Louisville—(Variety Record Shop) | Dallas—(Titche-Goettinger Co.) | San Antonio—(Alamo Piano Co.) | Chicago—(Hudson-Ross Music) | Indianapolis—(Ayres Music Co.) | Minneapolis—(Don Leary Music) | Kansas City—(Katz Record Ctrs.) | St. Louis—(Stix, Baer & Fuller) | Cleveland—(Record Mart) | Los Angeles—(Music City) | San Francisco—(Columbia Music) | Denver—(Denver Dry Goods) | Seattle—(Sherman-Clay Music) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | **PLATTERS** (Mercury) "My Prayer" | 1 | 1 | 1 | 1 | .. | 8 | 3 | 2 | .. | 2 | 3 | 4 | 8 | 4 | 1 | .. | 6 | 3 | 7 | 1 | 6 | 136 |
| 2 | 3 | **DORIS DAY** (Columbia) "Whatever Will Be, Will Be" | .. | 3 | 8 | 2 | 10 | .. | .. | 1 | 8 | 8 | 2 | 1 | 7 | 1 | 2 | 5 | 2 | 6 | 8 | 3 | 4 | 117 |
| 3 | 4 | **GOGI GRANT** (Era) "Wayward Wind" | 4 | .. | 3 | .. | 1 | 4 | .. | 4 | .. | 9 | 5 | .. | 1 | .. | .. | 6 | .. | 4 | 1 | 6 | 2 | 93 |
| 4 | 13 | **ELVIS PRESLEY** (Victor) "Hound Dog" | 10 | .. | 2 | 6 | 9 | .. | 2 | 7 | 2 | 1 | .. | 7 | .. | 2 | 5 | .. | .. | .. | .. | .. | 1 | 78 |
| 5 | 2 | **PAT BOONE** (Dot) "I Almost Lost My Mind" | 3 | .. | 9 | .. | 8 | .. | .. | 3 | .. | .. | 1 | 3 | 2 | 6 | 7 | .. | .. | .. | 3 | 7 | 8 | 72 |
| 6 | 5 | **MORRIS STOLOFF** (Decca) "Moonglow-Picnic Theme" | 8 | .. | 5 | .. | 2 | 3 | .. | 6 | .. | .. | 6 | .. | 5 | .. | .. | .. | .. | .. | 10 | 2 | .. | 3 | 60 |
| 7A | 12 | **PATTI PAGE** (Mercury) "Allegheny Moon" | 5 | .. | 10 | .. | 4 | 10 | 5 | .. | .. | .. | .. | 8 | 3 | 3 | .. | .. | .. | .. | 9 | 4 | .. | 7 | 53 |
| 7B | 8 | **VIC DAMONE** (Columbia) "On the Street Where You Live" | .. | .. | .. | .. | 3 | 5 | .. | 8 | .. | .. | 9 | 5 | 6 | .. | .. | 1 | 4 | .. | .. | .. | 5 | 53 |
| 7C | 6 | **ELVIS PRESLEY** (Victor) "I Want You, I Need You" | 2 | .. | .. | .. | .. | 1 | 4 | .. | .. | .. | 7 | .. | 4 | .. | .. | 4 | .. | 8 | 5 | .. | .. | 53 |
| 10 | 16 | **HUGO WINTERHALTER** (Victor) "Canadian Sunset" | .. | 4 | .. | 5 | .. | 6 | 9 | .. | .. | 6 | .. | .. | .. | .. | 6 | 2 | 5 | .. | .. | .. | .. | 45 |
| 11 | 6 | **GENE VINCENT** (Capitol) "Be-Bop-a-Lula" | 6 | .. | 7 | .. | .. | .. | .. | 5 | 4 | 3 | 4 | 9 | .. | .. | .. | 7 | .. | .. | 10 | .. | .. | 44 |
| 12 | .. | **BUCHANAN-GOODMAN** (Luniverse) "Flying Saucers" | .. | 5 | .. | 8 | .. | .. | 1 | .. | 1 | .. | .. | .. | 10 | .. | .. | .. | 1 | .. | .. | .. | .. | 40 |
| 13A | 9 | **PERRY COMO** (Victor) "More" | 7 | .. | 4 | 7 | .. | 7 | 10 | .. | .. | .. | 8 | .. | 9 | 10 | 9 | .. | .. | .. | .. | .. | 9 | 30 |
| 13B | 14 | **TERESA BREWER** (Coral) "Sweet Old-Fashioned Girl" | .. | .. | .. | .. | 6 | .. | .. | 10 | .. | 7 | .. | 6 | .. | .. | 3 | 8 | 7 | .. | .. | .. | .. | 30 |
| 15 | 11 | **CHORDETTES** (Cadence) "Born to Be With You" | 9 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 4 | .. | .. | 5 | 9 | .. | .. | 26 |
| 16A | 10 | **FATS DOMINO** (Imperial) "I'm in Love Again" | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 10 | .. | 9 | .. | .. | .. | 1 | 6 | .. | .. | 19 |
| 16B | 14 | **MITCH MILLER** (Columbia) "Song for a Summer Night" | .. | .. | .. | 10 | .. | .. | 8 | 9 | 7 | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 |
| 18A | 21 | **AMES BROS.** (Victor) "It Only Hurts for a Little While" | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | 8 | .. | 14 |
| 18B | .. | **PATIENCE-PRUDENCE** (Liberty) "Tonight You Belong to Me" | .. | .. | .. | 3 | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 20A | 19 | **GEORGE CATES** (Coral) "Moonglow-Picnic Theme" | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 2 | .. | .. | .. | 12 |
| 20B | 23 | **PERRY COMO** (Victor) "Glendora" | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | 7 | .. | .. | .. | 12 |
| 22 | 17 | **CADETS** (Modern) "Stranded in the Jungle" | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 9 | .. | 11 |
| 23 | 18 | **JERRY VALE** (Columbia) "You Don't Know Me" | .. | 10 | .. | 4 | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 24A | .. | **ELVIS PRESLEY** (Victor) "Don't Be Cruel" | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 24B | 23 | **NELSON RIDDLE** (Capitol) "Proud Ones" | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | 9 |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|
| MY FAIR LADY | CALYPSO | KING AND I | EDDY DUCHIN STORY | MOST HAPPY FELLA | CAROUSEL | SONGS FOR SWINGING LOVERS | ELVIS PRESLEY | PICNIC | OKLAHOMA! |
| Broadway Cast | Harry Belafonte | Film Soundtrack | Film Soundtrack | Broadway Cast | Film Soundtrack | Frank Sinatra | Elvis Presley | Film Soundtrack | Film Soundtrack |
| Columbia OL 5090 | Victor LPM 1248 EPA 1248 | Capitol W 740 EAP 740 | Decca DL 8289 | Columbia OL 5118 | Capitol W 694 EDM 694 | Capitol W 653 EAP 653 | Victor LPM 1254 EPB 1254 | Decca DL 8320 ED 846 | Capitol SAO 595 SDM 595 |

# Score By Velona For 1957 Circus

Prepping for his new 1957 "mechanized" circus, bossman John Ringling North has tapped composer-lyricist Tony Velona to pen an original score. The '56 circus used tunes from the Frank Loesser catalog.

Velona will write about 10 new songs for the circus score which will be handled like a legit musical with a diskery tieup for an original cast album and pop singles. However, no publisher has yet been set to handle the score.

The deal for the circus was set by Velona's personal manager, Norman Rosemont, who is now dickering with several pic companies for the tunesmith's service.

### Kellem GPM for Kessler

Milton Kellem has taken over as general professional manager of Danny Kessler's Pinelawn and Rush Music firms. Both companies are affiliated with BMI.

# On The Upbeat

## New York

Roncom Music, **Perry Como's** publishing firm, landed U. S. rights to "Sadie's Shawl" from British publisher **John Fields** . . . A daughter was born to the **Ed Penneys** (he's deejay at WATO, Cambridge Mass.) . . . **George Wallington Trio** play a jazz concert at the Westnor, Westport, Conn., Aug. 7 . . . Directional Enterprises **(Jerry Levy-Fred Amsel)** pacted thrush **Judy Gaye.**

**Bobby Scott** set for **Steve Allen's** "Tonight" tv-er Aug. 7 . . . **The Four Voices** to record four sides for Columbia this week . . . **The Rover Boys** begin a week's engagement at the South Pacific Club, Birmingham, Aug. 6 . . . **Roger Coleman** into the Highway Casino, Fall River, Mass., for one week starting Aug. 13 . . . Pianist **Silvio Sprigato** joins the entertainment lineup at Herb McCarthy's Bowden Square, Southampton (L. I.), tonight (Wed.) . . . South American pianist **Roger Ramirez** currently at the keyboard at the Louis Petite eatery.

NBC began a remote pickup from the Cafe Lounge of New York's Hotel Statler Monday (30) . . . **Gladys Shelley** has collabbed with **Fred Astaire** on "Just Like Taking Candy From A Baby" and "Sweet Sorrow." Astaire cut both tunes for the Verve label.

## Hollywood

"In My Black Lace," initial song to be published by **William Holden's** Toluca Publishing Co., hits the music stores in mid-August. Ballad was written by **Bill & Jack Simpson** . . . Decca has signed **Len Carrie & His Crackerjacks,** a five-man comedy-vocal combo . . . **Buddy Bregman** is writing the material for **Ella Fitzgerald's** next Verve "songbook" album, this one on Rodgers & Hart . . . Decca has bought the masters of two tunes cut by **Kaycee Jones** and originally released on the Marquee label . . . **Ronald Stein** signed as musical director of "The Undead," **Roger Corman** production . . . **Gunther Kauer** signed to score "Outlaw Queen," indie pic starring **Harry James** and **Andrea King.**

## Chicago

**Louis Armstrong** set to play Chi's Harvest Moon Festival, sponsored by the Chicago Sun-Times, Nov. 17, immediately following his Chez Paree engagement . . . **Four Joes** vocal group pacted for booking by Associated Booking Corp. . . . **Stan Getz** into the Modern Jazz Room Aug. 15 for two frames . . . **Wayne King** one-nites it in the Chi territory the last two weeks of October and all of November . . . **Teddy Wilson** opens at the London House tonight (Wed.) for a five-week run . . . **Sylvia Syms** pencilled in for the Black Orchid opening Sept. 5 . . . **Carole Simpson** into the Black Orchid Junior Room Aug. 21 . . . Henry King on one-niters in Texas Dec. 1-27.

## Pittsburgh

**Billy Rye** 5 has moved to Crawford's Grill for a run following six-month at the Cove . . . **Rose Murphy** and her trio, with **Slam Stewart** on bass, playing the Copa this week, a last-minute booking when deal for **Sylvia Syms** fell through . . . **Wayne Pascuzzi,** Pittsburgh Symphony percussionist, touring with **Hermione Gingold's** strawhat revue, "Sticks and Stones." He and **George Bauer,** on piano, are doing the show's musical accompaniment . . . **James Murray,** with **Bob McCoy** band at Twin Coaches, filled in as **Pearl Bailey's** accompanist for most of her engagement there when Miss Bailey's regular pianist, **Lloyd Phillips,** was in sick bay . . . **Tiny Irvin,** local singer who used to be **Dizzy Gillespie's** vocalist, now at Atlantic Beach Club in Bermuda . . . **Ralph Marterie** plays a one-nighter at West View Park on (3) . . . **Cozy Harris** at the piano in Flame Room nightly, with Three Gems augmenting him weekends.

## Dallas

**Elvis Presley** and show pacted for Cotton Bowl Oct. 11, during State Fair of Texas, sponsored by KLIF radio station . . . **Louis Armstrong & All Stars** will be a feature of Negro Achievement Day, Oct. 15, at Texas State Fair. Satchmo is skedded for four cuffo shows on the midway. Armstrong's also dated for Louann's Oct. 23, and **Woody Herman** is set for a Dec. 7 one nighter at same spot . . . Bandleader **Sandy Sandifer** and wife **Betsy Jones,** his vocalist, settled here as a permanent base for the band's activities.

## Seattle

**Leslie (Tiny) Martin,** president of Seattle AFM Local 76, named "Prince of Mirth" and head of Seafair Clown Club for annual Seafair celebration, Aug. 3-12 . . . **Nelson Alexander** into Roughrider Room at Roosevelt Hotel, first time lounge has used entertainer . . . Northwest Jazz Workshop has set a Seafair Jazz Festival, Aug. 5.

## Scotland

**Al Martino's** new date for Empire, Glasgow, now skedded as Sept. 3 . . . **Mel Torme** making debut at the Glasgow vaudery Aug. 6 . . . **The Hilltoppers** pacted for same date Aug. 13 . . . **David Whitfield,** English disk singer, playing to Scot customers Sept. 17 week . . . **Billie Anthony** into Glasgow vaude week after BBC airings . . . **Howard Lockhart,** Scot broadcaster, doing brief deejay series . . . **Freddy Randall** orch to Edinburgh.

## Newell's New Spot

London, July 31.

Norman Newell, recording expert and hit songwriter (his latest composition is "By the Fountains of Rome"), who recently returned from the States after writing for Jeanne Carson, has joined the World Record Club organization. He will personally supervise all recordings under this label.

Newell was formerly with Columbia and Philips Records, and is scheduled to return to the States in the fall in connection with his many writing activities over there.

# Big 3 Spreads Out on Longhair And Standards

The Big Three is expanding the scope of its educational and standard activities.

In a sustained drive to increase the use of the copyrights from the Robbins, Feist & Miller catalogs, the Big Three has prepped concert arrangements of such pop standard American compositions as Louis Alter's "Manhattan Serenade," Nacio Herb Brown's "American Bolero," Peter De Rose's "Autumn Serenade" and "Royal Blue," Rudy Wiedoeft's "Valso Vanite," among others. The compositions have been arranged for a full symphonic orchestra. They were prepared under the editorial supervision of Ferde Grofe.

The pubbery also will make available to the trade for the first time a full symphonic arrangement of Grofe's "Grand Canyon Suite." The composition heretofore was available only on a rental basis.

Publications from foreign catalogs will also be put into the Big Three's stepped-up educational and standard program. A deal was recently concluded for exclusive representation of copyrights from the catalog of Edizoni Curci, Milan (Italy) publishing house, for the North American territory.

Most of the firm's new material will be introduced at fall educational conventions under the supervision of Ed McCauley, Big Three educational director. The trade relations will be handled by Bernie Prager, firm's sales manager.

## Lauralee ASCAP Pub

A new ASCAP publishing firm, Lauralee Music, has been launched primarily to handle the score for the planned Broadway revue, "Love Is King." The firm will be headed up by Leo Ross, Laura Manning and Jim Downey Jr.

The score for the revue was cleffed by Ross and Miss Manning.


M-G-M Records

TOP HITS OF THE WEEK

JONI JAMES
ON ALL CHARTS
GIVE US THIS DAY
AND
HOW LUCKY YOU ARE
MGM 12288 K 12288

ART MOONEY AND HIS ORCH.
TRIPLE TRADE PICK
DAYDREAMS
AND
SOMEBODY STOLE MY MUCHACHA
MGM 12277 K 12277

DICK HYMAN
ONE FINGER PIANO
AND
THE BLUE WHISTLER
MGM 12296 K 12296

DAVID ROSE AND HIS ORCH.
COOL TANGO
AND
THE CATERED AFFAIR THEME
MGM 12270 K 12270

ROGER COLEMAN
ONLY THE ONE
AND
HALF WAY TO HEAVEN
MGM 12298 K 12298

From Sound Track
INTRIGUE
AND
FOREIGN INTRIGUE CONCERTO
MGM 12281 K 12281

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT



A Solid Hit!
BELIEVE IN LOVE
ROBBINS MUSIC CORPORATION



America's New Girlfriend
GLENDORA
PERRY COMO
RCA Victor
JACK LEWIS
Crest
AMERICAN MUSIC, INC.
9109 SUNSET BLVD. HOLLYWOOD, CALIF.



THE QUEEN OF SONG
DINAH WASHINGTON
Aug. 7—BLACKHAWK, San Francisco—2 Wks.
Aug. 21—SARDI'S, Hollywood—2 Wks.
MERCURY RECORDS

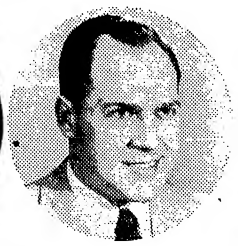
ASSOCIATED BOOKING CORPORATION
JOE GLASER, Pres.
New York 745 5th Ave PL. 9-4600 | Chicago 203 No. Wabash | Hollywood 8619 Sunset Blvd.

ART BROWN
WWDC

BOB DALTON
WTOP

DICK DENHAM
WINX

MARK EVANS
WTOP


FRED FISKE
WWDC

MILTON Q. FORD
WMAL

EDDIE GALLAHER
WTOP

JIM GIBBONS
WMAL

MILT GRANT
WOL

ART LAMB
WTTG

JACKSON LOWE
WUST

JON MASSEY
WWDC

JIM MOORE
WINX

JOHN ROBBINS
WINX

AL ROSS
WRC

JACK ROWZIE
WWDC

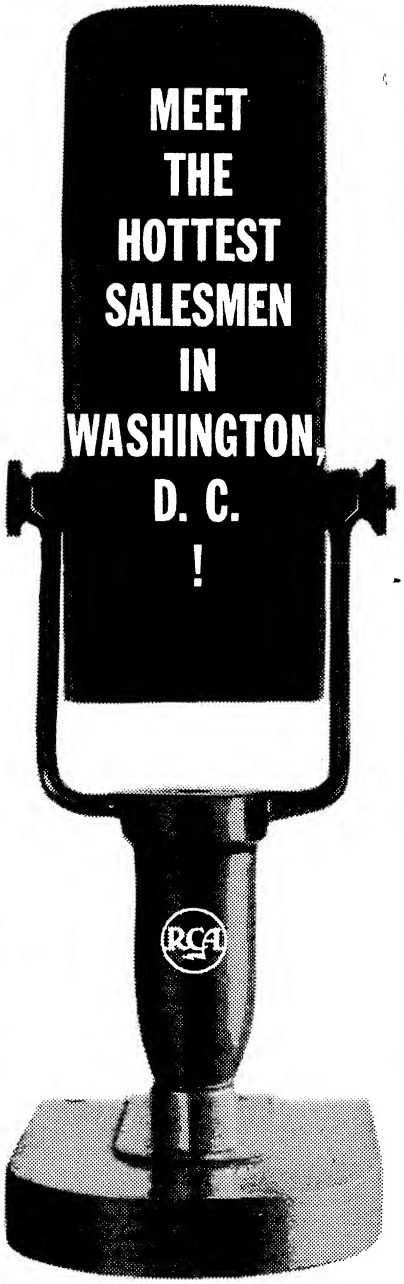
LES SANDS
WWDC

HAL STEPLER
WTOP

JIMMA & JERRY STRONG
WMAL

EDWARD STUDNEY
WWDC

HERB DAVIS
WEAM




**...they can help you sell more in this 2¼ billion dollar retail sales market*!**

These popular deejays bring entertainment and product news to the great and growing permanent population of the nation's Capital...and to the 4,500,000 tourists and businessmen who annually visit the area. Why not let these key salesmen help *you* move more merchandise in the Capital's more than 500,000 radio homes!

*Sales Management "Survey of Buying Power", 1956

RCA VICTOR **spotlights hometown broadcasting**

# Inside Stuff—Music

Recent snapping of flagpole by third base line at Wrigley Field, Chicago, prompted oldtimers to recall that this zone was the congregating point in old days for the Chicago music pluggers and vaude agents and layoff actors. Most violent bettor was the late Chicago music publisher Milton Weil, who one day falsely accused an actor in a loud voice (and Weil had no other) of welshing on a bet. Next day Weil took the loudspeaker microphone and apologized to the whole ballpark for having bum-rapped the actor, having gotten his bets mixed.

Jack Benny gets "program notes" credit on the upcoming Columbia LP by Frances (Mrs. Edgar) Bergen who, besides being the wife of ventriloquist in private life, has appeared on Benny's tv programs. She only recently essayed a nitery tour in the plush hotel and bistro circuit. Platter is a medley of stuff variously taped in Hollywood, Chicago and New York, respectively with Matty Matlock's orchestra, the Art Van Damme Quintet and Johnny Eaton's Quintet.

Latest advertising jingle to get a pop tune treatment is "I Wonder Where The Yellow Went," recorded for Decca by the Jumpin' Jacks, Jingle, a Pepsodent toothepaste plug, has been given a new set of lyrics by Don Williams, composer of the original jingle. Williams is a copywriter with Foote, Cone & Belding's Chicago office. It's his first pop tune effort as well as the Jumpin' Jacks debut disk. Flip side is "Frantic Antic," also cleffed by Williams.

George R. Marek, RCA Victor v.p. over the album division, is turning up in Harper's Bazaar August issue with a piece called "Offenbach in America." Actually, it's an excerpt from liner notes which Marek did for an album of that title which Victor is releasing in the fall. It's probably the first time that liner notes were given the "reprint" treatment in advance of publication.

When a Montreal columnist wrote that Elvis Presley wouldn't play the Forum, mainstem arena, because it wouldn't meet his price, Forum manager Frank Selke denied it. He said he wouldn't allow Presley to appear there because experience has shown that rock 'n' roll singers attract "undesirables" and sometimes start leatherjacket riots. "The Forum doesn't need the money," he added.

# RETAIL SHEET BEST SELLERS

*VARIETY*

*Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.*

* ASCAP † BMI

| National Rating This wk. | Last wk. | Title and Publisher | New York—(MDS) | Boston—(Mosher Music Co.) | Philadelphia—(Charles Dumont) | San Antonio—(Alamo Piano Co.) | Chicago—(Lyon-Healy Music) | Indianapolis—(Pearson Music Co.) | Detroit—(Grinnell Bros. Music) | Kansas City—(Jenkins Music Co.) | St. Louis—(St. L. Music Supply) | Cleveland—(Grossman Music Co.) | Los Angeles—(Freeman Music Co. | San Francisco—(Pac. Coast Music) | Seattle—(Capitol Music Co.) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | *Allegheny Moon (Oxford) | 2 | 2 | 3 | 1 | 2 | 1 | 6 | 1 | 2 | 2 | 2 | 7 | 1 | 111 |
| 2 | 2 | †Wayward Wind (Warman) | 3 | .. | 6 | 3 | 3 | 3 | 1 | 2 | 1 | 1 | 1 | 2 | 2 | 104 |
| 3 | 4 | *Whatever Will Be (Artists) | 1 | 3 | 9 | 2 | 1 | 10 | 5 | 5 | 10 | 4 | 3 | 3 | 3 | 84 |
| 4 | 3 | *Street You Live (Chappell) | 7 | 1 | 1 | 4 | 8 | 4 | . | 8 | 4 | 7 | 6 | 4 | 4 | 74 |
| 5 | 8 | *Could Danced (Chappell) | .. | 4 | .. | 5 | .. | 7 | 2 | .. | .. | .. | 7 | 6 | 6 | 40 |
| 6 | 5 | *Moonglow (Mills) | .. | 10 | 4 | 6 | .. | .. | .. | .. | 5 | 8 | 5 | 1 | 10 | 39 |
| 7 | 13 | *My Prayer (Shapiro-B) | 6 | .. | 2 | 10 | 7 | 2 | .. | .. | .. | 10 | .. | .. | 7 | 33 |
| 8 | 15 | †Almost Lost My Mind (H&R) | 10 | .. | .. | .. | 4 | 6 | 7 | 7 | 8 | 3 | .. | .. | .. | 32 |
| 9 | 10 | †Old-Fashioned Girl (Valor) | 4 | .. | .. | .. | 9 | 8 | .. | 9 | .. | 6 | 4 | .. | 8 | 29 |
| 10 | 7 | *Ivory Tower (Morris) | 8 | .. | .. | 8 | 5 | .. | .. | 6 | 3 | .. | .. | 9 | .. | 27 |
| 11 | 9 | †Hand in Hand (Republic) | .. | .. | .. | 9 | .. | 5 | .. | 3 | 7 | .. | .. | 5 | .. | 26 |
| 12 | .. | †Want, Need You (Presley) | 9 | .. | 7 | .. | 6 | .. | .. | 4 | .. | 9 | .. | .. | .. | 20 |
| 13 | 6 | *Picnic (Columbia Pic.) | .. | .. | 5 | 7 | .. | .. | .. | 10 | 6 | .. | 9 | 10 | .. | 19 |
| 14 | . | *Canadian Sunset (Meridian) | .. | 6 | 10 | .. | .. | .. | 4 | .. | .. | .. | .. | .. | 9 | 15 |
| 15 | 13 | *To Be With You (Mayfair) | .. | .. | .. | .. | 10 | .. | .. | .. | .. | 5 | 10 | .. | 5 | 14 |

# Dot, London To Share Distribs

Hollywood, July 31.

Dot Records marked the opening of its new Hollywood homeoffice by finalizing a new joint distribution deal with London Records, which will cover approximately 40% of the American market. At the same time, the existing agreement involving world markets has been extended for another three years.

Under the unique arrangement, which in no way affects the artists or repertoire setup of either label Dot and London will utilize the same distribution facilities in several key areas. In Los Angeles, Hart Distributors, which has handled London for some time, is taking over the Dot line with Al Bennett, former ot veepee, swinging over to Hart as general manager.

In Boston, Dot is switching its distribution to the London outlet there, Mutual Distribution, and the existing Dot-London setups with James H. Martin Inc. in Chicago and Lieberman Music Co. in Minneapolis, will continue.

In the foreign deal, London will continue to distribute Dot product in Britain, Holland, Germany, Italy, Spain, Switzerland and parts of the Near East.

# Buddy Robbins Handling Styne's Stratford Music

Howard (Buddy) Robbins, son of music biz vet Jack Robbins, will handle the Jule Styne publishing setup, Stratford Music, which will publish "The Bells Are Ringing" score. Styne, besides producing the Judy Holliday starrer, wrote the score with Betty Comden and Adolph Green, who did the libretto. Staging is by Jerome Robbins.

Chappell Music will distrib the indie Stratford Music which will own the basic copyrights. Incidentally, Styne has Miss Holliday for two years' release from her Columbia Pictures contract by special understanding with Col prexy Harry Cohn who thinks a couple of seasons on Broadway, away from pictures, is good business all around. Miss Holliday has "Solid Gold Cadillac" and another Col pic, "Full of Life," in the can, awaiting release.

## Madera Orch to ABC-Par

The Bobby Madera orch has joined the ABC-Paramount roster. The 13-man combo will cut several original tunes by Madera and Antar Daly, the band vocalist, this week under the supervision of the label's artist & repertoire chief Sid Feller.

Deal with ABC-Par was set by the Storper Agency, which handles the orch.

# Mills Gains a Point In Legal Mixup Over 'Mary Lou' Assignment

A petition by Venus Music for a summary judgment to get the full copyright renewal assignment on the oldie, "Mary Lou," was turned down in N.Y. Federal Court last week by Judge Edward J. Dimock. Ruling gives the defendant publisher, Mills Music, a continuing interest in the tune which was written by Abe Lyman, George Waggner and J. Russell Robinson in the early 1920s.

Venus Music has the renewal assignments from Waggner and Robinson and also claimed an assignment from Lyman. Latter writer was responsible for the mixup because he admittedly signed several conflicting renewal assignments. Lyman gave Mills, which acquired the tune from the Henry Waterson Inc. ca'alog, his renewal rights for $200 in 1936, but this assignment was never recorded. In 1942, he assigned his rights to Fred Fisher Music, from which Venus later acquired the tune. Still later, Lyman signed an affidavit saying he was not fully informed about what he did in 1942 and thus he is in Mills' corner in this court action.

Judge Dimock ruled that Venus Music must establish that the 1936 assignment to Mills by Lyman was not valid.

# Columbia Hitting

Continued from page 41

privilege on pop albums. Label is also guaranteeing it's hi-fi product. That is, if a consumer isn't satisfied with the hi-fi sound on the Col albums, he can get his money back.

Diskery is also continuing its "Buy of the Month" program through the fall campaign. The "Buys" for August are Paul Weston's "Solo Mood" and Andre Kostelanetz's opera-for-orchestra version of "Madame Butterfly." For September the "Buys" will be the Lalo-Bruch Concerti with Isaac Stern and "Reflections" by The Four Lads and Claude Thornhill's orch. The "Buy" platters are regular 12-inch LPs set to retail at $2.98.

In addition to Col's distribs and field salesmen, diskery's representatives from Canada and Mexico and affiliates from Australia and South Africa attended the Estes Park powwow. Among the Col talent on hand for the shindig were Jo Stafford, Paul Weston, Tony Bennett, The Four Lads, Johnny Mathis, Eileen Rodgers, Jerri Adams, Cathy Johnson, Jerry Vale, Ray Conniff, Erroll Garner, Carl Smith, Johnny Horton, The Collins Kids, Larry & Laurie and Enrique Villegas.

# Donegan Doesn't Think Much of U.S. Show Biz

London, July 31.

Shortly after returning from a 10-week tour of the U. S., Lonnie Donegan, the guitarist-vocalist whose line is folk music with a jazz beat, said of American show biz: "There almost isn't any, and what there is is very poorly produced. In fact, it's dead."

Donegan, star of the Pye-Nixa bestselling disk, "Rock Island Line," ventilated his beef against what everyone in Britain believed to be "slick and terrific" setup whereas, "outside of New York, there wasn't any show biz, just disk jockeys and more disk jockeys," said he.

He declaimed about the inefficiency of show management. At one stop, where he topped the bill, no one cared when the house orchestra failed to turn up, and musicians chosen to accompany him ranged from the best to the worst." Although he grossed around $980 a week throughout the tour, it was hardly enough to defray his hotel, agents' percentages, fare and publicity expenses.

"I would like to go back," said Donegan, "but next time, I shall take my own musicians, and I'll know what I'm doing."

He's now negotiating the formation of a three- or four-piece rhythm group to accompany his act. There are also prospects of an album release under his Pye-Nixa contract.

## McKean to Magnetics As Marketing Mgr.

Gil McKean has joined Magnetics Corp. of America as marketing manager. He had previously been advertising and merchandising director for Columbia Records.

Magnetics holdings include the Audio-Video Recording Co., A-V Tape Libraries, electronics sales and phonograph record distribution, among others. McKean's duties will include marketing and promotion of all the various corporation activities.

## Canton R&R's 8G

Canton, O., July 31.

More than 4,000 persons, 3,941 of them paid, tolled about $8,000 for Memorial Auditorium's first summer booking, a rock 'n' roll jam session.

Featured were Al Hibbler, Carl Perkins, Cathy Carr, Frankie Lyman and Teen-Agers.

# Col to Reprise Bernstein TVers

Leonard Bernstein will join Columbia Records Masterworks roster this fall. Already pencilled in for Bernstein's waxing schedule are groovings of two of his musical commentary shots on CBS-TV's "Omnibus" series last season.

The "Omnibus" stanzas set for a wax workover are Bernstein's analysis of the history of jazz and his discussion of Beethoven's Fifth Symphony. He'll also put his own compositions into the groove as orch conductor and solo pianist.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# Kozloff Kicks Up a Fuss on Nevada's 'Cheap Politics' in Casino License Nix

Las Vegas, July 31.

Veteran gambler Jake Kozloff lashed out at Nevada's gambling czars, accused them of "cheap politics," and said he will demand a full review by Gov. Charles Russell of last week's action by the Nevada Gaming Control Board which saw him denied a license to operate the casino of the Hacienda Hotel on the Las Vegas Strip.

In thumbing down Kozloff's application for a gaming permit, Robbins Cahill, chairman of the three-member agency, said "Kozloff's past activities in the state, his operation of the Last Frontier and his current financial statement do not meet with the board's satisfaction."

The denial climaxed a day-long session in the board's Carson City chambers, a session that was punctuated by the revocation of several gambling licenses of clubs accused of cheating players. The clubs held in question are located in Reno and hinterland towns around the state. After taking negative action on Kozloff's application, Cahill told capital city reporters that "we (the Control Board) are merely trying to clean up Nevada's gambling industry and rid it of unhealthy elements."

**100G for Equipment**

Kozloff had sought to lease the casino of the recently completed hospice from the Hacienda Hotel Corp. His financial statement presented to the agency assigned to police the state's key industry disclosed that he had recently shelled out $100,000 for gaming equipment and has a current bankroll of an additional $100.000 on deposit in a Las Vegas bank.

The Hacienda (ex-Lady Luck Hotel) is presently operating its bar and restaurant and formal ribbon-snipping ceremonies were pending Kozloff's okay by the Control Board to headup the casino. A spokesman for the hotel told VARIETY that the spa will holdup its grand opening in lieu of further

(Continued on page 25)

## Icer's Turkey Trot

"Stars on Ice;" a 10-person show currently working in Quebec, has been booked for a tour of Turkey and other Middle-East stops by Mercury Artists Corp. Tavel & Marouani Agency of Paris worked on the tour with the Mercury office.

Lately, the Mercury outfit has been shuttling a lot of its top performers in European situations. Included are June Havoc, Connie Sawyer, and Gina & Gerardo.

## London Cafes Hit Peak in Summer

The summer has become the busiest time of year in London cafes, according to Harry Meadows, operator of Churchill's there and who is currently in the U. S. buying talent. Meadows declared that the tourist influx has become so great that the better part of the business is being done at this time of year. Situation, he said, is all the more remarkable inasmuch as most cafes used to shutter during the hot months.

In former years, Meadows said, many of the business establishments and factories used to close and bulk of the population moved to the seaside or other holiday spots. The tremendous influx of tourists during the past few seasons has changed that, Meadows said.

Meadows is in the U. S. to buy a supply of talent for the ensuing year. He'll be here until the end of the month.

**Billy Vine** has been set for two engagements at El Morocco, Montreal. First one is for Oct. 15 and return takes place Jan. 21.

## Billy Daniels Stays In Britain Till Sept.

London, July 24.

Billy Daniels, whose tour of Britain was due to have ended this month, has switched plans and will stay here until the end of September.

He has additional dates lined up all round the country.

## Garland 2-a-Day Set for Palace; 8-Wk. Minimum

Judy Garland is set to bring back two-a-day at New York's Palace for a second time. Singer has been signed for a minimum eight-week deal at that house starting Sept. 20. Under the deal, she'll get 60% of the gross and will supply the remainder of the talent. She'll do the second half of the show.

It will be Miss Garland's second stand at the house, having done a 19-week engagement there starting Oct. 16, 1951, which was played over a 20-week span. Number of shows per week hasn't been set as yet, although eight is the most likely number.

Possibility is that she'll do nine with matinees on Wednesdays Saturdays and Sundays. House will be closed Mondays. During her

(Continued on page 52)

## JOEY ADAMS & CINDY TO PLAY GI CIRCUIT

Joey Adams and his wife, Cindy Heller, will junket around the world playing for overseas GIs. The Adamses will put on shows utilizing the talent among the troops and will act as emcee for the shindigs.

Starting point for the trip is Germany. They'll make about 40 stops before returning to the U.S. about Sept. 20. Trip is being coordinated by the Air Force.

# Fast Footwork Saves Sullivan's TV Circus After Acts, Union Balk

Last-minute balks nearly prevented the Ed Sullivan Show from going on over CBS-TV Sunday (29). Although the deal by which performers on the unfair list of the American Guild of Variety Artists would be permitted to go on that show had been worked out previously, question arose of initiation fees and dues of the acts on the prescribed list.

Several of the turns, booked for Sullivan by Al Dobritch, objected to having to join the union, and AGVA reps were equally adamant. The affair was settled at the last minute on Sunday when Sullivan stated that he would personally guarantee the $109 for each of the performers.

The performers from Ringling Bros. and Barnum & Bailey Circus were put on the banned list by the union for passing the picket line put up by AGVA and the International Brotherhood of Teamsters. AGVA afterward passed a resolution placing the performers staying with the circus on the unfair list and fining them $2,000 along with a six-month suspension.

When question of permitting the acts to work for Sullivan came up, AGVA made a concession in the suspension, lifting it for one hour, if the fines were paid. However, further concessions were made by the union. In a telegraphed referendum to its national board which was completed Friday (27), when 23 affirmative votes came in (board has 45 members), it was voted to permit the acts that had made arrangements to pay the fine to work elsewhere during the period of suspension. Agent Dobritch guaranteed payment of the fine, but during negotiations with the acts apparently hadn't figured on the dues and initiations.

When three of the foreign turns balked at the initiation fee on the ground that this was a free country and they didn't need permission from the union to work, na-

(Continued on page 50)

## Berle's WMA Office

Milton Berle is establishing an office within the William Morris Agency. He had a similar setup on the Coast during the time his teleshow emanated from there. Purpose of the setup is to facilitate deals by working more closely with the percentery.

It's understood that Berle will be doing more nitery dates starting in the fall or winter.

## Europe Boon For U.S. Thrillcades

Omaha, July 31.

American-type thrill shows are ready to reap top financial bonanzas in Europe. That was the report here of Leo Overland, general manager of the Trans-World Daredevils, who just returned from overseas.

"We did better business in our 70 performances in 76 days than in our first trip over there last year," Overland declared, "and spots that we repeated were exceptionally better. Next season should be better than ever."

Overland said next year's tour might be hiked to 20 weeks, with Belgium, Holland, Italy and Luxembourg added. This year the Earl Newberry-owned unit hit England, France and Switzerland.

Trans-World docked in New York July 18, and opened its U. S. junket at Chicago's Soldiers Field two nights later. It registered moneymaking turnouts of 2,700 and 3,500 at Playland Park here the following two nights.

Overland signed the Cytrix Troupe of English motorcyclists while in Britain to add drawing power for this fall's fair dates.


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# Vaude, Cafe Dates

## New York

**Martha Raye** into the Latin Casino, Philadelphia, Sept. 20 to 29 . . . **Terri Stevens** wrapped up for the Holiday House, Pittsburgh, Jan. 21 . . . **Davis & Reese** repeat at the Elegante, Brooklyn, Oct. 11 . . . **Lilo** to make a second stand at the Eden Roc, Miami Beach, Aug. 3 . . . **Phil Foster** signed with the William Morris Agency.

**Ben Blue** signed for the Beverly Hills Country Club, Newport,-Ky., Sept. 28 . . . **Denise Darcel** tapped for the Ankara, Pittsburgh, Oct. 19 . . . **Rose Marie** set for the Fontainebleau, Miami Beach, Aug. 14 . . . **Evelyn Knight** goes into the Ritz, Montreal, Sept. 15 . . . **Joey Bishop** dated for the Paramount, N. Y., with **Tommy & Jimmy Dorsey** on the **Frank Sinatra** show.

## Chicago

**Helen Traubel** into Palmer House Dec. 27 for four frames . . . **Eddie Peabody** inked for the Hacienda, Las Vegas, Aug. 27-Sept. 23 . . . **Nino Nanni** plays the Park Lane, Denver, Aug. 10-30 . . . **Yonely** pencilled in for the Black Orchid Sept. 5 . . . **Hank Thompson & Brazos Valley Boys** into Holiday House, Pittsburgh, Aug. 24 for 10 days . . . **Ted Lewis** plays the Riverside Hotel, Reno, Aug. 30-Sept. 12 . . . **Spike Jones** into the Chez Paree Aug. 9, with vocalist **Helen Grayco** . . . **Four Step Bros.** set for the Republican National Convention, San Francisco, Aug. 20; they segue with a 16-day tour of Ohio.

## Hollywood

**Romo Vincent** opens stand at NY's Copacabana Sept. 6 . . . **Bob Crosby's** orch and **The Modernaires** have been set to play the Calif. State Fair in Sacramento, Sept. 6-9 . . . Miss **Rae Bourbon** debuts at the Melody Room on Sunset Strip this week. It's a new act, featuring the former femme impersonator who underwent sex-change surgery in Mexico some months ago . . . **Champ Butler** will do a one-niter Aug. 4 at Hotel Coronado, Denver . . . **Bob Scobey** and his Dixieland group play the Flamingo Lounge, Las Vegas, Aug. 16 . . . **Jimmy Wakely** planes to Missouri to emcee "Ozark Jubilee" on ABC-TV Aug. 4, while **Red Foley** vacashes.

## Dallas

Colony Club, with **Johnnie Bachemin** current, has **Reta Rae** due Aug. 20; **Mel Torme**, Sept. 14; **Hi-Los**, Sept. 28, and **Jeri Southern**, Oct. 26 . . . Monaco Room debuted with pianist-singer **Marty Brill** . . . **Don Cornell**, at the Statler-Hilton, will be followed by **Mindy Carson**, Aug. 9-22, with **Paul Hartman** due Sept. 6 . . . **Blanche Vineyard** into return date at Empire Room, Fort Worth . . . **Kiz & Dick Harp**, at the Bachelors' Club, inked by **Freddie Williamson** of Associated Booking Corp . . . Sportitorium skedding two shows Friday (3) for "Top Record Stars of '56" show, with **Cathy Carr, Al Hibbler, Carl Perkins, Teenagers, Illinois Jacquet** orch and three other acts.

## Roberta Sherwood's Buff Preem for Runyon Fund

Atlantic City, July 31.

Roberta Sherwood has been signed by Harry Altman to appear Thanksgiving week in the Town Casino, Buffalo, when she will be introduced by Walter Winchell. All proceeds of her opening show will go to the Damon Runyon Cancer fund, with Winchell matching the take.

In his first appearance in this resort in 25 years, Winchell made this announcement here Sunday morning (29). Columnist, accompanied by a party including Jack O'Brien, N. Y. Journal-American tv columnist; Lee Ann Meriwether (Miss American '55), Joe Di Maggio, Charles O'Curran, George Solotaire and Harry Sobol, toured the resort after catching Miss Sherwood's 500 Club dinner show and Larry Steele's "Smart Affairs" at Club Harlem.

# L.A.'s Daytime Rendezvous Shelves Acts, Keeps Orch

Los Angeles, July 31.

What is believed to be the only stronghold of afternoon floorshows in the country calls off its entertainment for the tired businessman next week.

Spot is the Rendezvous Room of the Biltmore Hotel, which has operated on a noon-to-dark policy since 1934, presenting floorshows at 1:30 and 5:30 p. m. Patrons apparently want more dancing and less show, so acts are being dropped. Arvon Dale orch will remain.

Room had a weekly budget of around $1,750, including orch. New policy will save almost $1,000 weekly.

# Ice Review

## Holiday On Ice

Portland, Ore., July 25.

*Morris Chalfen's "Holiday On Ice of 1956," with Hayes Alan Jenkins, Sonya Kaye, Shirley Winter, Bill Blocker, Cal & Dori Cook, Raffloer & Mapes, Gladys Miller, Flip & Flop, Ben Dova, Hiser & Rubaki, Buddy & Baddy, Jorge Valle, Buddy Murray, Smith & LaDue, Glamour "Icers" (24), "Ice" Squires (12), John Berkman Orch (15). Producers, George & Ruth Tyson; choreography and staging, Chester Hale; costumes, Robert Mackintosh; music, Paul Summey; sets and props, Ted Meza; lighting, Doug Morris. Multnomah Stadium, Portland, July 20-29; $3 top.*

A brand-new edition of "Holiday On Ice" is back in town for the second year, and everyone is happy about it. Last year's layout pulled over 100,000 customers through the turnstiles at Portland Meadows and current icer was greeted by over 14,000 opening nite (20).

Advance sale for this tremendous portable extravaganza is very heavy. This is only the second date for this new spectacular and it is by far the greatest, most entertaining ice show ever to work here. The two and one-half hours are loaded with talent, variety, change of pace, spectacle. The 60x140 portable tank is set on the ballfield and gives all stubholders a ringside seat.

Hayes Alan Jenkins, winner of every major national and international championship, is making his pro debut with this show. He is spotted in two slots and easily shows why he is a champ. The friendly guy moves with confidence and ability that gets the seatholders off their hands all the way. He will leave this unit after this date and head for a "Holiday On Ice" outfit in Sweden.

Pert Sonya Kaye also knocks the audience for a loop with her skill, speed, jump-splits and socko skating. The orb-filler is a real champ. Cal & Dori Cook are on for some hair-raising acro-adagio on stilts. The last one-leg spin stopped the show cold. Flip & Flop and Buddy & Baddy are two comedy duos with different styles. F & F please and get yocks for their knockabout antics. European duo work as hobo clowns. Both acts are tops and get solid mitting.

Ben Dova is great as a drunk. His tipsy stuff atop a corner light pole is a knockout. Glamorous Shirley Winter is a beautiful, graceful skater scoring with her glides and turns. Speed jumper Buddy Murray wows with his barrel jumping, building to an eight-barrel jump for sock results. Bill Blocker is on for several numbers with his speed, spins and acro-aerial work. He teams with Miss Kaye for a couple of smash numbers. Jack Raffloer & Jerry Mapes do some nifty seeing-double skating. They also team with Miss Winters in a cute number. Oldtimers Phil Hiser & Gina Rubaki get smiles, chatter and applause for their "Down Memory Lane" waltz.

Choreographer Chester Hale has come up with some smash production numbers climaxed by Ravel's "Bolero." Prop is a huge volcano that spouts steam and belches fire. This spectacular knocked the crowd over and left them talking to themselves during the intermission. "Totin' Ice Around The World," "The Guardsmen," "Noah's Ark," "Music For Americans" and "Winter Mardi-Gras" art topdrawer. The costumes, sets, lighting and production are outstanding. The musical score is tops. The skaters are well disciplined in every respect. *Feve.*

# Circus Review

## Circus Medrano, Berlin

Berlin, July 24.

With Ernst Arnold, 4 Jungoves, Cowboy Peter, Pomi, Pas de Deux, 2 Cowleys, Marlene, Medrano's Elephants, 2 Cartellys, Tulli Medrano & Renato Medini's Horses, Trio Amedeo, Karen & Stone, Franz Lukas & Tigers, Olivia Belfort, Original 3 Dovitas, Hella Medrano, Medini & Peter Huebner, Taxi Number 13, 4 Cutanos, Medrano Ballet, Medrano Clowns; musical direction, Josef Jezek; general direction, Robert Huebner; assistant director, Giovanni Pomi. Opened July 12 at Berlin Funkturm; $1.50 top.

After the appearances of Circus Collien and Circus Roland, it's again circus time in W-Berlin. This time, it's Circus Medrano from Vienna, a 4,000-seater and one of the oldest (it looks back on a 300-year-old tradition) big tops on the Continent. The group, incidentally, is appearing for its first German postwar tour on special German invitation. It recently completed an uninterrupted eight - year trek which took the ensemble to Turkey, Syria, Lebanon, Egypt and Italy.

The standout act has the Four Jugoves from the Moscow State Circus doing an eye-arresting foot-ladder balance act on a moving miniature automobile — probably the most applauded number. Next, a novelty around here with a sort of offbeat specialty, is "cancan in the air," a rope act done by the circus' ballet group. Another key contribution is by the Two Cartellys, a fast-paced acro act on roller skates. Also earning top ovation is Olivia Belfort's looping the loop (with net) in the circus cupola. Two Cowleys have an act of special appeal since their elastic puppet with which they go through practically everything turns out to be a girl. On the flying trapeze, the four Cutanos rate attention.

In the animal department, Medrano's Elephants, presented by Medrano-Belley and David Belley, are tops, mainly because of Baby, the star pachyderm. First-rate also are Tulli Medrano and Renato Medini's horse cavalcade, with Beyruth, a rope-jumping horse, Arab, a ball-kicker, and Bubi, a riding dog, garnering the lion's share of applause. Franz Lukas presents five tigers who, among other things, jump through a fire ring.

Of the comedy department, an act called "Taxi Number 13" gets the most chuckles. Then there's the dance duo Karen & Stone who start out with elegant terping and end up in grotesque.

Of standard variety are Cowboy Peter; Pomi with his "shoulder-blades made of steel"; Pas de Deux, ridden by the Four Rentnofs; Marlene & Dogs; Trio Amadeo, and Italian clown group; Three Dovitas, comical tempo cascadeurs; and the "Musketeers," a colorful tableau vivant with Hella Medrano, Renato Medini, Peter Huebner and Medrano ballet. *Hans.*

# Fast Footwork

Continued from page 49

tional administrative secretary Jackie Bright and AGVA attorney Harold Berg pointed out that by coming into this country, they had supplanted an American act. At the beginning of the circus season, each act in the circus was given the opportunity of joining the union for a reduced initiation fee of $50. Having refused that opportunity, they were told, they would have to pay the full amount.

Union spokesmen stated that Sullivan had told them that he wouldn't go counter to the wishes of the union, and union was anxious to permit Sullivan to do the show in light of the N. Y. Daily News' syndicated columnist's cooperation in this matter. Consequently, they made as many concessions as they could in helping get the show going.

Television networks performers are, of course, under the jurisdiction of the American Federation of Television and Radio Artists, also an affiliate of the Associated Actors and Artistes of America. All 4A affiliates are obligated to respect each other's unfair lists, and therefore, being under AGVA ban, it would mean similar action by AFTRA.

# Tap Lou Walters For L'ville Expo

Nitery operation seems to be a career that is only the starting point for careers in other fields. Billy Rose took over the operation of the Ft. Worth fair; Jack Entratter, ex-Copacabana, N.Y., and now g.m. of the Sands Hotel, Las Vegas, is set to produce telefilms; and now Lou Walters, boniface of the Latin Quarter, N.Y., has been named booker for the Kentucky Exposition Center, Louisville, a $17,000,000 building which preems Sept. 7.

Arena operation, one of the faster developing aspects of show biz, has been eyeing experienced show biz personnel because of the necessity of filling time with box-office attractions.

Walters was named to his post by H. Clyde Reeves, exec director of the exposition, in which the nitery operator will receive 10% of the take after taxes and expenses.

A 52-week slate of attractions for the big hall is being planned. Events already set include the Kentucky Horse Show, Esther Williams Show, "Ice Capades" and the regular Kentucky State Fair. Other lures are being scouted.

There's a chronic shortage of attractions in the arena field, part of which is brought on by the necessity of fitting in the events with the regular athletic schedules, plus the fact that a first-rate show with music costs more than $500,000 to bring in.

Walters' appointment indicates that the large-seaters are angling for a bigger representation of shows in their schedules. Walters may even produce a show for presentation in the arenas.

## Deep Rivers in Norway

Stockholm, July 31.

The Deep River Boys, on their fifth tour of Sweden, ended a series of click engagements here and moved over to Norway this week for 26 days. They are also booked for a British tour.

They return to the U.S. in October when they are pencilled in for a date at the Club One-Two in Toronto.

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Daily News—July 9.
"Ted Lewis breaking all summer records at the Starlight Roof of the Waldorf."

EARL WILSON—
New York Post—July 6
"Today's Bravos: Ted Lewis' mellow act at the Waldorf."

HY GARDNER—
New York Herald Tribune—July 10
"The nastalgic Ted Lewis, now entering his second record breaking week entertaining on the Starlight Roof of The Waldorf."

LOUIS SOBOL—
Journal American—July 3
"The huge cake they brought out when Ted Lewis and his gay troupe completed their opening nite chores at the Waldorf's Starlight Roof last evening bore the numerals '45' to mark the length of his service in show business. All we can say is that after 45 years, the old vet still remains king in his field. Let's face it—Mr. Lewis is Show Business—the simon pure article."

LEE MORTIMER—
Daily Mirror—July 6
"Ted Lewis' act is 45 years young. Tops. Ted Lewis is a showman, first, last and always. While he's on the floor, it's always jumping with gals, dancing, song and music. Ted Lewis really made 'Everybody Happy.'"

VARIETY—July 4
"The top hatted showman proves anew that whether its the gambling spas, the Dixie Belt resort stands, the so-called 'Broadway' rooms or in the plusher environs of the Starlight Roof of the Waldorf, he is palatable all the way." *Abel.*

NICK KENNY—Daily Mirror—July 5
"My auto radio is a wonderful comfort when I'm driving. The other afternoon I picked up some rare entertainment. WRCA played a nostalgic song from Ted Lewis' new 'Me and My Shadow' album which brought tears to my eyes. It was titled 'I'm Stepping Out With a Memory Tonight'."

*Gene Allen '53*

*"Is Everybody Happy"*

JIM O'CONNOR (Gene Knight)
Journal American—July 3
"'Twas like the good old nites late nite. Scene was the Starlight Roof of the Waldorf-Astoria, packed like Grand Central Station on the Lexington Avenue subway during the rush hours. Every inch of space in the room was occupied by the tables and the patrons. Others sat on the stairways or stood in the doorway. Total attendance according to Gigi Molinari, manager of the Waldorf restarants, was 695—the limit allowed by the Fire Department. The cause of all the excitement—Ted Lewis. He has showmanship and the ability to please an audience. Here indeed is a great performer in the great tradition of show business."

BILL SMITH—Show Business—July 9
"Ted Lewis jams Starlight Roof of the Waldorf at Preem. Ted Lewis with a beat up top hat and cane came on to yells, squeals, whistles and roars of welcome."

RAY WILSON—New York INQUIRER—July 9
"Hundreds crowded the beautiful Starlight Roof of the Waldorf and many more stood outside or sat on stairways and applauded wildly as Ted unfolded his unique revue."

VARIETY—RADIO-TELEVISION—June 27
"Ted Lewis should kudo his diskery ballyhooist judging by the concentrated impact this past post midnight week on New York's deejay shows. Keyed to Lewis' debut at the Waldorf's Starlight Roof next week, and in keeping with the veteran showman's 45th anniversary, it is surprising how effective his style is projected on wax. He has been a prolific recording artist and the platter-chatters have more than risen to the occasion with kudos and small-talk for the 'high-hatted tragedian of song.' Airing of his wax works discloses an impressive catalog of standards of the years."
*Abel.*


**Thanks—**
to the Committee of the "SALUTE TO TED LEWIS" DINNER on the occasion of my 45th anniversary in show business.

HARRY E. GOULD, Chairman

LARRY BARNETT
JESSE BLOCK
BEN B. BODNE
STANLEY BORDEN
JACK CARTER
CEIL CHAPMAN
PHILIP COHEN
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*Public Relations:* MARVIN KOHN

Ed and Pegeen Fitzgerald, Palm Room, just outside Starlight Roof, 10:30-12:30 nightly over WRCA

# Kozloff Kicks Up a Fuss

Continued from page 49

developments aanent Kozloff's case.

In an unprecedented verbal assault by a Las Vegas casino baron, Kozloff charged Cahill with prejudice and conspiracy growing out of what he described as "cut and dried politics." He said that Cahill hinted that the rub may have come from a campaign contribution assertedly made by Kozloff to Vail Pittman, a Democrat, when the latter opposed Republican incumbent Russell in the 1952 gubernatorial race. Kozloff said "I squelched that report, though, during Thursday's meeting with the board when I presented Cahill with valid evidence that I had given his boss (Russell) a contribution—not Pittman."

**'Acts in Variance'**

Cahill told reporters in Carson City that during Kozloff's tenure (Aug., '51 to May, '55) as general manager and principal owner of the Last Frontier Hotel, Kozloff had committed acts in variance with Nevada's gambling laws. Kozloff explained that he had sold interests to several persons already licensed at other Vegas hotels without informing the Nevada Tax Commission, now the parent agency of the Control Board and then the only licensing agency in the state. "But," he said, "as soon as the Commission advised me of the infraction, I immediately submitted the names of my new partners and, via Commission approval, they subsequently joined me on the Last Frontier license."

Kozloff said that to further point up the alleged bias on the part of Cahill, he is securing affidavits from members of casino row here who he claims heard Cahill openly state that "Kozloff will not be granted a license under any condition." "That sounds like an out-and-out case of cheap politics and trial without hearing," Kozloff said.

**Raps 2 Board Members**

Kozloff also leveled a blast at the board's two other members. He described Bill Sinot, the former FBI agent who drew the $15,000 per year assignment as the board's investigative member, as a "five-cent cop who was thoroughly unfair in his investigation of my background." Kozloff labeled Newell Hancock, the board's auditor member, "a rank incompetent." "As a matter of fact," Kozloff continued, "they're (the board) all incompetent and the only thing they are capable of is conspiracy."

Meantime, VARIETY learned that petitions addressed to Governor Russell are being circulated around town seeking support for Kozloff. One gambler, who said he wishes for the moment to remain anonymous and who described himself as an "old friend" of Kozloff, reportetd he has secured the signatures of 100 persons in and out of the gambling business "who demand the governor review Kozloff's case and give him a fair shake."

Under law, Kozloff cannot appeal the board's decision to a court. Actually, the board's action is a recommendation—not a ruling—that is passed on to the Tax Commission whose members grant the license. Governor Russell sits as chairman of the Commission, while Cahill is an executive member in addition to his duties as chairman of the Control Board.

This could well evolve into the initial test of the state's newly published "get tough" gambling regulations which were authored following last year's collapse of three new Las Vegas resorts.

## Saranac Lake

By Happy Benway

Saranac Lake, July 31.

Ralph Atkins, secretary of Elks Lodge 61 Springfield, Mass., while enroute from Chicago's Elk convention stopped off to chat with Happy Benway and to sightsee the hospital.

Robert Simril of the Ballantyne Equipment Corp. of Omaha took about a year to beat the rap, rating an all-clear to go home and resume work.

Harry Meyers of Capitol Theatre in Gotham registered in for the general o.o. and rest period.

Murray Friedman, Randforce Theatres, Brooklyn, and his frau Beatrice Fiddler in for a vacation and annual checkup and both rated an excellent report.

Dorothy Vogeley took less than a year to regain her health and received 100% okay.

After being hospitalized for four weeks as result of a paralytic shock, Al Munroe, promotion manager of the Detroit Times, is now at home doing well and rapidly improving.

Edith Gurba, cashier Lane Theatre, Philly, in for a week's vacation to see her husband John whose progress is tops. She rates an orchid for donating favors and noisemakers for our hospital parties.

Mildred Jones back at the rest routine after spending a 10-day furlough in Gotham and Lexington, Va., where her husband is a projectionist.

Otto Hayman of Columbia Pictures hit the trail for N.Y. flashing a greenlight indicating he had regained his health and could resume work.

Thanks to Jack Beck, manager Globe Theatre, Atlantic City, for sending salt water taffy and reading matter.

**Write to those who are ill.**


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# Tom Arnold's Twin Shows For Edinburgh, Glasgow

Edinburgh, July 31.

Tom Arnold, British impresario, is readying his twin "Crazy Gang" shows for the Christmas-New Year season at Empire Theatres here and in Glasgow.

The Edinburgh edition will be titled "Meet You at the Empire," and will star Chic Murray, Dave Willis and Denny Willis, plus support acts. Denny Willis is son of vet comedian Dave Willis.

Jack Anthony, Duncan Maerae, Robert Wilson, new comedian Alex Don and an Auld Lang Syne dance orch are likely for the Glasgow Empire show, "Just Dafter," modelled on the 1955 success of "Just Daft." The Bobby MacLeod Scottish Country Dance Band, comedian Jimmy Neil and vet comedian Tommy Morgan are also mentioned as likely for the Glasgow show.

Harry Gordon, who was recently hospitalized with thrombosis, and is currently resting, will return to the stage with comedian Jack Radcliffe in pantomime at the Theatre Royal, Glasgow, soon to be taken over as a tv theatre.

# 'Big Swim' in A.C. TV and B.O. Lure

Atlantic City, July 31.

Absecon Island, location of this resort and three other suburban communities, was a huge grandstand Wednesday (18) as the third around-the-island swim with prizes totaling $13,000 brought an influx of midweek visitors plus worldwide publicity in all mediums.

Big backer of the professional event, which attracted 22 top men and women athletes, was George Hamid Sr., who put up $5,000 first prize money, with the swim starting and ending at his Steel Pier out in the Atlantic Ocean. Other cash was advanced by hotel and amusement interests here.

CBS-TV brought its cameras here for a full-hour network telecast and a water pageant, viewed between 7 and 9 a.m. First half was carried by eastern network, second by western. Added attraction was water show featuring floats and models which preceded swimmers along inland thoroughfare, or the water in back of the island.

Swim, now regarded as one of the season's major attractions, this year was won by Canada's Cliff Lumsden, who broke Tom Park's two-year-old grip on the 25-mile event. First to finish was Greta Anderson, who, with other women contenders, got 30 minutes' start on the men in the field. Park, in second place, got $2,000 prize money while Miss Anderson got $1,500 plus $700 for finishing fourth. Steven Wozniak won third place and $1,000.

## Judy Garland

Continued from page 49

initial run, she started with 12 shows weekly, but cut down her schedule considerably after that.

Miss Garland holds the record, both for length of run and the gate at the Palace. She pulled $750,000 during her stand. Danny Kaye had the second highest in a 14-week run, and Betty Hutton, only headliner to return, played two four-week engagements.

Miss Garland is currently on another comeback kick. She's breaking it up at the New Frontier Hotel, Las Vegas, at a reported $55,000 weekly. She's cracking all records at the gaming spa.

There had been talk that the show would go on tour following the Palace run with a series of two-dates in Boston, Philadelphia, Pittsburgh, Detroit and four or six weeks in Chicago. However, since the Palace has the right to exercise a series of options, no commitments can be made at this time.

One part of the picture changed since the actress-singer's first Palace stand. At that time, Abe Lastfogel, William Morris Agency's general manager, plotted her comeback with that date following a click at the Palladium, London. This time, Music Corp. of America is arranging the stands.

## Mr. Kelly's, Chi Nitery, To Relight in August

Chicago, July 31.

Mr. Kelly's Rush St. nitery, owned by the Marienthal brothers, who also own the London House, is set to reopen in late August. Mr. Kelly's has been closed since last winter, when a fire swept the nitery.

The opening bill at Mr. Kelly's will consist of the Connie Milano Trio, Beverly Kenny and Audrey Morris, appearing on the new bandstand which has been moved from the bar into the main room. Kelly's will also debut a policy of showcasing record stars in town on promotional tours, on Monday and Tuesday nights.

Carmen McRae is booked for Kelly's Sept. 26 for four weeks and upcoming bookings include the Buddy Greco Quartet, Anita O'Day and Jeri Southern.

# MEX COMPOSERS CRACK DOWN ON 14 NITERIES

Tijuana, July 31.

Fourteen top nitery owners here face fines plus possible jail sentences due to failure to pay musical rights to Mexican authors. Complaint, served by the Mexican Society of Authors & Composers, states that the cabaret proprietors had been advised on numerous previous occasions that monies were due the cleffers' organization. It also points out that the musikers' reps failed to make any headway when sent to collect the funds due.

Among the club owners detained by the police, but released on 5,000 peso ($400) bonds, were Jose Maria Camacho, owner of seven spots, and Antonio Gomez, of the town's swankiest, the 21 Club.

## Sarah Vaughan Jamming 'Em in Jamaican Jaunt

Kingston, Jamaica, July 31.

Summer is concert season in Jamaica with a flock of U.S. names coming over to play this island. Sarah Vaughan is here on a three-week tour and she's been packing them in Kingston's open-air Tropical Theatre and at the Coral Theatre in Montego Bay. She's playing here with her own trio consisting of Jimmy Jones, Joe Benjamin and Roy Haines.

Due later this summer are songstress Carmen McRae, pianist Don Shirley and a rock 'n' roll troupe, whose personnel has not yet been set.

## Blevins Davis

Continued from page 1

Bernstein, Robbins Music and Forester Publishing Co. of Chicago. The other publishing company is named for Frank Jennings Jr., another associate of Davis.

The recording firm will kick off with Monty Matthews' Foggy River Boys from the "Ozark Jubilee" show on ABC-TV. The talent roster also includes organist Eddie Dunstedter, singers Jon & Sondra Steele, pianist Betty Miller and Julia Lee, club singer.

Foremost will have Max Cooper in charge of sales. Onetime with Decca sales, he now is in the record shop biz here. Ed Roche is the technical adviser.

The trio of companies will also handle music from motion pictures which Davis is readying. Preparations have been under way for some time in Italy on "Last Days of Pompeii," and it is expected to go before the cameras in the spring at Titanus of Rome. Davis also recently bought the film rights to "We Must March," novel by Honore Wilsie Morrow. Scripting by Talbot Jennings already is under way on this one. It will be produced through Film Locations, Davis' producing company.

# Philly Cafe Ops Nod AGVA Fund 'For Time Being'

Philadelphia, July 31.

A temporary agreement was reached here last week between the Philadelphia Cafe Owners Ass'n. and the American Guild of Variety Artists in the long dispute over the entertainers' welfare fund.

Bernie Oehman, attorney for the cafe owners, said his clients will begin payments of $2.50 per week per performer to the health and accident fund on a "two or three-week trial basis."

Ochman said the owners inked the agreement as a sign of good faith after meeting with AGVA representatives. "There is no set time on the agreement but our clubs will make payments until we determine the final legality of the plan."

Jack Wilson, Philly AGVA representative, said that if the agreement had not been reached AGVA would have pulled shows out of the eafes "one by one."

Cafe owners estimate that the 25 night clubs will contribute upwards of $20,000 a year to the national pool in New York. Negotiations between AGVA and individual night club operators have been in progress since June.

### Chi Jazz Spot Bows

Chicago, July 31.

Still another jazz room has bowed on Chi's southside, the Holiday Room. Room opened with Billy Holiday and followed with Dorothy Donegan, and Helen Merrill there currently.

Jerri Winters is set to open there in August.


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VAGABOND
Miami Beach
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HENRY GRADY HOTEL
Atlanta, Ga.
Dir.: MARK LEDDY - LEON NEWMAN

# Disneyland's $8,632,954 First Year

## Coast Amusement Park Now 100% Unionized at Scales Up to $2.82 Per Hour

Hollywood, July 31.

Disneyland marked its first anniversary last week by recording a gross of $8,632,954.89 for the first 12 months of operation. A total of 3,642,597 persons toured Walt Disney's giant amusement park, spending an average $2.37 each.

In its year of operation, the park has almost doubled the amount of free exhibits in addition to opening new rides and features. Free exhibits now number 21 as compared to 11 when the park opened on July 17, 1955.

As the park marked its anniversary, it concluded union contracts under which it is now fully unionized. As part of the deal, some 500 employes in 30 job classifications received wage boosts ranging from 13c to 16½c an hour, plus other benefits.

Highest pay for the crafts is $2.82 per hour for horseshoers, followed by $2.65 per hour for harness makers.

## 'Holiday on Ice' Wham 151G in Portland, Ore.

Portland, Ore., July 31.

Morris Chalfen's "Holiday On Ice of 1956" racked up a sizzling $151,000 in 10 evening performances at Multnomah Stadium last week (20-29). This is over $50,000 more than "Holiday" did at Portland Meadows last year when the plush icer made its debut here. Better location, terrific weather, and rep of last year's layout made the bigger take possible. Show played to capacity at Meadows and near-capacity here. About 13,000 good seats were set up at the huge concrete showcase with bleacher seats available for overages if customers wanted them.

House was scaled at $3.

## New Black Orchid Ops

Chicago, July 31.

Although papers transferring ownership of the Black Orchid from Al Greenfield to a group headed by Paul Raffles, co-owner of the Cloister Inn, have not as yet been signed Raffles was lining up talent for the first show under his group's management last week.

Tentatively set for Sept. 5, date by which transaction should be complete, the first layout has Sylvia Syms and Yonely pencilled in.

## Elvis 2-Niter Relights Olympia, Miami, Stage

Miami, July 31.

After hiatus of two years the Olympia Theatre here will install a live show on its stage when Elvis Presley comes in for a two-day stand Aug. 3-4. Florida State Theatres, which operates the big downtownery, will present Presley & Co. on a three-a-day basis, the r&r click reportedly grabbing 95% of the b.o. tote for his end.

Presley is due for one-nighters in mid-Florida earlier in the week, then heads for the Miami dates with his show. The house for decades was ace vauder in the southeast, featuring top names from all phases of show biz before switching to straight film policy after union pay-raise demands and dwindling b.o. led to cutoff of live shows.

Despite rough times experienced by exhibs in other cities with rock 'n' rollers who take over the premises for after-show riots, Florida State head Harry Botwick is evidently booking Presley on basis of recent "concerts" by other names in that field who played here with little-show incidents occurring among the cultists. Theatre returns to pic policy following the two-day engagement.

## New Houston Agency

Houston, July 31.

Local bandleader Buddy Brock and agent Tom Martin have launched their own talent agency here.

Martin was formerly associated with the David P. O'Malley agency in Chicago and had been booker for the Edgewater Beach and Bismarck Hotels there.

# N.J. Statute Rap Folds A.C. Games

Atlantic City, July 31.

With the New Jersey Legislature failing to pass a statute legalizing the boardwalk "skill" games, operators here have for the most part closed shop. Those few operating are offering coupons for each game—everyone playing getting one with the barkers declaring that there are no prizes offered. Enough coupons will get you a gift, but it's a tough deal to sell the gambling-loving public and so far the resort's visitors are not buying.

Situation is that games of the skill type are through in the resort and state, unless the Legislature approves a referendum and the voters indicate they want these games. Feeling is that it will be very hard to get such an act through the Legislature and that if it was, chances are good that it would never be approved by the state's voters.

Most operators say if the Supreme Court ruling outlawing the games had come in the fall it would not have hurt too much. Now they are stuck with thousands of dollars tied up in prizes and leases. Lyric Theatre here, an Atlantic Ave. picture house, operated one of these skill games for several years but has shuttered. Spots hit include the Hamid's Steel Pier, where a number of the games had lined the pier between the theatres and the big Marine Ballroom, some 19 places along the boardwalk and a number on the old Million Dollar Pier.

# $50,000,000 Building Boom Blooms Wildwood; Game Ban Ups Cafe B.O.

Wildwood, N. J., July 31.

Bolstered by a $50,000,000 building boom, the Wildwoods can now comfortably accommodate 400 000 vacationists. It appears that a housing shortage is not now likely, although the "no vacancy" signs have appeared several times so far in July. Many hotels and motels are booked solid for the season, but the large number of units means that there are always plenty of places open for shortterm rentals. The building boom has created a pastel paradise of motels that is attracting only favorable comment from vacationists.

The state ban on gambling games along the boardwalk has resulted in increased grosses of as much as 25% in the night club belt. Lines from a half block to a block in length stretch from night club doors on weekend nights, while weeknight audiences are running at capacity.

Several added clubs are in the big name sweepstakes to hypo business. Oscar Garrigues, owner of a string of local hotels and a stable of racehorses, surprised competitive cafe owners by rushing in a big name policy to augment his ice show in the 1,500-seat Manor Hotel Supper Club. He kicked off the policy with the Four Lads, Marion Marlowe, Eileen Barton and Joni James. Currently in the headline slot is Sunny Gale. Garrigues has inked Vaughn Monroe for the week beginning Aug. 6 and Bill Haley's Comets for the Labor Day holiday week starting Aug. 31. "Adventures on Ice" at the Manor is proving a smash as augmented by record and tv stars.

Frankie Laine was forced to cancel his August appearance at Ben Martin's Club Bolero due to his new tv show. However, Martin has signed singer Steve Lawrence to fill the void starting Aug. 10 for a week.

## Kaye's D.C. Lineup

Lineup of acts to play with Danny Kaye at the Carter Barron Amphitheatre, Washington, Aug. 21 for one week, comprises Dunhills, Three Houes, Barry Sisters and Clifford Guest. One more act is to be filled in.

This will be Kaye's repeat at this outdoor operation of the Feld Bros. In his previous two-week stint there several weeks ago, Kaye scored an alltime high of $160,000.

## Stranded King Circus Plans 'New Look' Reorg

Stroudsburg, Pa., July 31.

King Bros. Circus, stranded here for more than week, has plans to reorganize before too long, Arnold Malev, a partner in the circus, disclosed on arriving here from Macon, Ga.

The circus has been camped along a creek here, having been enjoined from moving by the Government for delinquent taxes. Malev said if his plans develop, he will take to the road with a completely "new look," including a new name, and will stick to small towns. New stockholders and new financing are planned.

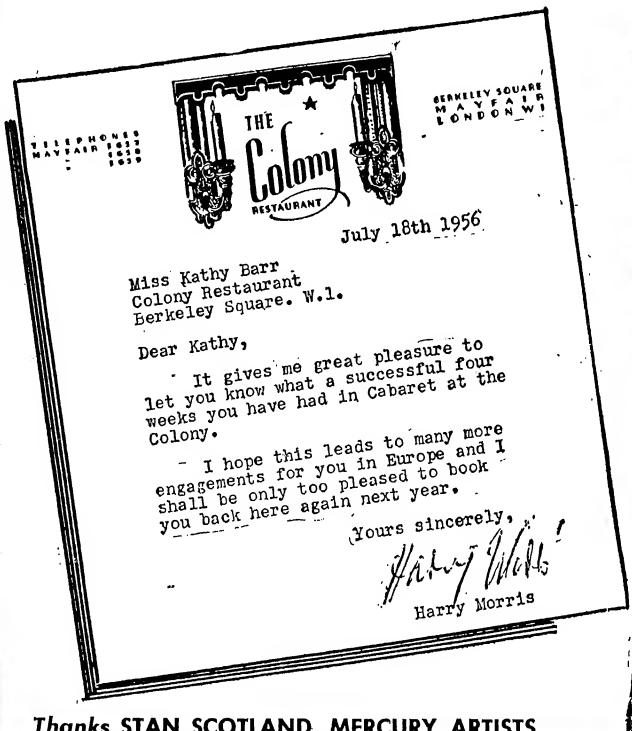
During the time the circus has been here, it has received much encouragement from local residents. Men, women and children are making daily trips to the site, drop money in the ever-present cigar boxes, give the circus hands stacks of canned food and help feed the animals.

Barney Bros. Circus, which was part of the King Bros.-Cole Circus that went bankrupt, also closed down. Malev said that circus will be merged with King if the new setup goes through.

**Richard Bry** has joined the publicity department of Music Corp. of America's Chicago office, assisting Dick Marcus.


# KATHY BARR'S

## SMASH LONDON DEBUT



VARIETY

"Kathy Barr is a stylish chirp who shrewdly adapts her soprano to achieve a hep balance. She's just as much at home when she delivers standard pops as when she makes with an operatic aria.

"A vivacious looking redhead she projects warmth and sincerity and her combination of personality and classy vocalistics insures a boff customer reaction.

"She opens strongly and her song line-up keeps on a warm and dramatic pitch, winding up with a sock delivery of a French aria."

EVENING NEWS

"Kathy Barr, a surprising young woman with the hourglass chassis, is the girl with a voice and a range of hot numbers. At her London debut at the Colony she also sang 'The Bell Song' from 'Lakme' with a style worthy of the New York Metropolitan Opera."

*Thanks* STAN SCOTLAND, MERCURY ARTISTS

FOSTERS AGENCY, LONDON

# VARIETY BILLS

WEEK OF AUGUST 1

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

## NEW YORK CITY

**Music Hall (R) 2**
Rockettes
Corps de Ballet
Glee Club
Clifford Guest
Richard Hayman
Anthony Mordente

**Palace (P) 2**
3 Tapateers
Tanya
Ross Wyse Jr Co.
Billy Sheppard
DeMattiazzis
Evers & Dolors
Marshall & Farrell
Eric Badicton

## AUSTRALIA

**SYDNEY**
**Tivoli (T) 6**
Rayes & Faye
Jack Powell
B Banks & Part
Barbour Bros. & Jean
Rih-Aruso
Bill Finch
Lawman & Joy
Barry Rugless
Robert O'Donnell
Alwyn Leckie
Adelo Inge
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim de Jong
Geoff Thorne
Dorothy Hickey
Ballet 8
**NEW ZEALAND**
**CHRISTCHURCH**
**Majestic (T) 6**
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
Trio Gipsys
Salici Puppets
Neal & Newton
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Diagora
Leon Cortez
Frank Ward
J McCormack
Daniel Davey
**NEWTON**
**Elizabethan (T) 6**
Philip Stainton
Percy Marmont
Noel Howlett
Richard Beynon
Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Osmond Wenban
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor

## BRITAIN

**ASTON**
**Hippodrome (I) 30**
Sonny Jenks
Jill Manners
8 Zio Angels
Rene Dymott
Freddie Fox
**BLACKPOOL**
**Palace (I) 30**
Albert Modley
Edna Savage
M & B Winters
Francis Langford's Co.
4 Najarros
Hollander & Hart
Paulette & Renee
Pip Hinton
Matt Leamore
Arthur Sumner
**Winter Gardens (I) 30**
Dave King
Shani Wallis
Mrs. Shufflewick
Jones & Arnold
Warren, Devine & Sparks
Sonny Roy
Margaret West
12 Daydreams
4 King Tones
**Opera House (I) 30**
G & B Bernard
Eve Boswell
Freddie Frinton
20 Tiller Girls
8 Melody Makers
6 Mayfair Models
Patricia Dahl
Lane Bros
Hall, Norman & Ladd
Ghezzi Bros
**BRIXTON**
**Empress (I) 30**
G. H. Elliott
Hetty King
Randolph Sutton
Renee Houston
Billy Danvers
Jill Jayes
Johnson & Clark
E & A Gerrard
**BRISTOL**
**Hippodrome (M) 30**
Billy Daniels
Alan Clive
Stan White
Miss Fortune
Kelroys
Winters & Fielding
Pat Rosa
A & V Shelley
**BIRMINGHAM**
**Hippodrome (M) 30**
Yana
Granger Bros.
Morecambe & Wise
Freddie Harrison
Cherry Wainer
Gunter & Ptnr.
Gordon & Nancy
**BRIGHTON**
**Hippodrome (M) 30**
Ruby Murray
Reg Dixon
Tommy Fields
Audrey Jeans
D & D Remy
The Skylons
Orly 3
Belles & Beaux
Jack Simpson
Una Stubbs
Mitchell Singers
**CHELSEA**
**Palace (I) 30**
Davis & Lee
Joe Baldwin
Margie Castle
2 Peters
Joy Marlow
John Castle
James Davie
**CARDIFF**
**New (M) 30**
Mel Torme
Bamberger & Pam
Billy Stutt
Eddie Ash
Duo Russmar
K & V Glynn
**CHISWICK**
**Empire (M) 30**
Dickie Bennett
Betty Miller
Don Fox
Joan Small
Milt Sealey
Crawford 3
Ross & Howitt
Schartens
Windsorettes
Davy Kaye
**FINSBURY PARK**
**Empire (M) 30**
David Hughes
Delicados
Joe Church
Joe Henderson
Tanner Sisters
Marie Benson

Bobbie Limb
Ron Scott
**HANLEY**
**Royal (M) 30**
Issy Bonn
Tiki & Del
Morgan & Co.
J & K Stuthard
Lee Young
Courtneys
Jose Moreno
Joan Hinde
**LEEDS**
**Empire (M) 30**
Dorothy Squires
J & K Ross
Billy Baxter
E & J Slack
Sally Barnes
Peter Quinton
Nat Gonella
Tattersall & Jerry
**LIVERPOOL**
**Empire (M) 30**
Hilltoppers
Claire 2
Fraser's Harmonica Co.
Cassandras
David Berglas
Munford's Puppets
Tex McLeod
**MANCHESTER**
**Hippodrome (M) 30**
Jerry Colonna
Silva & Audrey
Bob Bromley
Frank Cook
2 Pirates
Lionel King
Archie Glen
Frances Duncan
Rita Martell
**NEWCASTLE**
**Empire (M) 30**
Smith Bros.
Billie Anthony
Murray & Maidie
Paige & Co.
Buster Fiddess
Romaine & Claire
Eddie Arnold
Sheila Armstrong
**NOTTINGHAM**
**Empire (M) 30**
Lee Lawrence
Georgette
George Martin
M & E Rose
Jackie Ross
Flack & Lucas
Hill & Billy
**NORTHAMPTON**
**New (I) 30**
Tony Dalton
Lisa Leon
Ellisa Raye
Jane Sterling
Keith Leggett
Johnnie Firpo
Ken Palmer
Martin Cossins
Cathie Read
Garry Crossling
Kay Millar
Therese
Katrina
Hepp Bros.
Elsee Models
**NORWICH**
**Hippodrome (I) 30**
Chicki Payne
Robert Grant
Cedric Richards
Ronald Mansell
Val Vaux
Leslie Scott
Carol L'Orraine
Rupert Lorrimer
Jean Hyatt
**PORTSMOUTH**
**Royal (M) 30**
David Nixon
Johnny Stewart
Reg Varney
4 Jones Boys
Aileen Cochrane
Paula Marshall
Francois & Zandra
Bertha Ricardo
Godfrey James
8 Royal Dancers
**SHEFFIELD**
**Empire (M) 30**
Fred Emney
3 Balmorals
Leslie Lester
Betty Driver
Bert Edgar
Diana Rhodes
Monsieur Defoe
Vic Sanderson
Madrigal
**SOUTHAMPTON**
**Grand (I) 30**
Dick Montague
Penny Lee
Marie Joy
Rickie Johnson
LeVacq & Juanita
Angelina
Margarita
Gordon Lovelies

# Cabaret Bills

## NEW YORK CITY

**Blue Angel**
Dick Gautier
Joey Carter
Bart Howard
Jimmy Lyons
**Cameo**
Morgana King
Buddy Greco
**Chateau Madrid**
Helen Aimee
Carlos Valadez Orc
**Copacabana**
Martin & Lewis
Conn & Mann
Introducers
Gail Robbins
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Orc
Frank Marti Orc
**Duplex**
McCormick & Huff
Bob Dorough
Ada Moore
**No. 1 Fifth Ave**
Cedrone & Mitchell
Bob Downey
Harold Fonville
**Hot'l H'nry Hudson**
Joan Bishop
**Hotel Roosevelt**
Eddie Lane Orc
**Hotel Taft**
Vincent Lopez Orc
**Hotel St. Regis**
Milt Shaw Orc
Ray Bari Orc
**Latin Quarter**
Olsen & Johnson
Betty George
Harmonica Rascals
Szony & Patti

Trio Bassi
Eileen O'Dare
Jo Lombardi Orc
B Harlowe Orc
**Living Room**
Patricia Mathews
Nancy Steele
**Park Sheraton**
Alan Logan
Eddie Layton
**Versailles**
Fashions in Rhythm
Jerome Courtland
Lou Nelson
Susan Brooks
Buzz Halliday
Sue Ann Langdon
Barbara James
Paula Hayden
Bill Heyer
Tony Hella
Bob Miller
Dale Monroe
**Viennese Lantern**
Helene Darcel
Rosaria Merieles
Harold Sandler
Paul Mann
**Village Barn**
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Piute Pete
Harry Ferdel Orc
Irving Harris
**Waldorf-Astoria**
Ted Lewis
Mischa Borr Orc
**Village Vanguard**
C Williams Trio
Maxine Sullivan

## CHICAGO

**Black Orchid**
Josephine Premice
Jimmy Ames
The Stylers
**Blue Angel**
"Calypso Latina"
Zoila D'San
Rafael Ery
Mighty Panther
Betty Lewis
Al D'Lacy Orc
**Blue Note**
Connie Boswell
Art Hodes
Hampton Hawes 3
**Cloister Inn**
Lurlean Hunter
Donna Brooks
Pat Moran 4
Dick Marx
Johnny Frigo

**Conrad Hilton**
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torlanis
D Arnold & Marji
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
**London House**
Billy Taylor 3
**Palmer House**
Muggsy Spanier
Helen Forrest
The 3 Houcs
Kodell
Charlie Fisk Orc

## LOS ANGELES

**Ambassador Hotel**
Dorothy Shay
F. Martin Orc
**Bar of Music**
Fifi D'Orsay
Dick Curtis
Carlos Noble
Ruben Moreno Orc
**Biltmore Hotel**
Dave Barry
Albins (2)
Alcettys (2)
Kay Cee Jones
Hal Derwin Orc
**Ciro-ette Room**
Ann Hathaway
Tom Lehrer
Mischa Novy Orc
Geri Galian Orc
**Crescendo**
Diosa Costello
Dick Hazard Orc
**Mocambo**
Roberta Linn

Carl Carelli Trio
Paul Hebert Orc
**Moulin Rouge**
Frank Parker
Slate Bros. (3)
Ffolliott Charlton
Eddie O'Neal Orc
**Statler Hotel**
Stars Over Ice Rev
Eddy Bergman Orc
Fajardo Orq
**Sans Souci**
Ginny Simms
Sonia Calero
Victor Alverez
R Orteza Orc
**Nacional**
DeCastro Sis
Rage & Naldi
Ray Carson
Martica Rams
Chinin de Triana
W. Reyes Orc

## LAS VEGAS

**Desert Inn**
Jimmy Durante
Eddie Jackson
Peter Lawford
Jack Roth
Jules Buffano
Juan Mason
Skeets Mason
Donn Arden Dncrs
Carlton Hayes Orc
**Dunes**
Billie Holiday
Jerry Gray Orc
**El Cortez**
Sammy Shore
Don Phillips
Norma Arden
Sherman Hayes Orc
**El Rancho Vegas**
Sophie Tucker
John Carroll
Renee Molnar Dncrs
Ted Fio Rito Orc
**Flamingo**
Gisele MacKenzie
Goofers
Augie & Margo
Ron Fletcher Dncrs
L. Basil Orc
**Golden Nugget**
Harry Ranch Orc
Poly Possum
Joe Wolverton
Eddie Gomez
**New Frontier**
Judy Garland
Amin Bros.
Venus Dancers
Garwood Van Orc

**Riviera**
Harry Belafonte
Novelites
Dorben Dncrs
Ray Sinatra Orc
**Sahara**
Teresa Brewer
Harvey Stone
Jesters
L. Duddy 4
Saharem Dancers
Cee Davidson Orc
**Sands**
Nat Cole
Martin & Rowan
Copa Girls
A. Morelli Orc
**Showboat**
Ford & Reynolds
Maxine Martin
Garr Nelson
Showboat Girls
Mike Werner Orc
**Silver Slipper**
Fawzia Amir
Appletons
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Redman Orc
**Thunderbird**
Dorothy Collins
Arthur Ellen
Sandre & Verna
Thunderbird Dncrs
Al Jahns Orc

## MIAMI-MIAMI BEACH

**Algiers Hotel**
Dick Sterling
Nina & Renea
Arne Barnett Orc
**Bar of Music**
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
**Beachcomber**
Martha Raye
Paul Gray
Kirby Stone Four
Condos & Brandow
Len Dawson Orc
**Ciro's**
Harry the Hipster
Dan Gould
Fletcher Peck Trio

**Eden Roc**
Kitty Kallen
Billy DeWolfe
Tina & Coco
Mal Malkin Orc
Chuey Reyes Orc
**Fontainebleau**
Dick Shawn
Felicia Sanders
The Lightners
Sacasas Orc
**Isle de Capri**
Herkie Styles
Holly Warren
Buddy Lewis Orc
**Leon & Eddie's**
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma

**Lucerne Hotel**
Ruth Wallis
Lucerne Lovelies 6
Elaine Deming
Mel Green
Jacques Donnet Orc
**Nautilus**
Charlie Carlisle
Sandra Barton
Antone & Ina
Syd Stanley Orc
**Murray Franklin's**
Don Rickles
Bobby Sherwood
Jo Ann Miller
Peter Brady
Murray Franklin
Van Smith
**Paper Doll**
Sally Rand
Rock 'n' Roll Girls
San San
Vampire Lady

**San Souci Hotel**
Frankie Scott
Marlan Powers
Sammy Walsh
Freddy Calo Orc
**Seville**
George DeWitt
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
**5 O'Clock**
Brandy Martin
Al Golden
Tommy Raft
Parisian Rev
**Vagabonds Club**
The Vagabonds
Betty Reilly
B & C Robinson
Babe Pier
Frank Linale Orc
Woody Woodbury

## HAVANA

**Tropicana**
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Roblan

Carlos Faxa
Lago Sisters
Rafi Munoz
**Montmartre**
Tito Enriquez
Casino Playa Orq
Favardo Orc

## RENO

**Mardi Gras Lounge**
Billy Duke
Dick Morgan
Penthouse 4
**Mapes Skyroom**
Pinky Lee
Helen Grayco
Skylets
Kay Martin

Eddie Fitzpatrick
Body Guards
Four Knights
**Riverside**
Joe E Lewis
Marion Colby
Starlets (8)
Bill Clifford Orc

## LAKE TAHOE

**Biltmore**
Continentals
Jigg Adams (6)
**Cal Neva**
Johnnie Ray
Schecky Green
Don Dellair
Wonder & Banks
Eve Marley

**Cal-Nevettes**
Matty Malneck Orc
**Harrahs Club**
Sportsmen
Ricky Lane
Louis Prima
Keely Smith
Don, Dick & Jimmy

# Unit Review

### Ak-Sar-Ben Show

Omaha, July 24.

*Ernie Young production with The Romas (4), Eriksons (5), Ted Miller & Smiley, Gascas (2), Honeymooners (2), John Tiebor's Seal, Chai & Somay, Myrt & Gert, Winlows (3), Chuck's Wonder Dogs, Buddy Peterson, Marty Gould Orch (13); at Ak-Sar-Ben Field, July 23-25, '56.*

Ak-Sar-Ben, local civic org that stages two free outdoor shows for members and their families annually, tries to angle these along circus lines to please the kiddies, who are barred from the earlier indoor nitery-type layouts.

First outdoor show usually is handled by Ernie Young and the vet Chicago booker again has succeeded in giving the smallfry plenty to cheer about. In addition, with Ringling's closing, the circus acts may offer the mamas and papas some nostalgia.

Top act without doubt is the Eriksons, three men and two women, who work a speedy acro act featuring headstands. Quintet is always in action; offers fine costuming and excellent stunts and should be ready for any medium.

Other circusy acts include the Romas, flying trapeze, who suffered rigging trouble opening night; the Gascas, standard wire-walking turn; John Tiebor's Seal, who balked at several tricks; Chai & Somay, good contortionists and hand balancers; the Winlows, cyclists; and Chuck's Wonder Dogs, featuring a wall scaler.

In addition, the Honeymooners (Charlie & Jewell Poplin) offer their crazy Ford routine. Excellent costuming and a buggy that is rigged for nearly a hundred tricks make this a standout attraction, although three or four minutes should be lopped off the 13-minute presentation.

More for the oldsters are Ted Miller & Smiley, comics (latter a deadpan, of course), who employ up-to-date gags; and Myrt & Gert, a couple of femme yock-seekers who will even flop at the county fairs if they don't improve their routines.

Thearle-Duffield provided nightly fireworks and have earned a reputation in these parts of being the best. Buddy Peterson is adequate as an emcee and gets an excellent assist from cute blonde Patty Gray in a magic stint to open the second half. Marty Gould's band cut an outstanding show.

*Trump.*

### San Antonio's 4 Operas

San Antonio, July 31.

Four traditional items will make up the local San Antonio Symphony Society's 1957 opera Festival in February. Victor Alessandro, musical director, has set "Der Rosenkavlier," "Pagliacci" and "Cavalleria Rusticana," "Rigoletto" and an English language "Martha."

Singers not yet set.

# New Acts

**DON AMECHE**
**Songs**
**25 Mins.**
**Top's, San Diego**

In his debut as a nitery performer, the vet pix-radio-legit musicomedy star has many assets going for him. He charms from the start. He looks the perennial juvenile and his baritone pipes have a muscular ring. Despite his personable air, Ameche's act needs considerable bolstering before he can make any sort of a dent in the nitery field.

A less static approach is needed most of all. The act, which should get a new approach in writing altogether, could stand the light comedy touch at which Ameche has already proven his adroitness in several media.

As though to prove his standing, there's a nice recognition mitt as Ameche's entrance is preceded by the ringing of phone bells. "My theme song," Ameche explains, before venturing into songalog. "You Can't Have Everything," meriting okay response, is followed by a "romantic tour," including "Paris" and "All of You"—both spurring reference to "Silk Stockings" and Ameche's identification therein. Among the other songs are "Birth of the Blues" and "That's Amore." Sid Hurwitz's piano accomp is a helpful plus. A song or two of more current standing, especially a few more light-hearted in tone, would be to his advantage along with special material of which theres a dearth.

Overall, it's quite a sophisticated turn and even as it stands it might do for the lorgnette set, notably the Maisonette Room genre. For the general run of niteries—Vegas, more specifically—the act needs a hypo. But the guy's a charmer and should never be sold short. There's no reason why he shouldn't be able to cut it.

Bill Green's orch (5) fills the bill for showbacking and terping.

*Don.*

**BARRY BLAKE**
**Songs-Impressions**
**9 Mins.**
**Palace, N. Y.**

Barry Blake is a youngster, about 13, who can do a lot of things, but not too well. It's strictly a juve turn that bowls over the grandparents in the parlor, but this boy is far from a good pro performer.

It's not that the youngster lacks savvy. In fact, his turn is spoiled by an excess of precocity. He knows all the tricks too well. He's learned how to move and mugg on stage as if by rote and the whole thing gives the impression of a wound-up mechanical man going through a set routine.

He sings—but off key. He hoofs—but it's an effort. He drums—a couple of easy riffs. He plays the piano standup style—but it's mostly some faked chords. And he also does some impressions of Cantor, Jolson and Gleason, and these are in the same class as the rest of his talents.

This boy should knock off show biz for several years, learn how to act naturally again and maybe he'll be able to overcome his present misdirected stage training if and when he thinks of making a "comeback."

*Herm.*

**THE NEW YORKERS (4)**
**Songs**
**10 Mins.**
**Palace, N. Y.**

The New Yorkers, one girl and three boys, have a legit vocal style that tends to be a bit stiff. They know, however, how to hammer home a song in big-voiced style and would be a greatly improved turn if they learned how to relax their formal harmonizing.

The girl, Lynn Munn, is a big asset. She's a standout brunet looker and she can trill way up there. She's in the forefront of the combo through a good repertory consisting of a "My Fair Lady" medley, a brace of gypsy tunes and some popular standards like "Autumn Leaves" and "Lullaby of Broadway."

*Herm.*

**FOUR SAINTS**
**Music, Comedy**
**15 Mins.**
**Top's, San Diego**

A fresh, youthful quartet of startling musical versatility, the Four Saints have their rough edges but the act stirs excitement and is a good bet for the less sophisticated rooms. Every member either doubles or triples on instruments—shades of Buddy Rogers!—with gamut including piano, trumpet, guitar, trombone, clarinet, violin, tuba. They sing, too—pops and classics. Unit's name stems from Dixieland theme of "When the Saints Come Marching In."

Comedy is of the obvious sort but still pleasing.

*Don.*

**RAMONA GERHARD**
**Pianist**
**40 Mins.**
**Hotel Radisson, Mpls.**

Pianist Ramona Gerhard provides a highly listenable musical recital of surefire standard and pop tunes with little extraneous embellishment. She's a talented musician and the pleasant melodies receive expert treatment at her hands. Her numbers include "Rhapsody in Blue," show tunes and "Eddy Duchin Story" medleys, a Mexican folk song, a Gershwin phantasy and "Claire de Lune."

As she develops showmanship tricks and projects her personality to better advantage, and incorporates some more distinctive and flashy arrangements, gimmicks and frills into the act, the offering should find favor in the better hotel supper clubs. Feminine pianist singles are rarities and the personable Miss Gerhard is capable of making the grade.

*Rees.*

# House Review

### Palace, N. Y.

*Al & Connie Fanton, Maxie & Millie, Phil Bennett, Barry Blake, Joe Morris & Barbara Barry, The New Yorkers (4), Frank Fontaine, Wilfred Mae Trio, Kal Kirby House Orch; "Raw Edge" (U-I), reviewed in* VARIETY *July 25, '56.*

The current Palace layout is a typical package for this house with several veteran turns supplying the necessary strength to carry the whole bill.

Frank Fontaine, in the next-to-closing slot, performs like he has the customers in his pocket—and he has. It's an easy brand of comedics in which Fontaine does his excellent brand of mimicry, using Arthur Godfrey as the main foil since the physical resemblance is striking between the two. He comes on and goes off like the headliner.

Al & Connie Fanton open the show with some neat hoofing, working solo and together in several routines of tapping and acro for a nice hand. In the deuce, Maxie & Millie are a potent, fast turn in which the male partner toots a wide assortment of instruments and winds up playing several at the same time.

Phil Bennett follows with his trick black crow which performs a whole series of calls and whistles on cue. Bennett could add some comedy punch to his chatter, but it's still an effective novelty. Barry Blake, in the No. 4 position, is reviewed under New Acts along with The New Yorkers, No. 6.

Joe Morris & Barbara Barry, another act which plays here regularly, again score with their old-style vaude routine. She works from the stage mike and he heckles her from the box seat in a script that has stood up over the years.

In the closing spot, the Wilfred Mae Trio brings down the curtain with their standout display of hoop juggling. It's a sock turn which keeps 'em in their seats until the vet performer and his girl assistants bow off.

Kal Kirby cuts the show with a firm downbeat.

*Herm.*

# Metro Deal

Continued from page 1

Metro product, which is wholly new to the nontheatrical 16m field in the domestic market, Films Inc. recently bought the 16m rights to the RKO library from Matty Fox for a reported $700,000.

If the Metro deal goes through, and with the RKO product on hand, observers are wondering what kind of a break 20th and WB will get under the new arrangements. None of the M-G library has gone to the nontheatrical market before.

As is the case with the other companies, Metro's new pix would go to Films Inc. in 16m version after a fixed period following their release. The RKO library has been around a lot since RKO used to handle its own 16m nontheatrical distribution.

## Copacabana, N. Y.

*Eydie Gorme, Gene Baylos, Delta Rhythm Boys (4), Copa Girls with Bob Trevis, Dotti Malone, Gail Robbins, Douglas Clarke, Michael Durso Orch, Frank Marti Samba Band; $5 minimum.*

After the Martin & Lewis winging here, this Copa bill may be considered as somewhat of a breather from the b.o. panic of the past couple of weeks. But although the heavyweight marquee punch may be lacking, the present bill adds up to solid entertainment and strong biz.

Eydie Gorme, who played this spot once before for one night as an emergency replacement for Billy Daniels, is an attractive songstress who has made a niche for herself on the Steve Allen "Tonight" show. Miss Gorme has excellent pipes and considerable songselling savvy.

By some stroke of booking luck, Miss Gorme is breezing into the Copa with a disk number on ABC-Paramount, "Mama Teach Me To Dance," that is starting to kick up some noise. Of course, she does this number here, not forgetting the disk plug, and also makes with the commercial for her previous "Too Close For Comfort" etching.

The overall songalog is surefire, from the opening "Gypsy in My Soul," through "Hey There," "Sometimes I'm Happy," a Jolson medley and "Someone To Watch Over Me." It gives her a chance to belt, to swing and to sing pretty. The music is fine but the script needs sharpening. There's a bit too much of the cliched verbiage in the intros and in her staging, like the handmike bit in "Someone To Watch Over Me" where she walks around the ringside tables. Completely unnecessary and distracting. There's no question, however, that Miss Gorme has a big talent with lots of room still for growth.

Gene Baylos is potent in the comedy slot. Making his first date at the Copa, this veteran comic has played everywhere else and registers as a very funny man. The material may not be new, but the gags are delivered with an ease and timing that bespeak the old pro. He opens quietly, makes the usual ribs about the squares in the audience and rapidly builds into a steady laugh patter, containing one-liners, double-talk and fragmentary impressions. He goes over big.

Opening slot is held down by the Delta Rhythm Boys, a quartet of Negro singers who have played here before. Combo has a smooth style and an amusing repertory of song. It could stand some more variety in the vocalizing styles.

Production numbers, with Bob Trevis, Dotti Malone, Gail Robbins and Douglas Clarke in the solo hoofing and singing spots, are in an uninspired groove.

Mike Durso batons the show with a crisp beat, also making with the dansapation rhythms with Frank Marti's Latin combo in relief.

*Herm.*

## 500 Club, Atlantic City

Atlantic City, July 28.

*Roberta Sherwood, Billy Vine, Charlivel Trio, Ray Ireland, McKenna Girls (8), Jack Curtiss, Joe Frasetto Orch (10); $6 minimum Sats., $4 weekdays.*

No celebrity appearing in Paul (Skinny) D'Amato's plush 500 club —and the best have come and gone in the past decade—has been accorded the welcome extended Roberta Sherwood at her opener.

For her first appearance in Atlantic City she was introduced to the swank crowd filling the 700-seater and overflowing into the aisles by none other than Walter Winchell, in town expressly for this purpose. As she terminated her act a dozen waiters carried to the stage as many baskets of beautiful flowers from admirers here and in New York, plus a beautiful orchid from Winchell.

Miss Sherwood again shows that she has the voice, the stage presence, to sing any kind of a song to the complete satisfaction of a tough first-night audience.

Attired with complete simplicity in a modest black cocktaildress, she enters through the audience to the stage singing "Love Is a Many Splendored Thing" and scores from the first note. After a 45-minutes she begged off to go to the Winchell table.

Miss Sherwood is backed by two very strong acts, Billy Vine is one of the best comedians to hit the stage of the 500 in many a day. The holdover Charlivel Trio prove worthy of appearance in any night club. Show is wrapped up with production numbers of Boots McKenna Girls 8), nicest line in the nitery in seasons, plus the Joe Frasetto orch. *Walk.*

## Cafe de Paris, London

London, July 24.

*June Havoc, Arthur Coppersmith Orch; $8 minimum.*

A combination of exuberance and natural talent go a long way in helping June Havoc to make the necessary impact in her London cabaret debut. But, as exposed on opening night, her act lacks form, having neither shape or coherency in its makeup. Indeed, it left the impression that it had been presented without much thought to planning. Yet, obviously, that is not the case.

In that part of her routine which calls for dramatic overtones, Miss Havoc excels. She's likewise on top form when she indulges in a completely uninhibited rock 'n' roll interpretation. Individually, most of her numbers get by; the routine only looks wrong when viewed as a whole.

On her first appearance down the cafe staircase — an advantageous point of entry for any looker—Miss Havoc is wearing a striking red cloak over a lush gown, and as her act progresses she's able to effect quick costume changes by removing top garments. Underneath her elaborate dress is a more simple creation and beneath that a short one-piece ensemble. The changes in dress style are timed to coincide with the varying mood of her routine.

Easily her best number is her rendition of "One More for the Road," sung with positive dramatic impetus. This demands as much acting as it does vocalistics and she's not to be faulted on either score. A comedy lyric, "My Harry," about a very refined gent, is not such a happy choice, but there are compensating values in her vivacious closing in the rock 'n' roll idiom.

Miss Havoc has a tendency to play heavily on the gab stakes and although there's a lot of talk it's never out of place. Most of it segues naturally into the overall routine. Arthur Coppersmith's resident orch does a standout job of showcasing a complicated act, as well as catering for the entire dance sessions. *Myro.*

## Hotel Roosevelt, N. O.

New Orleans, July 24.

*Chuck Foster Orch (14), Joan Weber, Stanley Burns, Gregory & Cherie; $2.50 minimum.*

The new layout in the town's top nocturnal rendezvous is a happy blending of song, music, humor and other ingredients that leave the customers in a gay mood.

Music is by Chuck Foster and his versatile crew, with Joan Weber, the "Let Me Go, Lover" chirp, as co-headliner. Foster, who's no stranger here, has assembled an aggregation that's equally strong on the vocal and musical sides, with performances noteworthy for the choice of numbers, arrangements and, most of all, entertainment. Band's rhythms cover a full range of tempos for terping.

Maestro is a personable chap who communicates his good nature to tableholders. He plays a hot clarinet besides fronting crew. His carboning of Ted Lewis is a highlight of the band's contribution to show.

Joan Weber gives conclusive proof that she has all the essentials for stardom, with a voice and delivery that register. She looked and performed like a luminary at the opening. Smartly groomed young thrush displays poise, charm, sincerity and singing know-how and puts across a diversified repertoire with fine skill. She sails through a half-dozen bits like "Mr. Wonderful," "Goody Goody," "Pet Me, Papa" and, of course, "Let Me Go, Lover," with authority that goes with complete confidence.

Sum total is a pleasing slice of night club songfesting calculated to score even more when the opening-night rough spots are smoothed out. Miss Weber bowed to enthusiastic palm-pounding.

Stanley Burns and his dummy pals made a good impression. Burns, who starts slowly, manipulates his dolls realistically and uses to telling effect his amazing voice.

Gregory & Cherie offer a novelty turn packed with musical surprises, extracting music from rubber gloves, etc. Highlight of turn is his demonstration of a theramin, scientific gadget which he "played" by waving his hands over it. The music is alternately weird and beautiful. They net nice hand.

Foster's vocalists, pretty Ursula Eden and Lee Sherin, also register solidly with their solos and duets off and on the bandstand. *Liuz.*

## Sands, Las Vegas

Las Vegas, July 25.

*"High Hat and Low Down," starring Robert Merrill and Louis Armstrong with Velma Middleton & His All Stars (5), Natalie & The Beachcombers (4), Copa Girls (14), Antonio Morelli Orch (13); $2 minimum.*

Three years ago, producer Jack Entratter raised quizzical eyebrows when he paged Robert Merrill and Louis Armstrong to share the topline on the Sands marquee. The mild amazement ("mild" because anything can happen in Vegas) expressed over this unique combination was transformed into a thrilling night club experience, for even the blase hepsters, on that initial opening eve. And now—three seasons later—the billing duet of opera and jazz has become one of Entratter's surefire lures that once again will see the turnstiles clicking merrily at the entrance to the Copa Room. This time, Merrill and Armstrong are in for a three-stanza roost.

Merrill is among those performers who can snare attention through instantly radiating warmth and charm through both voice and personality. The coming hoots of "bravo!" are established with his opening pronunciation of "Granada." His expression is definitive as he pairs the spirituals "Nobody Knows the Trouble Ah's Seen" and "Joshua Fit' the Battle of Jericho." He can tune up a ballad with the same skill he lends to the classics, particularly as evidenced in "Return to Sorrento" and "On the Street Where You Live." The staid personality one might believe to be a part of the makeup of a Met-opera star is quickly dispelled when Merrill tackles comedy, evoking roars for his offbeat impresh of w.k. crooners whom he describes as seeking a niche in the opera. But, of course, opera is Merrill's forte and it's the depth with which he interprets Toreador Song from "Carmen" and Figaro's plaintive aria from "Barber of Seville" that brings down the house.

Armstrong never was in better form, vocally or instrumentally. His initial trumpet trill and gutural echo of "Sleepy Time Down South" is greeted by a long salvo. From here, the jazz session is underway. Satchmo & His All Stars (Billy Kyle, piano; Trummy Young, trombone; Edmond Hall, clarinet; Barrett Deems, drums; and Dale "Deacon" Jones, bass) slide the glisses and generate a beat that keeps the aficionados toe-stomping throughout. The dixielandic sounds wail at a vibrant pitch as Satchmo spurs his windjammers through "Back Home In Indiana," "Faithful Huzzar" and the begoff alternates, "Stompin' at the Savoy" or "Mop Mop." Latter windowcases Deems' precisioned percussions. Armstrong takes a break midway in the performance and gives the downbeat to the rhythm section of Kyle, Deems and Jones who apply studious techniques and the devoted verve of the jazzman to "Perdido." Sock wrapup sees Velma Middleton bleat "Mama's Back In Town," toe some hilariously weighty gyrations, then duo with Satchmo for "Kokomo." *Alan.*

## Fontainebleau, M. B'ch

Miami Beach, July 28.

*Mindy Carson (with Sherman Edwards), Joel Grey, Bobby Winters, Murray Schlamm, Sacasas Orch, Al Navarro Orch; $3.50-$4.50 minimum.*

It's been several years since Mindy Carson worked hereabouts —at Copa City when that biggery was a must for cafegoers. Her return finds her playing the lush hotel-cafe which hastened the decline of the straight nitery in this sector; ironically, Copa City was first of that group to fold two years ago.

Miss Carson comes back a much improved songstress who has reached maturity in approach to the tunes she essays. She's a smartly gowned, smooth working performer with an adroitly staged act that befits her visual appeal and warm approach. Her book contains shrewed arrangements, blending torch with the bouncy, ballad with ringsider participation to sustain interest throughout. Teeoffer is zingy "Everybody Loves My Baby" to win fast acceptance, with change of pace in softly worked "Mr. Wonderful;" rundown that follows contains a sometimes demanding change of pace which Miss Carson handles deftly, setting up a Gershwin gambit, adding sultry "Lover Man," "Mean To Me," then hitting the big build with Frenchy "When You Wear A Boutonniere" to work in male ringsiders and bring-on of a willing tabpayer for a dance around stage and ad lib song-hoof routine to heavy plaudits.

Attention to staging is reflected in the smooth, easy approach to her chansons, the tablers attention-hold maintained through every facet of her stint. Sherman Edwards, who batons and accomps at the Steinway, lends an able assist.

Joel Grey has been showcased here before and returns with the same basics to feature his eager, boyish quality. The new item in his rep is a takeoff on "My Fair Lady" and contains the possibilities for a sock routine once he tightens the sequence—a matter of continued workover on the switch of the Pygmalion premise which has him as a naive slum lad taken over by glamorous femme sponsor. Biggest score is still his "Straw Hat" standard with incisive vaudegreat impreshes, and his "folk" song spoof leading into triple-tongued "Romania." Grey has added more lithe spin-hoofery to keep the pace at bright tempo adding to overall values.

Bobby Winters is an offbeat type of act for this room, but comes off in okay fashion with his laugh-angled juggling. Mugging and comedy biz spell his expert work, although there's a tendency toward too much of the interim stuff, sometimes slowing impact of his work with clubs, tambourines, etc. Sacasas and crew, per usual, background matters expertly, with Murray Schlamm, house emcee, making an intelligent conferencier for the layout. *Lary.*

## Gatineau, Ottawa

Ottawa, July 27.

*Lillian Roth, Bert Stone, Lindsay-Day Dancers (6) with Jack Morley, Champ Champagne Orch (10); $1.25 admission; $1.50 Sat.*

Strongly pre-sold by television, picture and book, Lillian Roth is bringing top business to the Gatineau Club this week and the customers, paying an upped tab, are more than satisfied. Miss Roth is strongly imbued with the gimmicks of act-selling and works them to heavy impact. Stanza is loaded with nostalgia but it's not everything; there's plenty of 1956 showmanship throughout, all of it Roth's. Canary flits back through songs she was connected with— "Ain't She Sweet," "Honey," "Goody Goody," others; draws on weighty pathos for "Guy Named Joe" segueing into weepy "Climb the Highest Mountain" and, night caught (27), she had more than 900 tablesitters, palm-slapping noisily only minutes before, sitting so quietly a match scratch was practically an explosion in the room.

Stint is superbly backed by Champ Champagne's house band, augmented by two brass for this booking, batoned from the 88s by chirper's music director, Dave Fleischman. Session's standout flaw occurs when Miss Roth leaves the microphone to gab and dance with ringsider males. She loses the mob until she returns to the electronics. Use of a hand or necklace mike would strengthen these weak spots. *Gorm.*

## Chez Vito, N. Y.

*Sirat, John Stanford, Rose Marrone; $3.50-$5 minimums.*

Chez Vito, one of the intimate eastside eating spots, has hit upon a novel floorshow presentation. It encompasses informality with a maximum of entertainment and a surprise impact. Probably the idea that boniface Vito Piso has come up with is most simple, but the creation of the atmosphere in which such a presentation can go over seems extremely difficult.

The Chez Vito principal performers congregate at a table and just begin singing. It's a surprise to many patrons, at first, to hear well developed voices rise above the strings of the orchestra. Conversations are hushed, then stopped, and the show goes on with an air of easy informality.

Participants in this series of roundelays are Sirat, a Javanese soprano; tenor John Stanford and Rose Marrone. During the entire stint lasting just about 15 minutes, there are no announcements and only one departure from the table is made. Sirat roams around the room while singing "Un Bel Di."

There are moments when the offerings are interrupted by applause, but as the session is pulled off by this trio, there's the illusion that applause is not the payoff; the singers give out because they like to and hope that someone at a nearby table might also. It's carried off well and charmingly. There's a wide variety of numbers including a batch of operatic arias and musicomedy tunes. The medleys are put together excellently and the comparatively brief show has ample awards.

Chez Vito has copied, to some degree, the Monsieigneur (Paris) idea of the orchestra with strolling fiddlers banking the room. Candlelight and strings provide potent atmosphere. *Jose.*

## Ambassador Hotel, L. A.

Los Angeles, July 25.

*Dorothy Shay, The Half Bros. (2), Freddy Martin Orch (16); $2-$2.50 cover.*

After an absence of some six months, Dorothy Shay is back on the saloon circuit with her slick repertoire of sly humor. It's still a turn that evokes merriment and the Park Avenue Hillbilly sells it for top response.

This time out, the format has undergone some mild changes with a couple of new numbers and some ventures into the musicomedy field with "Take Back Your Mink" and "I Wanna Get Married." Latter is better suited to her overall style and achieves a better impact with ringsiders despite the novelty on "Mink," of a Damon Runyon accent in the middle of the usual hillbilly material.

Best of the newer stuff is an "Uncle Fud Rock and Roll," kidding both the present trend and the use of "idiot sheets" by some performers. She has simulated "idiot sheets" distributed to ringsiders, ostensibly to help her remember the lyrics. It's all a solid buildup to the inevitable "Efficiency" and "Uncle Fud," which remain as two big items in an offbeat repertoire.

For an opener this time, the Cocoanut Grove has an amazing juggling team, the Half Bros., from South America. They achieve fantastic speeds and dexterity with their clubs, doing rapid-fire takeovers and continuing atop unicycles and through a leapfrog bit. Standout is their use of a bandsman as a stooge, knocking a cigaret from his mouth and a cap from his head, with the flying clubs.

Freddy Martin orch holds over dishing a great dance beat and spotlighting its wares in the show on a special "Park Avenue Hoedown" number that intros Miss Shay. *Kap.*

## Flamingo, Las Vegas

Las Vegas, July 26.

*Gisele MacKenzie, The Goofers (5), Augie & Margo (2), Flamingo Starlets (10), Lou Basil Orch (14); $2 minimum.*

Gisele MacKenzie steps into a smartly designed nitery repertoire that will receive plenty of attention from the show-shoppers during the four frames she holds forth in the Flamingo Room. She tunes up pops, ballads and specially cleffed material, the latter successfully aimed at yocks, all of which is neatly paced during a 25-minute sortie that garners plenty of kudos. Out of her initial number, a specialty which she carried with her here last trip, she glides into a poignant embrace of "Picnic" that allows her plenty of room with which to display ability to emote with a song.

She evokes hearty chuckles with her takeoffs on Marilyn Monroe, rock 'n' roll and hillbillies in "You've Gotta Have the Right Singer for the Right Song." More comedy is deftly translated as Miss MacKenzie presents the distaff view of things through a parody of "Sixteen Tons." Sprightly French intonation of "Le Fiacre" and a volin-vocal duo of "Vaya Con Dios" are sock. Mitts soar with begoff "When They Were Hard to Get."

The Goofers are five fellows who have coupled instrumental and vocal savvy to robust comedics to fashion an act that is solid on any bill. Following their zingy opening and a more-or-less serious harmonizing of "Bermuda," they launch their spirited gyrations that see 'em standing on their heads to windjam and, in general, turn everything and anything that comes along into nonsensical clowning that ignites a chain reaction of roars. Goofers' quickie blackout, a takeoff on radio soapoperas called "Portia Goofed," is riotous. Drum solo followup showcases lightning swift rhythmetic sticks of Jimmy Vincent. Another standout member is diminutive Jimmy Dell who, in addition to playing stooge for most of the act's antics, brings down house when he swings from a trapeze while playing trombone. Ditto performance on the suspended bar is accomplished by Tom Terry who plunks bass for his role.

Augie & Margo toe a series of slick Latino style numbers tuned up with a modern beat. Guy and lassie make handsome picture together, and Margo's swift change from gown to toreador outfit is smart showmanship. Flamingo Starlets repeat holdover from previous bill at the top, then return to provide eye-arresting background for finale durin which cast passes in review. Lou Basil is proficient with his baton, marking the show's score superbly throughout. *Alan.*

# Stock Reviews

## The Gimmick

Westport, Conn., July 25.

Philip Langner & Philip Turgeon presentation of comedy by Joseph Julian. Features Larry Blyden. Staged by David Pressman; setting and lighting, Marvin Reiss. At the Westport Country Playhouse, July 23, '56.

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|---|---|
| Alva | Larry Blyden |
| Katie | Patricia Smith |
| Gibby | Tammy Grimes |
| Madman | Heywood Hale Broun |
| Mrs. Martini | Amy Douglass |
| 1st Policeman | Ralph Bell |
| 2d Policeman | William Zuckert |
| Del Rio | Gene Saks |
| Mr. Zellor | Hal Gerson |
| Man | Robert Carnegie |

"The Gimmick" begins brightly, but the joke is soon overextended, the dialogue runs down and the show ends in a swamp of unlikely behavior.

The play's wacky premise involves a quondam advertising man who really wants to write plays but has no means of subsidizing himself and his bride. He takes a personal ad in the New York papers asking people to mail him dollar bills and, just like that, he gets 27,000 letters, each containing a buck.

When the wife rejects her husband's bonanza the amusing story line is forsaken for a series of bad farcical situations, with the couple separating and an interloper taking the wife's place.

Joseph Julian, the author, is not to be disqualified because the play fails to come off. After all, he did think up a funny idea, and he also devised an amusing situation permitting Heywood Hale Broun, an expert at this sort of thing, to turn up as a burdened letter carrier.

As the ad man-playwright, Larry Blyden is a breezy, better-than-competent comedian, with Patricia Smith okay as his wife. However, the best performance comes from Tammy Grimes as a derelict roomer whose scruples don't stand scrutiny.

"The Gimmick" is not for Broadway. *Dont.*

## The Beggar's Opera

Boston, July 25.

Cambridge Drama Festival presentation of William Morris Hunt, Miles Morgan, Bryant Halliday & Michael Wager revival of musical in two parts, by John Gay, with book adapted by Richard Baldridge and music adapted by Daniel Pinkham. Production supervision, Burt Shevelove; staged by Baldridge; music direction, Morgan; musical staging, John Heawood; settings, Robert O'Hearn; lighting, Walter Russell and Francis Sidlauskas; costumes, Robert Fletcher; choral direction, Edward Low. At Sanders Theatre, Cambridge, Mass., July 25, '56; $3.50 top.

Cast: Shirley Jones, Jack Cassidy, George S. Irving, Jeanne Beauvais, Robert Burr, Betty Garde, Constance Brigham, Charles Boldender, Zamah Cunningham, Harrison Dowd, Sorrell Booke, Maria Karnilova, David Nillo, Roger Bowman Boxill, Maurice Edwards, Anita Cooper, Patricia Ripley, Lucy Landau, Shirley Chester, Francis Barnard, Arthur Malet, Morris Pancoast, others.

A rollicking, colorful and rowdy production of this oldie spills out over the three level stage at Sanders with bouncy verve which does credit to the Cambridge Drama Festival. This version of the two centuries' old "Beggar's Opera" retains the airs of nearly all of the original arrangements and chops down a lot of the incidental music.

The playing is bold, bawdy and boisterous, spotlighting several excellent vignettes, notably "Ladies of the Town." Shirley Jones is a delightful Polly Peachum and Jack Cassidy is a virile swashbuckling Macheath, and they sing the antique melodies admirably.

George S. Irving, as Mr. Peachum, is standout, scoring with a deep baritone and handling the characterization of the sharpie convincingly. Betty Garde gets kudoes for her low comedy as Mrs. Coaxer; Jeanne Beauvais is a captivating vixenish Lucy; Charles Bolender, as Filch, turns in a slick portrayal, and Constance Brigham makes a striking Jenny. The animating playing of distaffers Patricia Ripley, Anita Cooper, Lucy Landau, Shirley Chester, Maria Karnilova and Miss Brigham, the "ladies of the town," is forceful and sharply etched.

The Robert Fletcher costumes, effectively authentic and flamboyant, splash color across the stage. Macheath's gang, played by Robert Burr, Roger Evan Boxill, Francis Barnard, Arthur Malet, Morris Pancoast and David Nillo, is properly formidable and diverting.

Maria Karnilova is a click in a dramatic pas de deux. Pinkham's score, based on original harmonizing wherever suitable, brings some of the music into modern style. A string quintet, wind quintet, percussion and harpsichord, is used.

Ingenious musical effects on high string harmonics features the score, all new, somewhat restrained in view of the onstage boisterous histrionics, but always clear. The adaptation chops the original politico satire of the bygone period, but accentuates the ribald flavor. *Guy.*

## Dona Rosita, The Spinster

Westport, Conn., July 22.

Lucille Lortel presentation of drama by Frederico Garcia Lorca, translated by Richard O'Connell and James L. Graham. Staged by J. O. Scrymgeour; decor, John Bageris; lighting, Andrew Marc Leventhal; music, Dominick Argento. At White Barn Theatre, Westport, Conn., July 22, '56.

Cast: Roger Plowden, Marion Raymond, Anna Berger, Zohra Alton, T. Loftus O'Hara, Eric Tavares, Sylvia Burnell, Nia Kristie, Ginette Martin, William Alton, Dolores Kapen, Kit Merriman, Nan Krulewitch, Elizabeth Stearns, Mike Antonakes, Francis Von Zerneck, Haig Chobanian, Stephen Press.

As laboratory theatre, this artistic effort by Frederico Garcia Lorca has merit enough to justify its presentation. Done against an attractive setting and costumed effectively in turn-of-the-century apparel, it is visually quite acceptable. If the pace falls somewhat short of matching the eye-appeal, it is probably because of a lightweight story.

The O'Connell-Graham translation of Lorca's rhythmic prose tells, sometimes poignantly sometimes lethargically, the tragedy of the young Spanish miss whose youthful romance with a cousin turns to ashes in later life when a plighted troth fails to materialize into marriage. There's a "Cherry Orchard" atmosphere to the play's closing as an old homestead is broken up to the accompaniment of a final packing scene.

Zohra Alton impresses favorably in early moments as the romantic senorita but has difficulty maintaining authenticity in more demanding segments as the frustrated aging spinster. Some shortcomings here, however, can be laid to an interminable speech she is required to narrate. Roger Plowden, Marion Raymond, Eric Tavares, Anna Berger add varying degrees of thesping interest.

An early love scene is especially well done and stilted sequences of 1900 parlor talk are faithfully recorded. *Bone.*

## Susan and the Stranger

Barton H. Emmet, in association with Martin H. Leonard, production of comedy in three acts, by Robert Nathan. Stars Joseph Wiseman, Nan McFarland, David White. Staged by Emmet; setting, William Bohnert; lighting, Robert Goreth. At Westchester Playhouse, Mt. Kisco, N. Y., July 23-28, '56.

| | |
|---|---|
| Emily Hester | Freda Holloway |
| Henry Hester | David White |
| Susan Hester | Nan McFarland |
| Stranger | Joseph Wiseman |
| Libby | Loraine Grover |
| Valentine | James Hickman |

The perennial Faust legend has been given another workover. Broadway currently has two variations on that theme in "Damn Yankees" and "Will Success Spoil Rock Hunter." Now playwright Robert Nathan has come through with one more in "Susan and the Stranger," which was tried out last week at the Westchester Playhouse, Mt. Kisco, N. Y.

Barton H. Emmet, operator of the Playhouse, and theatrical attorney Martin H. Leonard, producers of Nathan's play, have been considering it as a Broadway prospect. It's not strong enough for that, but seems an okay lightweight vehicle for summer theatres.

The play has some humorous moments in its be-content-with-what-you-are theme, but the situation and characters aren't particularly impressives There are also occasional stretches of poetry that add up to merely ineffectual chatter.

Nathan has located his threeacter in a picnic area and has focused on a family comprised o" a wealthy, aging business man, his wife, who's "not very smart," and their young daughter, who dreams of a more exciting life. There's also an emissary of the Devil, who gives the husband a feeling of youth, but in exchange for his heart instead of his soul, as is usually the case.

The stranger, however, gets a yen for the wife, and transfers her into a mentally alert woman. She has an affair with him in exchange for the return of her husband's heart. In the windup, the husband and wife contentedly revert to their former selves, and the daughter, unaffected by any of the supernatural goings on, meets a young boy and appears destined for a dull future.

Joseph Wiseman gives a smooth performance in the role of the intruder, while the others are acceptable. William Bohnert has provided a serviceable outdoor setting, and Emmet has staged adequately. *Jess.*

**Vera Allen** has succeeded Dorothy Sands as director of the American Theatre Wing's summer workshop at the Cape Playhouse, Dennis, Mass.

## 2 Buff. Area Strawhats Vie for Musical Trade

Buffalo, July 31.

Direct competition between Eric Greenwood's Princess Theatre, in Niagara Falls, Ont., and Melody Fair, in Wurlitzer Park, N. Tonawanda, is a notable development of the local strawhat season. The Princess has recently gone musical, offering touring packages of "Out of This World," "Where's Charley" and "Annie Get Your Gun."

The canvastop Melody Fair opened June 15 with 'Plain and Fancy" and is currently presenting "King and I." The two operations, although on opposite sides of the border, are within 10 miles of each other and generally vie for patronage.

# Puddle-Jumping Gladys Cooper

Gladys Cooper, who costarred last season in Irene M. Selznick's original Broadway production of "Chalk Garden," planed Monday night (30) to London to take over the same part in the Tennent Productions edition of the comedy in the West End. She'll go into the Enid Bagnold play tonight (Wed.), subbing for Edith Evans, who must undergo emergency surgery.

Miss Cooper had just bought a new car and was planning to start driving in a few days to the Coast, to begin rehearsing in a touring company of the comedy, under the management of Edward Choate. With Judith Anderson as costar, the show is to open Sept. 6 at the Lobero Theatre, Santa Barbara, then go to Los Angeles for four weeks and San Francisco for a similar stand.

Having taken along the costumes she used in the Broadway run of "Garden," Miss Cooper is due to continue in the London troupe for four weeks, when Miss Evans is expected to be able to rejoin the cast. She will return immediately to the U.S. and plane to the Coast, arriving late for rehearsals of Choate's touring company. Incidentally, Peggy Ashcroft, costarring in the West End edition of the show, is withdrawing from the cast at the end of this week, with Pamela Brown set to succeed her.

# Legit Followup

## The Pajama Game

(ST. JAMES THEATRE, N. Y.)

Neile Adams, latest to play the pixie comedy-dancing role of Gladys in this longrun smash, is possibly a trifle young for the assignment. She's the cutest dish who's had the assignment, however, at least in the original Broadway troupe, so even her youth and limited experience tend to be incidental.

Lacking the engaging boobyhatch quality that Carol Haney brought to the secretary character originally, or the amusingly hoydenish flavor Helen Gallagher gave it later, Miss Adams compensates with a truly fetching face and stunning figger, plus infectious animation and eagerness. With added performance in the part, plus the pacing, projection and resourcefulness that only experience can bring, the comedienne-hoofer could become a real find.

Otherwise, "Pajama Game" is beginning to show the inevitable signs of its 116-week run. The indications are relatively minor, but unmistakable. Although John Raitt, in particular, retains his original performance quality to a really remarkable degree as the foreman and Julie Wilson holds up admirably as the grievance committee chairman, the ensemble playing has become almost slovenly. For instance, in the "Hurry Up" opening number, the song lyrics are now slurred unintelligibly, and the bits of business have lost the precision that practically guarantees audience response.

Even allowing for a possibly lethargic house at the show caught last week, the laughs are nowhere near as frequent or big as originally, and the overall performance clearly reveals the need of check-up directing and rehearsal. Some of the company even resort to that longrun diversion of breaking each other up, which remains cornily unprofessional, if traditional. It's difficult to spoil knockout material, however, and "Pajama Game" remains an enjoyable show. *Hobe.*

# Inside Stuff—Legit

Coincidental with the sale of Carnegie Hall to the Glickman Realty Corp., for possible conversion into an office building, the old Maxine Elliott Theatre on West 39th St. has been purchased by a realty investment group for conversion into a textile building. CBS had the Elliott under lease since 1943 as a radio-tv playhouse. This leaves the Helen Hayes (nee Fulton) and the Ethel Barrymore as the lone Broadway legit houses named for thespians. The others—Golden, Cohan, Woods, Selwyn, Harris, Ziegfeld, Belasco, Shubert, Beck, Morosco, Cort—were named for managers, although in Cohan's case he was an actor-manager. The Selwyn and Harris on West 42d St. are now grind picture houses. The Alvin's billing was coined from Alex A. Aarons & Vinton Freedley, who built it originally; it's now a Norman Pincus operation. The Mark Hellinger was named for a newspaperman. The Ziegfeld was recently taken under NBC-TV lease. The (Edwin) Booth and (Richard) Mansfield were named for the eminent actor-managers. Of the above, the Woods, on West 42d St., is no more.

Recent move by the Shuberts to shift the current "New Faces" from the Barrymore Theatre, N.Y., to the Music Box, and book the incoming "Separate Tables" into the former house instead of the latter, was at the suggestion of Leonard Sillman, producer of "Faces." That is revealed by Sillman himself, with the explanation that his booking contract gave him the option of moving his revue from the Barrymore to the Plymouth (at Shubert expense) if the latter house became available. With the closing of "Janus," however, Sillman discovered that the Plymouth was not equipped backstage to handle the "Faces" physical production, so he proposed to get the Music Box instead. That was okay with the Shuberts, but producer Robert Whitehead has a contract for "Tables" to play the Music Box, and he declined to take the Barrymore or Plymouth instead.

Sylvia Siegler, commenting on a report in last week's issue about the N. Y. C. License Commissioner's recent suspension of the broker's license for her Personal Ticket Service, contradicts the statement that her defunct Show of the Month Club ever filed a petition of bankruptcy. "There is no doubt that when SOMC suspended its business voluntarily May 1, 1953, it was 'flat broke,'" she writes. "But you might also be interested in learning that many thousands of dollars of debts were paid off. As for the trade speculation as to who loaned me the $10,000 (to buy the entire house for a performance of 'My Fair Lady.' Ed.), there is sworn testimony that it was not any broker."

Understood Feuer & Martin were interested in the Sam Behrman-Irving Berlin musical, based on the Wilson Mizner saga by the late Alvin Johnson, but that the book requires further rewrite. At one time Max Gordon supposedly had the property.

# Legit Bits

Broadway pressagent **Sol Jacobson**, motoring through the northwest with his wife and two daughters, writes that they've been sleeping in a tent and cooking all their meals outdoors since leaving Chicago. The p.a. is due back Monday (6) to resume plugging "No Time for Sergeants."

After six months' illness, **Helen Hoerle** will return to work as pressagent for **Edward Choate's** touring production of "Chalk Garden."

**Philip Lang** will orchestrate and arrange the music for "Li'l Abner," and **Genevieve Pitot** will arrange the dance music. **Stubby Kaye** has been signed for the role of Marryin' Sam.

**Carl Fisher**, general manager for "Pajama Game" and "Damn Yankees," is vacationing in Cuba this week.

**Neile Adams**, comedienne-dancer in "Pajama Game," is being sought for a dramatic role in "Double in Hearts."

**Benny Stein** got his full billing, **Benjamin Franklin Stein**, in a release last week announcing that he would be general manager for the **Robert Fryer & Lawrence Carr** production of "Auntie Mame."

**Marijane Maricle** has returned to New York after completing an 18-week stint at the Houston Playhouse.

**Lehman Engel** will be musical director and will also do the vocal arrangements and direction for "Li'l Abner," for which **Joseph Harris** is general manager and **Harvey Sabinson** pressagent.

**Harold Callen**, whose play about Bernard Shaw, titled "The Bashful Genius," is scheduled for Broadway production by **Rita Allen**, read a portion of the script last week in Chicago, as part of the city's celebration of the 100th anniversary of GBS' birth.

Costume designer **Helene Pons** returns to N.Y. today (Wed.) after three months in Europe.

The Directors Theatre, a N.Y. organization, has postponed its scheduled production of "Affairs of Anatole" to Aug. 15.

**Irving Strouse**, managing director of the Stage Arena Guild of America leaves Sept. 1 on the Ile de France for a five-week European trek.

**Oliver Smith** will design the sets for "Auntie Mame."

**Henrietta Jacobson** will costar with **Diana Goldberg** and **Mae Schoenfeld** in the American-Yiddish musical, "It's a Funny World," set for an October bow at the Downtown National Theatre, N.Y.

The initial Broadway production under the **Courtney Burr-Burgess Meredith** banner will be **Audrey and William Roos'** "Speaking of Murder," scheduled to begin rehearsing in mid-October.

**Cele McLoughlin** will play a series of guest dates at the Cecilwood Theatre, Fishkill, N. Y., including "Anniversary Waltz" next week, to be followed by "Glass Menagerie," "Happy Birthday" and "Apple of His Eye."

**Ralph Richardson** and his wife, **Meriel Forbes**, will appear in **Robert Whitehead's** Broadway version of the London production, "Waltz of the Toreadors," slated to hit N.Y. in mid-January.

**Robert Morley** will appear in the London production of "Fanny" in the role created on Broadway by **Walter Slezak.**

**Robert Gordon** has acquired "Are You Sure?" a comedy by **Jeanette Kamins.**

**Paul Shyre's** reading adaptation of "Pictures in the Hallway," Sean **O'Casey's** second autobiographical volume in his series of six, will be presented Sept. 16-Oct. 7 at the Playhouse, N.Y., on Sunday afternoons and evenings only. **Harry Fromkes**, owner of the Playhouse, is doubling as producer of the presentation, which was originally given a two-performance off-Broadway showing last May.

A new producing team, comprisd of **Stephen W. Sharmat, Laurence H. Buck** and **Bill D. Ross**, has purchased the rights to "This Planet Earth," a musical comedy with book by **Sidney Michaels**, music by **Howard Morris** and lyrics by **Stone Widney.**

**David Ross**, producer-director of the 4th Street Theatre, is back in N.Y. after attending the London opening of **"Quare Fellow,"** which he's scheduled to present on Broadway in the fall. **Carmen Capalbo** and **Stanley Chase**, co-producers of "Threepenny Opera" at the Theatre de Lys, have also returned from Europe.

**Cameron Mitchell** is being sought as male lead in "Harbor Lights," in which **Linda Darnell** will star on Broadway this fall.

If he doesn't do the film version of "Pajama Game," repeating his current role in the original Broadway production, **John Raitt** may do the male lead opposite **Judy Holliday** in "Bells Are Ringing." He's also being sought for a concert tour under the management of National Concert & Artists Corp., but prefers pictures and legit.

**Ann Harding**, with her husband, conductor **Werner Janssen**, attended a performance of "Angel in the Pawnshop," with **Eddie Dowling** starred, at the Sacandaga (N. Y.) Summer Theatre. Film actress wants the actor-director to stage "Morgan Rock," in which she plans to return to Broadway in the fall.

**Alex Robert Baron**, general manager of Theatre Tours, Alexander H. Cohen's agency booking all-expense legit trips to New York via various airlines, is "vacationing" this week as an actor in a revival in "The Play's the Thing," at the Long Beach (L.I) Playhouse.

**Jon Essex** has joined the staff of the Clarence (N.Y.) Playhouse as scenic designer and production director.

# 'Cat' Hits the Roof Over Billing

## Three Actors Have Same Agent, Whose Wife Is Agent for the Author

Matters have apparently returned to the state of normal tension backstage at "Cat on a Hot Tin Roof," at the Morosco Theatre, N.Y. Just a few days ago, however, there was a prospect of at least one of the show's leads quitting because of "illness." The incident involved actor billing and the manouvering of an agent.

As of this week, Alex Nicol has returned to the cast from vacation, with billing upped from featured to costarred with Thomas Gomez and Marjorie Steele. Claiborne Foster is top-featured, with her name in the program in type of equal size to that of the stars. In the newspaper ads, where the larger type would cost an extra agate line of space, her name is in smaller print.

Although the production staff for the Playwrights Co., which is presenting the Tennessee Williams drama, is determinedly mum on the subject, cast members have revealed that the atmosphere backstage at the show has recently been as taut as a Near East diplomatic confab. With Gomez reportedly having threatened to walk out of the key role of Big Daddy unless matters were clarified, stager and silent co-producer Elia Kazan settled the squabble.

The situation had been brewing for many weeks, its genesis having been the various changes in the play's leading roles. Gomez, succeeding Burl Ives, was top-starred, on the basis of the size and importance of the part as well as his

(Continued on page 58)

### Wowed 'Em on Mars

Actors, traditionally prone to use any strategem to get jobs, are responding to a challenge offered by Kermit Bloomgarden's scheduled production of Arch Oboler's melodrama, "Night of the Auk."

The play deals with interplanetary travel, and hopeful thesps have been wri ing in for interviews, in many cases enclosing photos of themselves in appropriate costume, some obviously publicity stills from television shows and others apparently made specially for the purpose, with rented or borrowed spaceman outfits.

# 'Sergeants' Nets $360,000 So Far

"No Time for Sergeants," which has been averaging $10,500-$11,000 weekly profit on sellout business since its Broadway preem last October, has thus far netted approximately $360,000. That's based on the take as of June 30 accounting, plus estimated profit for the ensuing four weeks.

Actually, the Maurice Evans-Emmett Rogers production has earned around $430,000 profit, but $68,475 of that was spent for the national company, which had a two-week breakin engagement at the State Fair Auditorium in Dallas in June, prior to beginning a regular road run Sept. 3 at the Erlanger Theatre, Chicago.

Highlights of the show's reeent audit include the following:

Original investment (repaid), $100,000.

Net profit (including $78.628 in miscellaneous ineome), $315,430.

Distributed profit, $240,000. Split 50-50 between investors and management.

# Jerry Wayne Producing London Intimate Revue; Will Also Be the Star

Jerry Wayne, U. S. singer-aetor currently a resident in England, has aequired "Happily Ever After," an intimate revue (with a slight story thread), for production in London and possibly later on Broadway. The show has a book by Joseph Stein and Will Glickman, with music by Dave Mann and lyrics by Bob Hilliard.

Wayne, who came to New York last week on a quiek visit to obtain finaneing for scheduled West End productions in which he's partnered with U. S.-born Mark Marvin, planes back to England today (Wed.). He plans to star in "Happily" as well as co-produce it. The presentation of the show depends, however, on theatre availability, an even tougher problem in the West End than on Broadway.

"Happily" has been under option to several New York managements in the last couple of seasons, and sueh star combinations as Dick Powell and June Allyson, and Peter Lind Hayes and Mary Healy have been tentatively set to head the four-character cast.

# Bob Ardrey Goes Swiss For Legit College Try

Robert Ardrey is going to Switzerland to change his luck. Although he is an established screenwriter, he has never had a boxoffiee hit on Broadway, and is understood to be figuring that the change of loeale may give him a new perspective for a legit script.

The scenarist-dramatist-novelist will sail Aug. 17 on the Caronia with his wife and two sons, having leased his home in Beverly Hills. He'll live two years in Lueerne, where the boys will attend the International School. He recently completed the sereenplay for "Moment of Truth" for Metro. It's a South American yarn and he spent a couple of months in Argentina to absorb local atmosphere.

Although he's an established screenwriter, Ardrey has never had a boxoffiee hit on Broadway. Of his five produced scripts, "Star Spangled" drew respectful critical attention and "Thunder Rock" was an "artistic success" and subsequently a critical and popular hit in London, besides being a steady royalty-earner in stock and little theatres and a repeat item on television via its British film edition.

# SLEZAK IN 'FIRST GENT'; BUDGET: $125,000

"The First Gentleman," Norman Ginsbury's London success, is slated for Broadway production next spring with Walter Slezak as star and Tyrone Guthrie staging. Alexander H. Cohen will produee, with Ralph Alswang designing the scenery.

The show, to be financed at $125,000, with provision for 20% overcall, will have a cast of 21. Rehearsals are aimed to start in late February, with a New Haven breakin opening March 20, to be followed by two weeks' tuneup in Boston and Philly, and the New York preem April 8.

The play was originally done in London in the summer of 1945, with Robert Morley and Wendy Hiller as leads, and was subsequently announced for Broadway presentation by Stanley Gilkey & Barbara Payne. A film version was produeed in England in 1948 by Columbia, with Ceeil Parker and Joan Hopkins in the Morley and Hiller roles and Jean Pierre Aumont starred in a romantic part.

Also on Cohen's produetion this season are a musieal, "Countess to Beot," adapted from the Jaek Iams novel; Pirandello's "Pleasures of Honesty," to be done first in London with Alfred Drake as star, and "Duchess and the Don," by John Matthews, also slated for first presentation in London, with Constance Cummings as star.

Cohen will plane to London the middle of next week.

### Toledo's Bard-Bus To Stratford (Ont.) Fest

Toledo, July 31.

A show-bus to the Stratford (Ont.) Shakespeare Festival is being readied for Aug. 10-11 by Dorman Richardson, who sponsored two Repertoire Little Theatre show-trains to New York last winter. The junket will accommodate 36 patrons.

Meanwhile Richardson is planning a new season of Broadway show-train operations with an initial trip Oct. 21-27.

### CAREER WOMEN COMEDY

**Sid Caesar's Writers Hit The Stem With 'Maybe Tuesday'**

"Maybe Tuesday," a comedy by Mel Tolkin and Lucille Kallen, has been optioned by Walter Fried for Broadway production this season. The play is located in an upper west side Manhattan apartment house occupied by young career women. The authors are writers for the Sid Caesar television show.

Also on Fried's schedule for this season is "Casual Miracle," Howard Teichmann's dramatization of a story by Nathaniel West.

# Royalties Deal For Musicalized 'Life With Pop'

Despite the previous adaptations of "Life with Father" for films and television, the rights are now completely clear for the proposed musicalization by Rodgers & Hammerstein and Lindsay & Crouse. Warners' lease on the screen rights and the CBS deal for the video rights have both expired. The straight play rights lapsed when the Oscar Serlin production closed on Broadway nine years ago.

Provided the two collaborating teams decide that the material is suitable for musical adaptation, R & H will produce the show, supplying the financing personally. However, L & C and Mrs. Clarenee Day, widow of the author of the original Day family sketehes, have an option to put up a portion of the bankroll. That will be similar to the setup of the reeent "Pipe Dream," for which R & H provided their own capital, with a few longtime investors allowed to take a rooting interest.

If the show is actualy done, it will probably be targeted to open on Broadway in the fall of 1957. Howard Lindsay and Russel Crouse are to write the book, with Richard Rodgers composing the music and Oscar Hammerstein 2d supplying the lyrics. It's understood that the royalty agreement calls for R & H each to get 2½% of the gross. L & C to get 2% apiece and Mrs. Day the remaining 1%.

(Theoretically, the royalties to L & C and Mrs. Day would be split into two categories. This would designate 3% for the rights to the original Lindsay-Crouse play, with the co-authors and Mrs. Day getting 1% each. The other 2% would be designated as author royalty for the musical book adaptation, and L & C would get 1% each. Actually, however, that would work out as 2% each for L & C and 1% for Mrs. Day.)

The prospective musieal of "Father" joins the two most successful collaborating teams in Broadway stage history. L & C dramatized the original straight play, which holds the alltime long-run reeord of 3,224 performances. R & H wrote "Oklahoma," which holds the longrun record for a musical, 2,248 performances.

# FEDER WINS DISPUTE OVER 'WIND' LIGHTING

Lighting designer Abe Feder has won his dispute with producer Herman Shumlin over the fee for the lighting for the touring edition of "Inherit the Wind." The decision was handed down last week by Aaron Horvitz, solo arbiter ehosen by the American Arbitration Assn.

The award gives Feder the $750 fee he sought for lighting the touring show. That was half of the amount he received for devising the lighting for the original production of the Jerome Lawrence-Robert E. Lee drama.

Incidentally, Shumlin and Feder had a dispute over the charge for the lighting assignment even before "Wind" went into production.

That initial spat was settled, however, and Feder was given the stint. Later, Feder won an arbitration of a dispute over expenses for the job.

In the ease of the fee for the touring company, Shumlin argued that the scenic union's rule requiring half of the original charge did not apply to lighting. However, the arbiter overruled him.

# Celler Defends Arthur Miller's 'Sin'; Calls Charge Bad Propaganda Abroad

Washington, July 31.

Playwright Arthur Miller, actors George Tyne and Elliott Sullivan, and entertainer Peter Seeger were cited for contempt of Congress last week by the House of Representatives. All had refused to answer certain questions before the House Un-American Activities Committee and did not claim the protection of the 5th Amendment.

If found guilty in court, each can be fined up to $1,000 and imprisoned for up to one year. The House citations have been turned over to the Dept. of Justice for prosecution.

Miller, now honeymooning in Britain with Marilyn Monroe, was cited by a 373 to 9 vote of the House on charges brought by the Un-American Activities Committee. The playwright refused to provide names of other writers with whom he attended meetings of an alleged Communist writers' group. Rep. Emanuel Celler (D., N. Y.), who voted against the citation, told the House:

"Passage of a contempt citation certainly will not help us abroad. Propagandawise, our political status will not be helped—indeed, it will be hurt in foreign parts.

"What is his sin? He was candid in his examination. He told all about his own associations. He spoke openly and freely about his own views. He refused on conscience to play the role of informer. He would not disclose names at a meeting some 10 years ago.

"The Athenians forced hemlock on Socrates. Are we to coerce Miller? Like Miller, Socrates refused to foresake his unorthodox views. He refused to conform."

Replied Rep. Francis E. Walter, chairman of the Un-American Ac-

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### Careless Research

The recent revival of "Henry V" at the Cambridge (Mass.) Drama Festival was not, as announced by the management, the first performance of the play in the U. S. in 30 years.

According to Thomas D. Foote, of Brooklyn, the drama was presented on Broadway in 1928, the late Walter Hampden in the title role; at the Pasadena Playhouse in 1935 with Gyles Isham as Henry; at the Oregon Shakespeare Festival, Ashland, in 1952, and at the Antioch Area Theatre, Yellow Springs, O., the same year, with David Hooks in the name part.

# 'Fella' Still Has 150G to Recoup

"Most Happy Fella," currently in its 14th week on Broadway, is rapidly moving toward the black. The Kermit Bloomgarden-Lynn Loesser production, a virtual sellout since preeming last May 3 at the Imperial Theatre, N.Y., has thus far recouped about 60% of its $375,000 investment. It's been operating at an average $13,500 weekly profit.

As of a June 2 accounting, the Frank Loesser musical had unrecovered costs totaling $259,405. On the basis of business for the ensuing eight weeks, it's estimated that figure has been reduced to around $150,000. The tab on bringing the show to Broadway was $324,120, of which $268,806 represented production costs.

Preliminary tryout expenses accounted for another $3,491, while the loss on a seven-week out-of-town break-in came to $32,246. The tuner played four weeks in Boston and three in Philadelphia, with the management overquoting on its gross reports for practically all those stanzas. An additional $19,577 was spent on pre-N.Y. opening expenses.

As of the audit, $48.000 had been repaid to the backers.

# HUB GRIPS, B.O. STAFFS SEEKING WAGE BOOSTS

Boston, July 31.

Local stagehands and boxoffice men are seeking wage raises. Both groups are members of the IATSE, the latter through the affiliate Treasurers & Ticket Sellers Union. The move applies to all Shubert-operated theatres in the Hub.

The grips are asking a $17 jump, from $113 to $130. They also want the minimum of $10.77 per performance increased to $12.39 and the hourly rate of $2.42 now jumped to $2.78. Under terms of the new contract asked, the 5-to-12 p.m. rate would be increased from $2.72 to $3.13.

The b.o. men want a basic salary of $125, instead of the present $77. Rate being asked for assistants is $115, an increase of $49. It is understood that J. J. Shubert has already turned down the b.o. bid.

### Ed Sullivan Will Guest Act Again at Strawhat

Southbury, Conn., July 31.

For the second successive summer, Jaek Quinn, operator of Southbury Playhouse, has snared Ed Sullivan for a week of stock thesping. Last season, the columnist-tver guested in Quinn's presentation of "King of Hearts." This year, although the play, "See How They Run," is only tentative. Sullivan has agreed to face the footlights Aug. 28-Sept. 2.

While here, Sullivan will trek to New London for a day, as guest of the Navy, with a submarine at his disposal as a gesture of gratitude for his numerous Navy tie-ins.

### MANHEIM-MARX PLAY

Max Gordon has acquired the rights to the Mannie Manheim-Arthur Marx comedy, tentatively titled "Gordy," for Broadway production this season.

Rehearsals are scheduled to begin in October.

# Old Vic Ticket Scale Waits Theatre Booking; Upstairs Trade Factor

Although the London Old Vic company had been mentioned as opening Oct. 23 at the Winter Garden, N.Y., the theatre is not absolutely set. It's also been mentioned for the Broadway, although the latter house now appears likely to continue with the current "Mr. Wonderful" remaining above the stop clause.

Because of the relatively small balcony at the Winter Garden, it's not regarded as entirely suitable for Shakespeare repertory, which tranditionally draws heavy upstairs trade. Until the theatre is finally set, however, the admission scale for the show can't be decided. The Old Vic tour, the third Canadian-U.S. trek for the outfit, is under the management of Sol Hurok. The New York run will be probably eight weeks.

The repertory for the tour will include "Romeo and Juliet," "Macbeth," "Richard II" and "Troilus and Cressida," the latter not seen here since the Players Club revival in 1942. The company will include Paul Rogers, Claire Bloom, John Neville and Coral Browne.

The tour will open in Montreal for five days, do three weeks in Toronto and then two nights each at Indiana U., Bloomington, and Purdue U., at Lafayette, prior to the New York stand.

### Gorlinsky's Drury Lane Deal to House 'Fanny'

London, July 31.

S. A. Gorlinsky, concert impresario, who is breaking into legit management with the London presentation of "Fanny," is closing a deal with Prince Littler to present the Broadway tuner at the Drury Lane. It will follow "Plain and Fancy" some time in October.

In recent months Gorlinsky had been negotiating with the Rank Organization for a lease of the Odeon, Marble Arch, but these talks have now been suspended in view of the Drury Lane deal.

William Hammerstein, who arrived in London last week to stage the musical, is now actively engaged on casting and the stars are expected to be chosen within the coming week.

# Bea Lillie Record 16G at Ivoryton, 'P&F' $9,100 at Spa; Other Barns

Ivoryton, Conn., July 31.

Beatrice Lillie, in her "Beasop's Fables" revue, toppled a 26-year record at Milton Stiefel's Ivoryton Playhouse last week. Take of $16,000 was tremendous for a strawhat of limited capacity.

Season to date has been comfortably in the black, with a lineup that drew $6,700 for "Bus Stop," $6,500 for Carol Bruce in "Anniversary Waltz," $9,400 for David Wayne in "Ponder Heart" and the Lillie record.

Balance of sked includes "Strictly Dishonorable," with Cesar Romero, this week; "Solid Gold Cadillac," with Billie Burke, next week; "Tea and Sympathy," with Linda Darnell, Aug. 13-18; "Welcome Darlings," with Tallulah Bankhead, Aug. 20-25, and "Seven Year Itch," with Art Carney, Aug. 27-Sept. 1.

**'Fancy' $9,100 at Spa**

Saratoga, July 31.

"Plain and Fancy," with Sylvia Karlton, Karen Anders and Alan Manson, grossed almost $9,100 last week, the third largest on record, in John Huntington's 587-seat Spa Summer Theatre, at $3.30 top. Figure for the musical package had been surpassed only by the $10,306 for "Solid Gold Cadillac," starring Billie Burke, the previous week, and $9,300 for the tryout of "The Southwest Corner," in 1954.

The premiere of "All on a Summer's Day," comedy by Robert Saffron, is current.

**'Carousel' 32G for 2 weeks**

Wallingford, Conn., July 31.

Oakdale Musical Theatre wound up another multiple-week stand Saturday (28) with an okay gross for a fortnight of "Carousel." Considering that this was the second time the Rodgers-Hammerstein musical had played the local tent, the estimated take of $32,000 for the fortnight, based on an approximate attendance of 14,000 was a money-maker.

Following the next two musicals, "Plain and Fancy," this week, and "Kismet," Aug. 6-18, spot goes legit, with "Mister Roberts," Aug. 20-25, and "Teahouse of the August Moon," Aug. 27-Sept. 8.

**2 Ind'pls Spots Slagging**

Indianapolis, July 31.

Midway mark in the strawhat season here finds both Avondale Playhouse and Starlight Musicals still hoping for break in weather that will help them come out ahead. While only one night has been lost by rainout, early evening downpours or threatening skies have cost Starlight heavily in the first three of six shows on the program. Opening in open-air theatre on Butler University campus, "Great Waltz" grossed $28,000 in nine performances and "Annie Get Your Gun" and "Student Prince" about $21,000 each in seven. Starlight needs about $4,000 a night to make its budget. Evie Hayes is here this week in "Call Me Madam."

Avondale, playing in a tent, is less affected by weather but that, coupled with its location, 17 miles from midtown, has kept it from realizing full possibilities to date. Best draws in first five of 10-week season were Ruth Chatterton in "Jane" and Leo G. Carroll in "Ten Little Indians," just closed. Current at the 800-seater is Fay Bainter in "Glass Menagerie."

**'Teahouse' $17,400, Asbury Park**

Robert Rapport's touring tent production of "Teahouse of the August Moon" got off to a good start on last week. The comedy grossed $17,400 in seven performances at the Neptune Music Circus, Asbury Park, N. J. It was the second highest grosser at the spot and the first non-musical to play there.

The show continues there this week, and then moves out for other canvastop bookings.

**Maggie O'Brien $8,400 in 'Gigi'**

Traverse City, Mich., July 31.

"Gigi," starring Margaret O'Brien, grossed $8,400 at the Cherry County Playhouse here during the week of July 17-22. It was a complete sellout for the tent operated by producer-actress Ruth Bailey.

"Time Out for Ginger" opens tonight (Tues.) with Neil Hamilton starred.

**'Trap' Record $12,500, Cincy**

Cincinnati, July 31.

A gigantic gross of almost $12,500 for last week's production of "Tender Trap," starring Keefe Brasselle and Betsy von Furstenberg, set a new record for Richard L. Rosenfeld's Cincinnati Summer Playhouse. Virtual capacity from third night on topped the previous record set last season by Geraldine Page in "The Rainmaker."

Current is Marsha Hunt in "Roomful of Roses."

**'Madam,' 'King' Net $7,700, Seattle**

Seattle, July 31.

Greater Seattle, Inc., and the casts of "Call Me Madam" and "King and I" will split only about $7,700 in profits from the two musicals staged this month at the Aqua Theatre.

Net is less than for season last year, but one of 1955's vehicles was "South Pacific," starring former local lass Martha Wright. Big draw of this combination was credited for last year's bigger success by Walter Van Camp, managing director of Greater Seattle, Inc. He also said fact that the "King and I" film was playing at 5th Ave. Theatre during Aqua Theatre presentation of the same musical hurt the legit edition.

Gross for two productions was $55,640, of which "Madam" garnered $27,172 and "King" drew $28,468. Each had five performances.

Local casts are paid on percentage basis, after expenses, musicians and stars are paid.

**Revive 'Homestead,' Swanzey, N.H.**

Swanzey, N.H., July 31.

Approximately 2,000 persons from 20 states and six foreign countries attended the 15th annual three-night revival of the 70-year-old play, "The Old Homestead," by an all-local cast, at Potash Bowl here, July 20-22.

By coincidence, there was a heavy rain within a few hundred feet of the outdoor theatre opening night, but not a drop fell on the audience. It was the second time in the history of the production that this phenomenon has occurred.

Willard L. Thompson, of North Swanzey, played the part of Uncle Josh for the 45th time as the revival was concluded in the amphitheatre within a stone's throw of the old homestead of Denman Thompson, who wrote the melodrama and starred in its tours of the U.S. and Canada for 30 years.

Walter Hanrahan, of Keene, who plays the role of Cy Prime, is one of the few persons now alive who saw the original production of "The Old Homestead."

## Just a Coincidence

Visiting actors at the Ogunquit (Me.) Playhouse this summer are getting a kick out of having their clothes washed by Helen Hayes.

That's the name of the local laundress patronized by strawhat producer John Lane.

# ROCKLAND PLAYERS IN BARN AT BLAUVELT, NY

Blauvelt, N.Y., July 31.

The Rockland Players, offering their initial season at the Greenbush Theatre here, have begun to draw moderate business after a slow start. The Equity group, with a non-star policy, plays a five-performance schedule, Wednesday-through-Sunday nights.

Producer Alvin Leber leased the converted barn last spring. The spot has been a Rockland County fixture for some years, but under a succession of managements and never attracting more than mild local interest. With a lively building boom under way hereabouts, however, the Rockland group has a chance to become big-time, provided it improves the the quality of its productions and performances, perhaps using at least occasional guest names.

Last week's production of "Reclining Figure" was more or less competent, with capable performances by Samuel Ellis, Nancy Wilder and Nancy Neel. The show was staged by A. Raymond Peck (who doubled as an actor), with a setting by Burt Drexler. The staff, besides producer Leber, includes stagers Peck, Royal Huber and Roy Pascal (the latter also a member of the acting company), and Judith (Mrs.) Leber as business manager and boxoffice, Drexler as designer, Robert Doidge as his assistant, Loris Bangs for properties and Irene Bray publicity.

Miss Neel, who had a supporting character role in "Figure," will play the femme lead in "Come Back, Little Sheba," opening tomorrow night (Wed.), and the balance of the season will offer "Dear Charles," "The Rainmaker," "Bus Stop" and "Tender Trap," closing Sept. 3. Biggest boxoffice draw thus far has been "Solid Gold Cadillac," week before last.

Although it has been getting patronage from locally-conscious residents, the Rockland group has been doing little to promote wider interest. It uses routine ads in the Rockland Journal-News, the local daily, and gets rather kindly critical coverage from that and other papers in the area. It has promoted little, if any, feature attention via press or radio, however, and doesn't place window cards, posters or even direction signs around the country.

# Co-Producer Dalrymple Sez 'Teahouse' Not Flop On Latin America Tour

New York.

*Editor, VARIETY:*

Contrary to your story, the Latin American tour of "La Casa de Te de la Luna de Agosto" (Teahouse of the August Moon) could not possibly be termed a "flop" in spite of its financial difficulties. The play was well received everywhere except in Rio, and even there the audiences loved it.

In Montevideo it was the biggest hit they ever had. It ran for 21 performances to sold out houses. ("Porgy and Bess" gave three performances there.) In Buenos Aires it astonished the Portenos when lines two blocks long formed early in the morning to await the opening of the boxoffice.

The success of the American company in Latin America cannot be judged by finances. "La Casa de Te" company an Equity and ATPAM one, paid in dollars. Tickets were paid in local currency which hardly would cover the withholding tax, social security, hospitalization, etc., for an American company, even with sold out houses.

As for the "atrocious" Spanish spoken by the company, that is ridiculous. Romney Brent, who also directed the highly successful Mexican production, has spoken Spanish from birth, virtually. He was born in Mexico. The idea of the "atrocious" accent came mostly from the fact that as Sakini, Rosita Diaz Gimeno naturally used a Japanese accent, as have all Sakinis. Also Roberto Rodriguez as Sr. Oshira. That didn't seem quite clear to a couple of critics, who asked why the "pidgin Spanish." Your informant must have been one of those.

*Jean Dalrymple.*

*(The writer was co-producer, in association with Jess Hartman, of the show referred to. Ed.)*

**Rod Colbin**, fencing master and duel choreographer for the American Shakespeare Festival and Academy, Stratford, Conn., has taken over the role of Hubert in the Festival production of "King John."

# 'Cat' Hits Roof

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various film credits. Miss Steele, succeeding Barbara Bel Geddes, was second-starred, almost entirely because of the size and importance of her part as Maggie, since it is her first appearance on Broadway.

Nicol, who took over some months ago as the neurotic young husband, had been featured, as was his predecessor, Ben Gazzara. However, he and Miss Steele have the same agent, William Liebling, and the latter thereby appears to have been under pressure to get star billing for Nicol. With seasonal renewal of contract at stake, the agent was able to swing it.

That only complicated matters, however, as Miss Foster, who had come out of retirement to succeed Mildred Dunnock as Big Mama, also had Liebling as agent. Again the percenter sought to have his client boosted to star billing. At that point, the Playwrights Co. balked, but as a sop, increased the size of the actress' name in the program to equal that of Gomez and Miss Steele.

Because of the added line it would require, the larger type was refused for the newspaper ads. That didn't suit Miss Foster, or at least Liebling. The next pressure came from the agent's wife, Audrey Wood. She's not only the agent for Williams, the play's author, but in that capacity also has an interest in the production, in partnership with the latter and Kazan.

Gomez, though not directly involved in all this, had apparently been increasingly irritated at the complex manouvering, and hit the ceiling at the final incident. Despite his contract, he reportedly threatened to become too ill to continue with the show. Faced with that, the management contacted Kazan, who was on location directing a film, and with his authority, issued a flat turn-down for the equal-size feature billing for Miss Foster in the ads, although continuing it in the program.

Williams, who merely wrote the play, gets small-type billing below the title. Kazan's name is also in small type, but above the title.

# Arthur Miller

Continued from page 57

tivities Committee: "Arthur Miller was not subpenaed for the purpose of squealing on anybody, as he and his high-priced lawyers would have you believe. He was subpenaed because there was information that he had been a Communist, that he was associated with Communists in these meetings, and at the moment he was applying for a passport to travel abroad. The committee, in its efforts to write the kind of legislation necessary with reference to the issuance of passports, was interesting in knowing who those groups were that were Communists."

It was further pointed out at the session of the House that if anyone could decline to answer questions of a Congressional Committee, outside of the safeguards provided by the Constitution, then any Congressional committee could be defied with impunity.

Seeger, a native New Yorker, appeared before the Un-American Activities Committee in New York, on Aug. 18, 1955. He described himself as "a student of American folklore, and I make my living as a banjo picker." He was questioned about membership in the Communist Party and entertaining at Communist Party rallies and money raising affairs. He declined to answer. At one point, he was asked:

"You are not relying on the 5th Amendment, are you?"

"No, sir," he replied. "I simply feel it is improper for this committee to ask such questions."

Tyne, in his appearance before the Committee, said he was a radio, screen, theatre and television actor, but refused to answer questions about the Communist Farty. He had previously been identified as a Communist by actor Lee Cobb. Sullivan, who also refused to answer questions but didn't claim the protection of the 5th Amendment, said he had been on stage, radio and television.

**Cornelia Otis Skinner** has signed to costar with **Charles Laughton** and **Burgess Meredith** in the **Robert L. Joseph & Roger L. Stevens** revival of "Major Barbara."


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# L.A. Keeps Rolling; 'Yankees' $63,500, Booth 34G, Melvin Douglas $26,100

Los Angeles, July 31.

Town's legit offerings generally held their pace last week to give Los Angeles its third successive stanza of good business. A fifth joined the ranks last night (Mon.) when the al fresco Greek Theatre launched "Student Prince," first of the two operettas it is producing for the season.

**Estimates for Last Week**

**Damn Yankees,** Philharmonic Aud (MC) (4th wk) ($4.95; 2,670; $65,000) (Bobby Clark). Up slightly to over $63,500. Closes Aug. 18. (Figure includes usual tax, since it's on non-profit Civic Light Opera Assn. season; net would be $56,700).

**Desk Set,** Carthay Circle (C) (2d wk) ($4.20; 1,518; $34,800) (Shirley Booth). Half-week without cut-rate season tickets let it bounce up to great $34,000; previous week, $30,000; due to close Aug. 11 but may hold. (Figure includes tax, since it's part of non-profit Artists Embassy season; net would be $30,600).

**Inherit the Wind,** Huntington Hartford (D) (2d wk) ($5.20-$4.95; 1,024; $31,000) (Melvyn Douglas). Theatre Guild subscription tix keeping it down to $26,100; previous week, $21,200 for first seven performances, with only the matinees failing to go clean; continues through Sept. 1.

**Witness for the Prosecution,** Biltmore (D) (3d wk) ($4.95; 1,636; $41,000). Skidded to a dour $16,200; previous week, $20,500; closes next Saturday (4).

# 'Fancy' Is Plain $36,000 For K.C. Outdoor Week

Kansas City, July 31.

Starlight Theatre had one of its more modest stanzas last week with "Plain and Fancy" as the sixth production of the al fresco season in Swope Park. It closed Sunday night (29) behind fine critics appraisals, but moderate play by the public. Week figured up to $36,000.

This is passable, but a woeful way from the previous week's $80,000 with Gisele MacKenzie in "Annie Get Your Gun," indicating the variable range in the big theatre (7,600 seats). Rains which have plagued the early season, have let up, giving the company a square shot at biz. "Plain and Fancy" had Evelyn Page, Robert Smith, Dran Seitz, Tom Reider, David Daniels, Toba Sherwood, Michael Kermoyan and Joseph Macaulay.

"Chocolate Soldier" opened last night (Mon.) as the seventh offering of the season with a moderate advance sale. Cast lists Laurel Hurley, Mitchell Gregg, Earle MacVeigh, Muriel O'Malley, Donald Clarke, Toba Sherwood and Kermoyan, with ballet team of Mia Slavenska and Robert Morrow.

## Touring Shows

*(July 30-Aug. 12)*

**Anniversary Waltz** (Richard Eastham, Marjorie Lord—Alcazar, S.F. (30-4) (closing).
**Boy Friend**—Curran, S.F. (30-11).
**Damn Yankees** (2d Co.) (Bobby Clark) —Philharmonic Aud., L.A. (30-11).
**Desk Set** (Shirley Booth)—Carthay Circle, L.A. (30-11).
**Inherit the Wind** (2d Co.) (Melvyn Douglas) — Huntington Hartford, L.A. (30-11).
**Lark** (Julie Harris)—Opera House, Central City, Col. (4-11).
**Pajama Game** (2d Co.) (Larry Douglas, Buster West, Betty O'Neil)—National, Wash. (30-11).
**Silk Stockings** (Allan Jones)—Shubert, Chi (30-4) (closing).
**Teahouse of the August Moon** (Larry Parks)—Geary, S.F. (30-11).
**Witness for the Prosecution**—Biltmore, L.A. (30-4); Alcazar, S.F. (6-11).

### SCHEDULED N. Y. OPENINGS

*(Theatres indicated if set)*

**Build One Hand** (9-26).
**Loud Red Patrick,** Ambassador (10-2).
**Sixth Finger,** Longacre (10-3).
**Harbor Lights,** Playhouse (10-4).
**Reluctant Debutante,** Miller (10-10).
**Too Late Phalarope** (10-11).
**Waiting for Godot,** Booth (10-14).
**Happiest Millionaire** (wk. 10-15).
**Double in Hearts** (10-16).
**Apple Cart,** Plymouth (10-18).
**Li'l Abner,** St. James (Wk. 10-22).
**Separate Tables,** Music Box (10-25).
**Old Vic,** Winter Garden (10-23).
**Separate Rooms** (10-25).
**Sleeping Prince,** Coronet (Wk. 10-28).
**Major Barbara,** Beck (10-30).
**Auntie Mame,** Broadhurst (10-31).
**City Center Drama Season** (11-7).
**Best House in Naples,** Lyceum (11-8).
**Child of Fortune,** Royale (11-12).
**Very Special Baby,** Belasco (11-14).
**Girls of Summer,** Longacre (11-19).
**Candide,** Beck (11-22).
**Bells Are Ringing,** Shubert (11-20).
**Happy Hunting,** Majestic (12-6).
**Hole in Head** (12-12).
**Visit Small Planet,** Booth (1-9).
**13 Daughters,** Wint. Gard. (Wk. 2-18).

### OFF-BROADWAY

**Three for All,** Carnegie (8-1).
**Hotel Excelsior,** Provincetown (8-7).
**No Exit,** Theatre East (8-14).
**Rendezvous in Vienna,** Barbizon-P. (9-13).
**Take a Giant Step,** Jan. Hus. (9-25).

# 'Wish' Gets Lush $51,500, Best of Season, St. Loo

St. Louis, July 31.

First local presentation of "Wish You Were Here," scaled to $3 in the Municipal Theatre Assn. al-fresco Forest Park playhouse, grossed a juicy $51,500 last week. That was the best take of the season thus far. Top roles were played by Patricia Marand, Andrew Gaines, Beverly Bozeman, Sonny Sparks, Jack Collins and Kenny Ackles.

"Kiss Me Kate," presented in the open air amphitheatre in 1953, opened a revival last night (Mon.), with a cast including Robert Wright, Terry Saunders, Peter Conlow, Laurel Shelby, Jack Collins, Olive Cliff, Bertha Powell and Gene Verrone.

# 'John'-'Measure' Okay At 23G at Stratford, Conn.; Ontario Fest Perking

Stratford, Conn., July 31.

The American Shakespeare Festival Theatre had its best stanza so far, with $23,200 gross for eight performances of "King John" and "Measure for Measure" last week. That was a welcome improvement from the $21,800 of the previous week. "Measure" has so outdistanced "John" that additional performances of the comedy have been skedded for August, with several showings of "John" being excised.

"Taming of the Shrew," third and last of the season's productions, opens Sunday (5) after several previews. Beginning the week of Aug. 7, Sunday night performances will be dropped and Wednesday matinees slated instead.

**Canadian Bard Better**

Stratford, Ont., July 31.

After four light weeks at the b.o., the Shakespeare Festival here hit 93% capacity, 14,400, in the fifth stanza, ending July 21. Five-week total neared 60,000. Scale is $1-$6.

Slow build may have been due to the early (mid-June) opening, plus Festival-sponsored jazz as well as serious concerts and opera offering competition to the drama. Nonetheless, it may add ballet next season, when the plays will be housed in the new $984,000 permanent theatre instead of the present big top.

# 'PAJAMA' NEAT $40,700 ON 2D WEEK IN WASH.

Washington, July 31.

Second week of "Pajama Game" at the National Theatre climbed nearly $2,000 over the initial stanza, with $40,700 in the till.

Holdover included a Sunday evening performance, instead of the less profitable Wednesday matinee. Including that night, the 1,658-seat house was scaled to a top of $5.50. Absolute sellout would have been $51,000.

Early sale on the current week indicates that the musical will do even better this semester.

## British Shows

*(Figures denote opening dates)*

### LONDON

**Boy Friend,** Wyndham's (12-1-53).
**Caine Mutiny,** Lon. Hipp. (6-13-56).
**Chalk Garden,** Haymarket (4-11-56).
**Doctor in House,** Vic. Pal. (7-30-56).
**Dry Rot,** Whitehall (3-31-54).
**Family Reunion,** Phoenix (6-7-56).
**For Amusement Only,** Apollo (6-5-56).
**Gigi,** New (3-23-56).
**Hotel Paradiso,** Wint. Gard. (5-2-56).
**House by Lake,** York's (3-9-56).
**Kismet,** Stoll (4-20-55).
**Likely Tale,** Globe (3-22-56).
**Malice Domestic,** New Lind (6-20-56).
**Man Alive,** Aldwych (6-14-56).
**Mousetrap,** Ambassadors (11-25-52).
**Night of 4th,** Westminster (6-29-56).
**Pajama Game,** Coliseum (10-13-55).
**Paris by Night,** Prince Wales (4-9-55).
**Plain & Fancy,** Drury Lane (1-25-56).
**Plume de ma Tante,** Garrick (11-3-53).
**Quare Fellow,** Comedy (7-24-56).
**Rainmaker,** St. Mart. (5-31-56).
**Reluctant Deb,** Cambridge (3-24-55).
**Repertory,** Old Vic (9-7-55).
**Romanoff & Juliet,** Piccadilly (5-17-56).
**Sailor Beware,** Strand (2-16-55).
**Salad Days,** Vaudeville (8-5-54).
**South Sea Bubble,** Lyric (4-25-56).
**Spider's Web,** Savoy (12-14-54).
**Such Is Life,** Adelphi (12-14-55).
**Teahouse Aug. Moon,** Her Maj. (4-22-54)
**To My Love,** Fortune (6-6-56).
**Trip to Bountiful,** Arts (7-4-56).
**Waltz of Toreadors,** Criterion (3-27-56).

**SCHEDULED OPENINGS**

**Long Echo,** St. James's (8-1-56).
**Seagull,** Saville (8-2-56).
**Young & Beautiful,** Arts (8-15-56).

**Closed Last Week**

**Rivals,** Saville (2-23-56).
**Ruth Draper,** St. James' (7-2-56).
**Someone Talk To,** Duchess (7-18-56).

# Romero Not Bad $16,700, 'Guys' $16,000, Det. Tents

Detroit, July 31.

Biz continued to be canvas-backed at the area's two tenters, with Cesar Romero drawing only $16,700 last week in "Strictly Dishonorable" at the Northland Playhouse and "Guys and Dolls" grossing $16,000 at Melody Circus.

Northland's nut is $12,000, with a potential capacity of $25,678 at a $3.60 top, less 25% discounts to Kroger Supermarket customers. Melody's breakeven is $12,000, with a potential capacity of $41,982 ata $4 top, less discounts. Melody seats 1,500; Northland, 1,400.

Current offerings are "Gigi," starring Margaret O'Brien, at Northland Playhouse, and a second week of "Guys and Dolls" at Melody.

# 'Boy' Fast 48G, S.F.; 'Teahouse' $25,000

San Francisco, July 31.

Business is fantastically good here, with all three houses showing fat grosses last week.

"Boy Friend" improved in its second frame at the Curran, "Teahouse of the August Moon" at the Geary looked very healthy despite fact that this is show's second exposure here, and 37th round of "Anniversary Waltz" at the Alcazar rang up nightly takes unequalled since last January.

**Estimates for Last Week**

**Boy Friend,** Curran (2d wk) ($5.40; 1,752; $52,000). Almost $48,000; previous week, $47,000.

**Teahouse of the August Moon,** Geary (1st wk) ($4.40; 1,550; $37,000) (Larry Parks). Nearly $25,000 for the starting frame.

**Anniversary Waltz,** Alcazar (37th wk) ($3.85; 1,147; $27,341) (Richard Eastham, Marjorie Lord). Nice $13,800; previous week, $13,200.

# Roosevelt, Miami Beach, Folds Stock Operation; Every Show Lost Money

Miami Beach, July 31.

Sam Hirsch has tossed in the towel on his initial stock season at the Roosevelt Theatre here. The operation folded last Saturday (28) after taking a financial beating on all shows offered. Hirsch attributed the closing principally to the high cost of name talent on top of a 60/40 rental deal with the owners of the theatre.

The Roosevelt was scaled to a weekly capacity gross of $22,000, but never came near that figure. One of the top takes was registered by "Will Success Spoil Rock Hunter," which grossed $7,400 in the first week of a three-frame stand, then dropped sharply. Dagmar and Lionel Stander had the lead roles in the comedy.

Other productions offered at the spot included "Dial M for Murder," with Vincent Price and Louise Albritton; "Tender Trap," with Sloane Simpson, Dick Shawn, Johnny Desmond and Nancy Berg, and the windup entry, "Champagne Complex," with Bramwell Fletcher as a last-minute substitution for Frank Albertson. The latter left the show during rehearsals, after his daughter was killed in an auto accident in Connecticut.

A tryout of Edward Chodorov's new comedy, "The Spa," with Gloria Vanderbilt starred, had been skedded for the house, but was cancelled, as was "What's the Rush," package revue starring Robert Q. Lewis. Hirsch is now scouting another outlet for a winter operation, but feels that competition from the Coconut Grove Playhouse is going to be tough to beat. That spot, which opened last winter, is operated by oil millionaire George Engle, who's been booking top stars.

## Cancelled—by TKO

"Matilda," a new play by Irene Gawne, will not be tried out at the Stockbridge (Mass.) Playhouse next week as originally scheduled.

Miss Gawne, a sister of New York talent agent Sara Enright, adapted the play from a novel, but reportedly failed to clear the project with the original author.

# B'way Still Sinking; 'Yanks' 43½G, 'Diary' 22½G, 'Rock' 12½G, 'Rain' 8½G, 'Wonderful' $42,100, 'Faces' $22,400

## Hildegarde's Can-Can In $43,800 Week, Dallas

Dallas, July 31.

"Can-Can," starring Hildegarde in her first legit role, tallied a nifty $43,800 for the first seven performances through last Sunday (29) matinee at State Fair Musicals. Clear, hot weather greeted the opening week of the Cole Porter revival.

The Milwaukee chanteuse, known here from past nitery dates, had slight dialog mishaps at the July 23 opening, but scored heavily with her piping.

Charles R. Meeker Jr., Musicals' managing director, produced the current show, fourth of the 12-week season. Rehearsals started yesterday (Mon.) for "Great Waltz," Aug. 6-19. Liberace and brother George Liberace make their legit debuts here in the Johann Strauss musical.

# 'Silk' $23,300 (5), To Fold in Chi

Chicago, July 31.

Loop legit, revived with the arrival of "Silk Stockings" last week after nearly a month with no shows in town, relapses this Saturday (4) with the musical's quick folderoo.

Fall slate is beginning to shape up, however, leading off with "Bus Stop," Aug. 13, Harris; "No Time for Sergeants," Sept. 13, Erlanger; "Witness for the Prosecution," Sept. 24, Selwyn, and "Boy Friend," Oct. 1, Blackstone, and "Damn Yankees," Nov. 6, Shubert.

**Estimate for Last Week**

**Silk Stockings,** Shubert (1st wk) ($5.95; 2,100; $61,000) (Allan Jones). Over $23,300 for first five performances; opened last Wednesday (25) to negative notices from the four local critics (Harris, News; Kogan, Sun-Times; Dettmer, American, Raven, Tribune); tuner folds here this week, ending the tour.

## 'Can-Can' in Clear, 30G, Despite Rain in L'ville

Louisville, July 31.

"Can-Can," fourth production of the season's musicals in Iroquois Amphitheatre, racked up a good $30,000 last week, under hopes, but still satisfactory, everything considered. Heavy rain Saturday (28), ending before curtain time, didn't prevent show from going on, but hurt attendance.

Musical cast included Rita Dimitri and John Tyers in leads, with Erik Rhodes, Leonard Elliot and Marcella Dodge in support.

## Stock Tryouts

*(July 30-Aug. 12)*

**All On a Summer's Day,** by Robert Saffron—Spa Summer Theatre, Saratoga, N.Y. (30-4).
**Beasop's Fables** (Beatrice Lillie) revue —Lakes Region Playhouse, Laconia-Gilford, N.H. (30-4); Westport (Conn.) Country Playhouse (6-11) (Reviewed in VARIETY, July 4, '56).
**Dead On Nine** (Barbara Britton), by Jack Poppelwell—Cape Playhouse, Dennis, Mass. (6-11) (London production reviewed in VARIETY, Aug. 31, '55).
**Doctor in Spite of Himself,** new version by James Lipton—Westport, (Conn.) Country Playhouse (30-4).
**First Night,** by A. P. Mollison—Sea Cliff, L.I., Summer Theatre (30-4).
**Golden Egg** (Donald Cook), adapted by Gloia (Mrs. Donald) Cook from Philip King's British play, "On Monday Next"— Ogunquit (Me.) Playhouse (6-11).
**House Remembered,** by Louis A. Lippa —Hedgerow Theatre, Moylan, Pa. (11).
**Question** (Aline MacMahon, Clarence Derwent), by Dana Burnet—Stanford (Cal.) U. (9-11).
**Scapin the Rascal,** English translation of the Moliere comedy—Monmouth Festival Theatre Co., Tinton Falls, N.J. (1-12).
**Spa** (Gloria Vanderbilt, Turhan Bey, Violet Heming), adapted by Edward Chodorov from Ferenc Molnar's "Olympia"— Camden Hills (Me.) Theatre (30-4); Hyde Park (N.Y.) Playhouse (6-11).
**Sticks and Stones** (Hermione Gingold), revue—Bucks County (Pa.) Playhouse (30-11) (Reviewed in VARIETY, July 18, 56).
**Sudden Spring** (Celeste Holm), Elihu Winer's adaptation of a play by Halstead Welles—Pocono Playhouse, Mountainhome, Pa. (30-4); Falmouth Playhouse, Coonamesset, Mass. (6-11).
**Up From Everest,** by George Hitchcock—Williamstown (Mass.) Summer Theatre (31-4).
**Welcome Darlings** (Tallulah Bankhead), revue—Lake Whalom Playhouse, Fitchburg, Mass. (30-4); Sacandaga Park Theatre, Sacandaga, N.Y. (6-11) (Reviewed in VARIETY, July 25, '56).
**What's the Rush** (Robert Q. Lewis), revue—Fayetteville (N.Y.) Country Playhouse (30-4); Spa Summer Theatre, Saratoga, N.Y. (6-11) (Reviewed in VARIETY, July 18, '56).

Broadway continued in the doldrums last week. Business, which dropped substantially for practically all shows, was particularly sour for the Saturday matinee, with brokers reportedly getting stuck with tickets for the only two capacity-grossers, "My Fair Lady" and "No Time for Sergeants."

"Most Happy Fella" fell out of the capacity lineup because of a bomb scare at the theatre Friday (28) night, resulting in a rash of refunds.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Opera ta).*

*Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.*

**Cat on a Hot Tin Roof,** Morosco (D) (71st wk; 564; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele). Previous week, $21,500; last week, over $19,300; Alex Nicol has been upped to co-star billing.

**Damn Yankees,** 46th St. (MC) (65th wk; 516; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $47,700; last week, almost $43,500.

**Diary of Anne Frank,** Cort (D) (43d wk; 341; $5.75; 1,036; $28,854) (Joseph Schildkraut). Previous week, $25,200; last week, almost $22,500. Co-star Susan Strasberg is on vacation through Sept. 1, with her understudy, Dina Doron, pinchhitting.

**Fallen Angels,** Playhouse (C) (28th wk; 223; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Mary McCarty succeeded Miss Walker last Monday (30). Previous week, $13,500 on twofers; last week, nearly $13,200 on twofers.

**Fanny,** Majestic (MD) (91st wk; 724; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $29,800 on twofers; last week, almost $27,700 on twofers.

**Hatful of Rain,** Lyceum (D) (38th wk; 301; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Previous week, $9,800; last week, under $8,500; closes Sept. 29, to tour.

**Matchmaker,** Royale (C) (34th wk; 272; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $13,100; last week, over $12,700.

**Mr. Wonderful,** Broadway (MC) (19th wk; 148; $7.50-$6.90; 1,900; $71,000). Previous week, $45,500; last week, almost $42,100.

**Most Happy Fella,** Imperial (MD) (13th wk; 100; $7.50; 1,427; $57,875). Previous week, $58,400; last week, nearly $56,400; management had to refund $2,000 last Friday (27) night because of a false report of a bomb in the theatre, causing a near-hour's delay in the start of the show.

**My Fair Lady,** Hellinger (MC) (20th wk; 156; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, almost $65,200; last week, same.

**New Faces of 1956,** Barrymore (R) (7th wk; 52; $7.50-$6.90; 999; $38,577). Previous week, $27,500; last week, nearly $22,400.

**No Time for Sergeants,** Alvin (C) (41st wk; 324; $5.75-$4.60; 1,331; $38,500). Previous week, $39,000; last week, over $38,600.

**Pajama Game,** St. James (MC) (116th wk; 924; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Julie Wilson). Previous week, $30,500; last week, over $27,700.

**Will Success Spoil Rock Hunter,** Shubert (C) (42d wk; 332; $5.75; 1,453; $41,668). (Jayne Mansfield, Walter Matthau, Martin Gabel). Previous week, $14,800; last week, nearly $12,500.

### OFF-BROADWAY

**Call of Duty,** Provincetown (6-19-56); closes next Sunday (5).
**Iceman Cometh,** Circle in Square (5-8-56).
**Men of Destiny,** Downtown (5-21-56).
**Threepenny Opera,** de Lys (9-20-55).
**Uncle Vanya,** 4th St. (1-31-56).
**World's My Oyster,** Actors Playhouse (7-31-56).

**Louis A. Lotito,** president of City Playhouses, Inc., and general manager of the Martin Beck Theatre, N.Y., will plane to London in mid-August to catch the new shows, then perhaps make a quick sightseeing visit to Rome.

# Literati

**TV Books**

Tad Mosel's "Other People's Houses" and five other plays are being published under that title by Simon & Schuster this fall. Paddy Chayefsky's "Television Plays" did so well that S&S is reissuing them in a $1.50 paperback edition.

In a lighter vein, Shepherd Mead's "How to Get Rich in TV Without Really Trying" is also an early fall item from S&S.

**Walter White's Biog**

Poppy Cannon, who is a Caucasian, widow of Walter White, longtime exec sec of the National Assn. for the Advancement of Colored People, who though blue-eyed, fair-haired and of decidedly white pigmentation chose to identify himself with the Negro cause, has done a book on her late husband. Miss Cannon is a cookery and style authority in her own right, with national radio and tv background and a number of books to her credit. Rinehart is publishing this fall.

Negro poet Langston Hughes' memoirs, "I Wonder As I Wander," is also a Rinehart item for November.

**Bromfield's Farm**

Friends of the late Louis Bromfield hope to buy the writer's famed Malabar Farm, near Mansfield, O., to serve as an agricultural research and demonstration centre.

**More On Flying Saucers**

Gray Barker, who books most of the pix showing in West Virginia, should be a sucker for the present crop of saucerian sagas. In fact in time he may even have a chance to book one of his own. He has written a lively one called, "They Knew Too Much About Flying Saucers" (University Books, $3.50).

He tells about what happened to certain investigators who presumably knew where the disks came from and reports in detail about one Charles K. Bender of Bridgeport who ran a research bureau until ordered by three men to concern himself with other things than flying saucers from now on. They confiscated all copies of Space Review. He wouldn't say they were Government agents but since they made him pledge on his honor as an American citizen to say no more the inference was they were from Washington.

This one seemed to follow a pattern, according to Barker, who tells the story in a straightforward documentary manner. Major Keyhoe, most prolific writer on the subject, has maintained that the Pentagonians are split down the middle between the silence group and those who want to tell all. Bender may have run into some of the silence group. Before he began W. Va's ace booker, Barker was a projectionist and later a theatre manager. He once headed the English department of a Maryland school district. *Scul.*

**Van Druten's Novel**

"The Vicarious Years" by John van Druten (Scribners; $3), is a novel of growing awareness to an independent life. Hero is a young Englishman with literary aspirations, who depends emotionally on the approval of a shoddy set of minor intellectuals. When he no longer requires the stimulus of these people, his own life, in reality, begins. It has been hinted that there are autobiographical references in the book.

If true, the van Druten who embellishes the contemporary theatre is not easily explained in terms of the colorless background he establishes for his central character in "Vicarious Years." *Down.*

**Padula's Post**

Charles F. Padula, veteran court reporter and political writer for the Albany Times-Union, has been appointed confidential assistant to the Appellate Division in the capital city, at an annual salary of $8,800. In his new post, to be assumed Wednesday (1), Padula will handle press relations and other assignments. It is a recently created job.

Padula started with the Times-Union as a copy boy 28 years ago. He has been covering courts for a quarter of a century and politics for 15 years. Padula has been public information officer for Albany County since 1948.

**USSR's 'Squareroo'**

The names of Vsevolod E. Meyerhold, one of the Soviet Union's most distinguished actors and producers, and Isaac Babel, Soviet writer of Jewish origin, both purged during Stalin's regime, are being posthumously rehabilitated, according to Soviet literary publications.

Meyerhold, innovator of new theatrical techniques in the late 1920s, first produced "Klop" (Bedbug), the play satirizing Soviet officialdom, now enjoying a great success on the Soviet stage. The newspaper Sovetskaya Kultura announced that a commission had been formed to consider the "literary legacy" of Meyerhold. He had been purged in the '30s after establishing a reputation as one of the leading actors of the Moscow Art Theatre and as an innovator of the modernistic and futuristic school of Soviet drama.

Commission members reassessing the late theatrical producers legacy will include his daughter and Ilya Ehrenburg, the writer.

Regarding Babel, the Soviet literary newspaper Literaturnaya Gazeta confirmed reports of his death and established 1938 as the year of his passing. Babel, whose most famous work is "Red Cavalry," is believed to have perished in one of the big Soviet purges of the period. A committee has been appointed to study Babel's literary legacy and a collection of Babel's works is about to be issued.

The Soviet publication also confirmed the deaths of two other well-known Yiddish writers and poets, Itsik Feffer and Perets Markish, both believed purged during the 1948-49 anti-Semitic drive. The posthumous rehabilitation of Markish's name also is underway, according to Soviet dispatches, which indicate the wide sweep of the anti-Semitic literary purge during Stalin's regime.

**Latest On Boston Post**

Latest development in the Boston Post situation came Saturday (28) when atty. John S. Bottomly, who headed a group which sought to buy the paper after it failed to publish for one day on July 7, quit all negotiations.

The attorney charged that John Fox, publisher of the Post and the Post Publishing Co. "have broken their option agreement with me and under the circumstances I have no alternative but to cease all negotiations."

The Post published Saturday morning, but only after the representatives of unions in the plant held a long conference with Fox. It was reported that they demanded back pay and other benefits owed them and gave Fox a deadline to meet them.

It was reported that the unions have given Fox until Wednesday (1) to meet back pay demands. Fox, reportedly, said that he would have an additional $4,000,000 by Wednesday.

**Rev. Mal Boyd's Book**

Rev. Malcolm Boyd, the former radio-tv program packager who worked with Mary Pickford and Buddy Rogers, will have his tome, "Crisis in Communication: A Christain Examination of the Mass Media," published by Doubleday early next year.

Final draft on the book was done by Boyd as he studied at Union Theological Seminary in N.Y. last year.

**'The Japanese Film'**

Charles E. Tuttle Co., publisher operating out of Rutland, Vt., and Tokyo, plans an illustrated "The Japanese Film" for this winter. Text covers all phases of the local industry from historical survey to business angles. Authors are Joseph L. Anderson and Donald Richie, two Americans active in the Japanese film world.

**Neb. Kidding Itself**

U. of Nebraska Press, in compiling a book re the home state, is devoting a full chapter in the tome to jokes and wisecracks, since they helped formulate many of the public's attitudes about Nebraska. Publisher is currently seeking radio-tv gag-files to cull material, according to a spokesman, since the electronic media "reach the widest audience."

**Ray Josephs' S.A. Trip**

Ray Josephs, with a trio of books and a host of mag articles under his belt re South America, has returned to Brazil (last time was 1948) to get a first-hand glimpse into fast-changing conditions there for some more written coverage.

**Francoise Sagan's Encore**

Francoise Sagan, the 20-year-old French authoress whose "Bonjour Tristesse" was a 1955 No. 1 bestseller for 12 weeks (38 weeks in all on the national bestseller lists), has broken a 30-year record in the 104-year history of E. P. Dutton & Co.

Her current "A Certain Smile" paces like two bestsellers in a row of unprecedental proportions at this old house because the first print order of 50,000 was exhausted in four weeks, resulting in repeat order of the same. Which means that the book, which is officially published on Aug. 16, will have 100,000 copies in print. Film rights were bought by 20th-Fox from the galleys. Otto Preminger has "Tristesse," which will be a Columbia release.

**P-H's 3% Stock Divy**

Prentice-Hall has declared a stock dividend of 3% on outstanding common stock, payable Sept. 28. Percentage will be paid in additional common stock to holders of record as of Aug. 31, 1956.

**CHATTER**

Grove Press publishing "The Antic Muse: American Writers in Parody," edited by Robert P. Falk.

Irma Benoit named art editor of Fashion, new Ziff-Davis quarterly which bows in the fall; formerly with Woman's Day.

Tay and Lowell Thomas Jr. (Mr. and Mrs.) have authored "Our Flight To Adventure" for Doubleday, due in November.

"Spiked Heel" (Holt) author Richard Marsten is said to be the nom-de-plume of Evan Hunter ("The Blackboard Jungle").

William M. Pollock, son of the late songwriter Lew Pollock, has joined Ziff-Davis as the Coast ad rep for Sports Car Illustrated.

Stan Swinton's AP dispatch from Rome on Egypt's President Gamal Abdel Nasser's nationalization move was captioned **Nasser's Suez-cide.**

Fortune mag's profiles on captains of industry have been assembled into a Doubleday anthology under the title, "The Executive Life."

Pressagent Spencer Hare bowed as a mag writer with an article in current issue of American Salesman on how to remember names and faces.

Alex Austin, quondam drummer and an editor for Lion Books, has authored a satire on the silent screen, "The Greatest Lover In The World," for Rinehart.

Dean Jennings, Satevepost feature writer, has a six-part article on Victor Borge starting in October. He's staying at Borge's Connecticut farm while penning the biography.

Satevepost special feature writer Pete Martin wants to know "Will Acting Spoil Marilyn Monroe?" in his upcoming Doubleday book which, "for those who can't read, there are always pictures."

Caskie Stinnett, asst. p.r.o. for Curtis Publishing, has authored a satire on commuting, "Will Not Run February 22d," which Rinehart will publish in November.

Radio-tv vet Erik Barnouw, new associate Professor of Dramatic Arts at Columbia U., has written a comprehensive book on "Mass Communication, Radio, Film, Press," for October publication by Rinehart.

Robert Lewis Taylor's New Yorker profiles have been put together into book form for Doubleday this fall under the title of "Center Ring: The People of the Circus," including closeups on John Ringling North and Lillian Leitzel.

Tex Maule, Dallas Morning News sports staffer, joins Sports Illustrated next week as senior football writer. Past stints included flacking chores for the Los Angeles Rams and the ex-Dallas Texans—now the Baltimore Colts — pro pigskin teams.

David Patten, for 35 years on the Providence Journal-Bulletin, retiring as its managing editor in 1953, has authored his first book for Rinehart publication titled "Three Sides to the Sea: Memories of S'cunnet Childhood." It's a personal memoir.

Rinehart & Co. "poured" on Monday (30) at a literati cocktailery for Margaret Case Harriman at the Algonquin, long her father's (the late Frank Case) hostelry, in connection with her new book, "Blessed Are The Debonair." It's more about the Algonq's "roundtable" and assorted characters. Ben Bodne has since taken over the Algonquin.

On the heels of the VARIETY exclusive about Ed Aswell, former v.p. and editor-in-chief of McGraw-Hill joining Doubleday, Douglas M. Black, president of the latter, issued a formal announcement stating, "Edward C. Aswell has joined the Editorial staff of Doubleday & Co., Inc. Kenneth McCormick continues as editor-in-chief and LeBaron (Lee) Barker and Walter Bradbury as executive editor and managing editor respectively."

# SCULLY'S SCRAPBOOK

## By Frank Scully

Hollywood, July 31.

One of the convictions of modern print is that you can hold to almost any ideas and write for the reactionary press but if you write for a leftist publication you must surely share their ideology. This conviction is less true in England than in America but, generally speaking, it's accepted on both sides of the ferrous drape.

We have had writers in the past who could turn out detective stories, upholding law and order one day and anarchistic essays on art the next, but such schizophrenics have no place to go these days. Claud Cockburn (pronounced Coburn in the cockeyed way Britons fight phonetic spelling) may be the last of these non-conformists.

He has tossed off an autobiographical item called "A Discord of Trumpets," which Simon & Schuster has published on this side for $4.10 including tax, or $3.95, excluding tax, and who can?

Rarely has a newspaperman come to his craft in more devious ways. Cockburn's greatest achievement I suspect was becoming a foreign correspondent for the London Times without first being indoctrinated in the paper's partyline in Printing House Square. His next big success was in getting in circulation a mimeographed periodical called The Week, which was full of what England considers libel. The Week was judgment-proot because it had no assets to attach. He himself brags that it was "the nastiest-looking bit of work ever dropped on a breakfast table." It had none of the typographically clean qualities of Kiplinger's mimeographed reports from Washington on finance or Pearson's on politics, but it was loaded with the inside stuff big wheels talk around a luncheon table but never include in state papers.

**Seven Subs, All Paid For**

It was the first publication to describe Lady Astor's fascist minded friends as "The Clivedon Set" and to tell what they said and thought. It got hold of the sucker list of Foreign Affairs, mailed out thousands of copies and roped in seven subscribers. From there it began to build, for obviously it couldn't go lower without going out of biz.

In two years diplomats, bankers, senators, kings and Indian maharajahs read it before they read their bank balances. Joe McCarthy listed its editor as one of the 269 most dangerous Reds unjailed. That was the week a Czech Communist confessed he had been recruited to the cause of anti-Communism by this same Cockburn and was promptly hanged for his dereliction.

Correspondents around London, Paris, Berlin, Vienna, Budapest and New York knew Cockburn as an odd screwball who could certainly write believable pieces for his London Times in "the little moment," in French Ambassador Paul Claudel's phrase, "which remains between the crisis and the catastrophe."

Between issues of The Week, Cockburn wrote features for The (London) Daily Worker, a Communist rag, all of whose views he certainly didn't share. But the anarchists of Spain came within seconds of shooting him when he presented the credentials of the Worker to their leader during the civil war there. The anarchists seemed to hate Communists as much as McCarthy and Capone claimed they did. The anarchists were sure Cockburn was Franco spy and was heading to join the counter-revolutionaries when they caught him wandering beyond their front lines. He saved his life by outshooting them as proof that he was a stronger enemy of France than they were.

**Cockie Rides Again**

Claud was the first member of the Cockburn family to visit Washington since Admiral Sir George Cockburn burned the White House in 1814. The correspondent saw history almost repeat itself when on his first night in Washington the dome of the Capitol burst into flames from a house painter's dropped cigar. His experiences in New York during the crash of 1929, however, struck me as more interesting.

I was in London for VARIETY at that time and all that went on during Prohibition and the bull market were incredible hearsay to me. It took this gangling to bring it home in clearer focus than anyone else has been able to do—barring of course VARIETY's explanation that it was an egg Wall Street had laid.

Cockburn as a plaid-colored fish out of water from the start. Though of Scotch descent, he actually was born in Peking where his father was in the British diplomatic service. But of course he was shipped home to Oxford when it came time for him to be educated like a gentleman.

His *wanderjahre* through Central Europe after he came down from Oxford was hardly above the economic status of an American road kid of the Dempsey-Tully era. But he managed to latch on to the fringe of the London Times Berlin bureau and from there climbed to eminence in their far-flung news chain. He baffled the paper's brass when they wanted him to succeed Wilmott Lewis as chief of the Washington bureau and he quit the paper instead.

**London Times Left But Not Extreme Left!**

Messrs. Dawson, and Deakin, high priests of Printing House Square, tried to talk him out of quitting. "I have always regarded the Times," Dawson assured him, as something of an organ of the left. Though never, I hope, of the *extreme* left.

This shows you what people think of themselves. Around London we thought of the Times as right of Neville Chamberlain.

Wilmott Lewis must have been a doll of a boss. He had been an actor, down and nearly out. Once in Eastbourne he sat up all night writing new material for the stranded troupe. The only thing he retained in Washington from those sad days were the gestures of an actor.

He once asked President Hoover, "As you gaze into the future, as you peer down the gray vista of the years, do you not apprehend, sir, that the problems of the United States are not only problems of growth but" his voice sank to a whisper—"of decay?"

Hoover didn't think so and later in a speech said the country's problems were those of growth only, not decay. Of course everything that grows, even redwood trees, eventually decays and dies. But Hoover was an engineer, not a philosopher.

Within a year he was to see the stock market skid until investors losses equalled half the national debt. Yet that September and October weren't all bad. Felischmann was still selling 2c cakes of yeast and doing so well at it they were hiring Rudy Vallee at I5,000 a week to croon to time-servers, his being theirs. At least so he said.

But Cockburn was aware of what a dent the boom-or-bust would make on the face of the world. In time it produced millions of layoffs in all countries, 14,000,000 in this country alone.

Cockburn's cloak and dagger version of how he nearly got the exclusive of Edward VIII's fight with Prime Minister Baldwin for his mimeographed Week is a fascinating example of how reader-belief is sometimes vastly more important than circulation figures. It ended, however, with a messenger on a motorcycle tearing across town from the King's palace to the garret office of The Week at one o'clock in the morning with a one line unsigned letter. It read: "The situation has developed too fast." Baldwin won, and the King abdicated to join his Wally Simpson in France.

People may think Cockburn died years ago. Actually he returned to Ireland, took the name of James Helvick and is writing novels now. I guess his long legs went back on him after all.

# QUESADA: LATIN CONCERT KING

## Inside Stuff—Concerts

London Daily Telegraph reports that Zinka Milanov, of the Metropolitan Opera, deliberately flaunted theatrical precedent (or superstition) by appearing onstage at Covent Garden carrying a bouquet of real flowers in the role of "Tosca." Subsequently it was argued that beyond superstition there's a commonsense reason for it: fallen leaves or petals are a potential danger to chorus and dancers.

## English-Guided Dutch Ballet

Amsterdam, July 31.

In the month of July when artists of the Netherlands Opera and the Netherlands Comedie are having their (paid) holidays, it is possible for other theatrical groups to lease the Amsterdam Municipal Theatre. Thus the Ballet Der Lage Landen (Ballet Of The Low Countries) could give five performances (July 17-21) for prestige.

Working with only small subsids and touring the provinces, this ballet group has been improving its level during the last three years under guidance of and in training by English dancers Angela Bailey and Jack Carter. Its repertory consists of some 25 ballets, of varying styles, including "Coppelia," alternatively danced by Norman McDowell and Ben De Rochemont.

Carter, who is first choregrapher of group, has conceived an imposing "Witch Boy," violently danced by Norman McDowell. New item in repertory is "Caleidoscope" (preemed July 17) by Walter Gore who made a new version of his ballet. It is a light divertissement along rather architectonic lines, a colorful spectacle and spectre, that is danced with style and perfection.

## DISPEKER LINES UP EUROPEAN DATES

During her recent seven-week roundrobin of the Italian and German opera houses, N. Y. manager Thea Dispeker signed a bevy of American singers. They include Claire Watson at the Frankfurt Opera, Donald Grebe with Krefeld Opera in Rhineland, Florence Rochelle at Kaiserslautern, Germany. Doris Young goes to the Swiss (Zurich Opera).

Meanwhile other Dispeker clients include Franca Duval making a film on "Tosca" in Rome and Heidi Kroll readying as Elsa and Desdamona at the Berlin Opera in Sept. and Norman Scott, the Met basso, who'll do Mephisto come fall at Vienna's Volksopera.

## High Schoolers at Philly Ormandy Rehearsals

Philadelphia, July 31.

The Philadelphia Orchestra will permit thousands of Philadelphia high school children to attend orchestra rehearsals this season to encourage the appreciation of music and aid talented students in making progress with careers.

Four open rehearsals are planned for this season with about 3,000 students attending each. Letters have been sent to heads of public, parochial and private high schools inviting them to participate in the program.

Ormandy will play host at the four sessions and explain inner workings of orchestra to students.

### Nutmeg Dance Festival

New London, July 31.

Connecticut College School of the Dance, which has been punctuating its annual summer semester with lectures by such terps names as Martha Graham, Edwin Denby, Jose Limon, Doris Humphrey, Francis Fergusson, Anna Sokolow, Alwin Nikolais, Delia Hussey, will top off the term with its Ninth American Dance Festival.

This year's schedule, running Aug. 16-19, will offer the troupes of Jose Limon, Anna Sokolow, Alwin Nikolais, Pauline Koner, plus Birgit Akesson, Ruth Currier and Margaret Dietz, and the Doris Humphrey Repertory Group.

## JAYE P. MORGAN AND PEERCE SHARE NEWPORT

Jaye P. Morgan, the gal jazz song stylist, will divide the solo honors Aug. 4 at Newport's Carnival of Music with Jan Peerce. Orchestra numbers 76.

Joel Herron, Miss Morgan's regular NBC video conductor, will handle the stick for her portion.

## Concert Reviews

### New Jersey Festival

Millburn, N.J., July 31.

New Jersey's Summer Music Festival ended here Sunday (29) with the largest audience of the three-program series, the gross hitting close to $2,500 for the pop program under direction of Samuel Antek. Operatic and operetta excerpts with Richard Cassily tenor, and Maria di Gerlando, soprano, soloing with the festival orchestra outpulled the all-Mozart menu which opened the series and the "Bach to Barger" fare that had Leonid Hambro and Jascha Zayde, WQXR duo-pianists, as principal soloists.

It was the inaugural season and the modest deficit for the tri-part fest indicates there will be more in the future at Frank Carrington's Paper Mill Playhouse, long successful in drama and operetta. Maestro Antek, according to report, donated his services for the summer concerts, a good-will gesture that cannot hurt his position in the Jersey communities that support his winter season activities as musical director of the New Jersey Symphony Orchestra.

Sunday's festival finale opened with Antek directing a sparkling, lively performance of "Dance of the Comedians" from Smetana's seldom-performed opera "The Bartered Bride." He took it at a brisk pace, but the attacks and intonation were clean and the ensemble was all that could be asked. Egmont Overture followed, then Antek did the prelude to "La Traviata" to set the stage for Miss de Gerlando's solos from that Verdi all-time fave. Miss Gerlando, an attractive, personable gal did "Ah forse lui," followed by "Sempre libera" with solid results and encored with excerpt from the Broadway hit of some years ago, "Song of Norway". Warbler has possibilities for the smarter bistros, if she elects to go into that field. Broadway musicals also are her dish.

Tenor Cassilly did the "Flower Song" from "Carmen" and encored with "Yours is My Heart Alone" by Lehar. His is a robust tenor, and he scored with the audience, particularly with the Lehar. He could loosen up a bit on the stage; presently, his platform manner does not equal his vocalizing.

After two light works by the orch, solo pair returned to do the duet that ends the first act of Puccini's "Madame Butterfly." The warmth and drama of Puccini's melodies were fully realized and the two voices blended ideally. Batoner Antek kept the orch well under control and gave fine support to his soloists, who encored with Viennese-type duet. Concert closed with Strauss' "Emperor Waltzes," which would have profited with a more "eecht" Viennese lilt, but it was a well-received closer to a pops program that sent the Sunday audience home to dinner in a happy frame of mind. *Wien.*

### Oceanside Recitals

Atlantic ity, July 31.

The ninth annual Ventnor Summer Music Festival Aug. 7, will be topped by Leon Fleisher, pianist. Recitals occupy Ventnor's pier auditorium.

Other bookings include William Warfield, baritone, Aug. 14; Beaux Arts trio, with Daniel Guilet, violinist; Bernard Greenhouse, cellist; Menahem Pressler, pianist, Aug. 21; and Elaine Malbin, soprano, on Aug. 28th.

## OBSCURE BUT TOP WORLD BOOKER

By PAUL PIMSLEUR

As far as the concert business goes, Latin America is just one big happy hemisphere, solidly booked by one man. He is Ernesto de Quesada, of Havana, Cuba. As president of Conciertos Daniel, he has a hand in booking almost every artist performing anywhere in his vast territory, which stretches over 5,000 miles from the U. S. southern border to Cape Horn, and contains 175,000,000 people in an area almost three times as large as the U. S.

Since his name rarely appears in print, Quesada is comparatively little known, even in the concert trade. But in terms of distance and population covered, he is the world's top impresario. Only one other, Sol Hurok, comes to mind, the difference being that Hurok has heavy competition, so he can "make 'em" but he couldn't "break 'em."

One of the keys to Quesada's preeminence is the fact that he has three sons strategically located as the leading managers of their respective cities. Alfonso de Quesada runs the Buenos Aires office. Ernesto Jr. is the manager in Mexico City. Brother Enrique is ditto in up-and-coming Caracas, Venezuela. Having these three pivotal playdates tied up, plus other playing time assured by long-time agents in other places, Quesada has sure knowledge of how long a tour he can offer an artist.

Combined with his 40-year record for scrupulous honesty, this gives him a strong position in contracting artists.

His only competition for big-name performers comes from rival Conciertos Iriberri in Buenos Aires, run by an equally long-established and equally reputable gentleman. But Quesada can offer the whole of Latin America, while Iriberri works mainly in Argentina, Uruguay and Brazil. Their rivalry over the years has been stiff but friendly.

**Madrid Office, Too**

The big cohesive factor in Quesada's empire is the Spanish language tie. He is Spain's major manager, as well as longhair king of Latin America. His Madrid office, run by Swedish Felicitas Keller, provides most of the foreign artists for Spain's orchestras, opera and concert tours. But Quesada's area is not all Spanish-speaking. Portugal and Brazil speak Portuguese, some of the Caribbean islands speak English, and one of his spots (Curacao) speaks Dutch.

Perhaps most important in explaining the unflagging loyalty of his widespread associates is the personality of Quesada himself. He is a small, wiry, bright-eyed man, now mid-sixtyish. Conversation with him is always exciting, for he bristles with energy and creative ideas. Most astounding is his memory. He remembers every detail of all tours he ever managed, and all aspects of the many current negotiations. He rarely keeps records, except on scraps of paper. Hundreds of these, bound with a rubber band, bulge in his jacket pocket.

He has no regular place one could call an office, his telephone number is secret, and he has no secretary other than a stenographer who comes in every morning to take dictation and type the scores of letters he writes daily. His world-wide business is conducted solely by correspondence, with a liberal sprinkling of cablegrams. An idea of the number of cables he sends can be gathered from the fact that his Buenos Aires office paid a cablegram bill of $4,000 in 1955—far under the Havana figure.

**A Dependable 'Latin'**

Most of Quesada's agents have been working with him for years, contributing to his remarkable pioneering effort in developing the concert business in a part of the world where distances (and therefore costs) are enormous. His far-sighted leadership has resulted in an imposing number of regular concert series all over Latin America, even in small towns. Quesada has often dropped considerable sums, selling attractions at less than cost to help a fledgling series grow. He's been known to rent a special plane, costing more than the fee received, to make sure an attraction got to its performance on time. He has established confidence in a volatile, or manana, part of the world. He is no devotee of the fast buck.

A list of the artists Quesada has managed in Latin America would include almost every important concert name of the last four decades. Just a sampling: pianists Hoffmann, Rubinstein, Iturbi, Brailowsky; violinists Elman, Kreisler, Thibaud, Heifetz, Francescatti, Stern; cellists Casals, Feuermann, Fournier; singers Flagstad, Schumann, Moore, de los Angeles; Quartets Budapest, Kolisch; dance attractions Ballet Theatre, both Ballet Russes; conductors Furtwangler, Karajan, Weingartner, Ormandy, Rodzinski, Kleiber, Markevitch; group attractions Vienna Choir Boys, Trapp Family, both Don Cossacks, Yale Glee Club, Salzburg Marionettes.

On many of these tours, Quesada himself accompanied the artists as tour manager. Knowing the headaches of a tour in mananaland, certain big-name artists have a proviso in their contracts that if Quesada doesn't go with them, they dont' go.

A normal tour of Latin America under Quesadas management last from three to five months. In most places, an artist will perform on a series booked mainly or wholly by Quesada. Many of these take place in small cities with unexpectedly high interest in serious music, fostered over the years by Quesada in cooperation with local citizens who devote time, money and effort to boosting their concert series. More than one local manager has summed it up by saying: "If it weren't for Quesada, we wouldn't have live concerts here."

## Is Mrs. R. The Masked Benefactor?

Music tradesters have been speculating about the identity of the "anonymous donor" who has guaranteed the fees for six young pianists to appear in a special series at the Metropolitan Museum of Art next season. The test run for the tyro keyboarders at the Museum may lead to a similar showcasing in other cities, according to the plans as revealed in VARIETY last issue.

Generally, when a concert is given or a work commissioned in the longhair field, credit is given to the foundation, organization or individual who is the source of the funds. In this case, however, strict secrecy surrounds the details and it is believed that less than half-a-dozen insiders are acquainted with the facts.

One guess: Mrs. John D. Rockefeller Jr. made possible the Metropolitan Opera's new production of "The Magic Flute," which cost upwards of $90,000 and which was the Met's principal celebration of the Mozart Bicentennial. She has helped many young singers and musicians get special coaching abroad, all on a sub rosa basis and with even the recipient, in most cases, being unaware of his benefactor. In her youth, she herself was a pianist and, in fact, studied with the late Artur Schnabel, generally regarded as one of the all-time greats.

Regardless of the correct identity of the Museum's musically-minded donor (and other guesses mention foundations) a number of colleges and institutions throughout the country will be watching the results with interest. Many cultural projects support concert series, but none can afford to present the youngsters who need engagements. Emphasis, even away from the commercial impresarios, is on the big names with b.o. pull. But, given a subsidy in the shape of free concerts by talented youngsters, many non-profit institutions could expand their concert series, giving more to their public and at the same time helping to build careers for the future. Therein lies the far-reaching significance of the New York experiment.

### TOO BROAD A JUMP

**Schwieger's Kansas City-To-Nuernberg Alternating Off**

Kansas City, July 31.

A stunt whereby Hans Schwieger would have become the first symphony director to commute between jobs on two continents fell through last week when timing proved impractical. Schwieger is conductor of the Kansas City Philharmonic, and was in the running for the parttime job of director of the Nuernberg, Germany, Symphony.

Schwieger has been in Germany all summer conducting, and did a guest shot at Nuernberg.

Nuernberg post has now gone to British-born Erich Riede, who is director of the Palatinate Opera at Kaiserslautern.

## Lighter Works Set For Volksopera

Vienna, July 31.

Plans to stage a "Bayreuth of Light Music" at the Volksopera a branch of the state opera, were indicated with the appointment of Marcel Prawy, an Austro-American, as producer for the Volksopera.

Contract gives him the power to select new works and to produce two musicals per year. Prawy also will act as the official talent scout for the opera.

## Piankova, Cournand, Fokine Jr. in Newly Formed Paris Ballet

Paris, July 24.

Former ballerina of the St. Peterburg Opera, Tatiana Piankova, has been appointed artistic director and ballet mistress of new French ballet company, Le Theatre d'Art du Ballet de Paris being assembled for opening in Paris some time in the fall.

New company is financed by dancer Eveline Cournand who will be one of the leads of the new outfit which, however, will have no stars in the accepted tradition. Equal opportunities will be given to all the 20 dancers who will form the new company. Vitale Fokine, son of famous choreographer, has been put under contract for two years in order to revive all the principal ballets of his father.

## MAGYAR BALLET CO. A CLICK IN GENOA FEST

Rome, July 25.

The Hungarian State Dance Group is the latest of a series of successful performers which have made this year's Nervi (Genoa) Ballet Festival a top event in its second year. In for five performances, troupe, already known to many via its filmed appearances in Hungarian shorts, received national attention via press and newsreels. Group featured 130 dancers with choruses directed by Bela Bartok and Zoltan Kodaly, orchestra led by Imre Czenki. It's their first appearance in Italy.

Ballet Festival ends next week with performances by an Indian dance company, led by Ram Gopal, also on its first Italian swing. Previously, fete had spotlighted the Royal Theatre Ballet of Stockholm, the Scala Theatre Ballet Co., and the Hungarian soloists, Nora Kovach and Istvan Rebausky, who incidentally had a close call on their U.S. return voyage aboard the illfated Andrea Doria.

# Broadway

Ticket broker Jack Leffler (Piccadilly) and wife off today (Wed.) for Europe on S.S. Independence.

Howard Dietz, Metro's pub-ad v.p., back at his homeoffice desk after vacationing in Santa Barbara, Calif.

The Martin Gabels (Arlene Francis) building a summer place on ground adjoining the Bennett Cerfs at Mt. Kisco, N. Y.

With Bert Allenberg east, Marty Jurow headed west yesterday (Tues.) for 10 days of William Morris Agency business in Hollywood.

Director Sidney Franklin, who helmed "The Barretts of Wimpole Street" for Metro, returned from London and headed for the Coast.

Martha Raye mulling a Broadway legit revue under Herbert) (Blue Angel) Jacoby and Harry Rigby production auspices. Herb Sanford to stage.

Milton Biow, founder of the ad agency bearing his name until he disbanded his operation some months ago, may buy a tv station and return to partial activity in that manner.

The Hi (radio-tv producer) Browns' daughter, Hilda Joan Brown, a senior at Sarah Lawrence College, engaged to a Brooklyn College undergraduate, Robert Theodore Kahn.

Sheree North and her husband John M. (Bud) Freeman, in Dallas for a visit with his parents, Mr. and Mrs. Charles J. Freeman of Interstate Circuit who were baby-sitting while couple were in New York.

Tobe, others Mrs. Tobe Coller Davis, syndicated fashion commentator, to Russia next month on a general survey. Fannie Hurst, who was to have accompanied her, still hasn't received her visa, so she will probably not make it.

A funeral service for actor Henry Stephenson, who died April 24 in San Francisco, was held July 26 at the Protestant Episcopal Chureh of the Transfiguration (Little Church Around the Corner), in New York.

Robert Livingston, son of stylists Leon J. Livingston (Mollie Parnis), back from two years at Oxford and joining Yale U's educational staff on the administrative side. He prefers being an educator to joining the family business.

Rube Goldberg, Clarence Budington Kelland and Sport Ward feted at a dinner at the North Hempstead (L.I.) Country Club Thursday (26) by the Artists & Writers Assn. Pressagent Ed Wiener won the golf tournament the fourth year in a row with a 77.

George Jessel, east on a quickie to meet his ex-wife Lois Andrews and their 15-year-old daughter Jerilyn, returned over the weekend for his Par pic chore in "Beau James," playing himself in the Bob Hope starrer based on Gene Fowler's biog of Mayor James J. Walker. Jessel and Walker were lifetime pals.

The 13 permanent residents of the Lincoln Hotel on 44th and 8th Ave., which William Zeckendorf's Webb & Knapp bought recently, are holding out for $7,000 to $10,000 fees each, otherwise they will contest eviction under the statutory rent laws. They've been offered $3,000 apiece but the 13, many of them in fringe show biz positions, have been there too long and prefer not to be discommoded.

Food poisoning aboard the plane carrying her from L. A. to N. Y. was the cause of Judy Holliday's fallout from last week's Steve Allen NBC-TVer. Similar mishap, on an international flight, still has George Jessel "delicate" beeause of the virus, and is said to be at least partial cause for hospitalizing film tycoon Louis B. Mayer, who was on the same plane with Jessel on the transAtlantic hop back to the U. S.

# Boston

**By Guy Livingston**

Lou Daley current at the Bradford Roof.

Eileen Rodgers current at Revere Beach Frolic.

"Li'l Abner," new musical, set to open the Shubert Oct. 2.

Steve Lawrence current at the Bowery in Salisbury Beach.

Ruby Braff opened at Storyville yesterday (Tues.) for week.

Arlene Francis hosts Hub tv editors at a clambake in Cotuit today (Wed.).

A Hollywood style preem is being planned for "Seven Wonders of the World" booked for the Boston Theatre Aug. 27.

Nora Kaye and John Kriza opened in "Ballet Theatre" at Lee Falk's Boston Summer Theatre Monday (30) for a week.

Shirley Jones and Jack Cassidy, current in "Beggar's Opera" at Sanders Theatre, Cambridge, will wed in Cambridge Sunday (5).

Cy Durgin, Boston Globe drama and music critic, off for vacation prior to six-week jaunt to Europe with the Boston Symphony orch.

"Call Me Madam," in which Olympic champ Dick Button skates and plays the Russell Nype role, holds for a third week at the John Hancock Theatre.

Dave Brubeck Quartet with Sylvia Syms soloist plays theatre-in-the-round at North Shore Music Theatre, Beverly, Sunday (5) for two performances.

Carol Bruce and Edmon Ryan in town on their way to Ogunquit, Me., Playhouse where they opened in "Anniversary Waltz" last Monday (30) for a week.

# Cleveland

**By Glenn C. Pullen**

Karl Mackay, direetor of Lakewood Players, put "Remarkable Mr. Pennypacker" into works to start season Sept. 12.

Charles L. Cananave, prez of Fred Astaire Dance Studios, made his first hometown visit in eight years to officiate at trophy ball here.

Beverly Sills, prima donna of N. Y. City Opera, back at Musicarnival for lead in eurrent "Merry Widow" and then "Carmen" under canvas.

Old Uptown Theatre, once Cleveland's largest nabe deluxer, being razed to provide site for another Kruger grocery store. Chain paid $165,000 for property.

Frances Langford and husband Ralph Evinrude dock their big Chanticleer yacht here today (Wed.) to plug singer's new disk with a press-deejay eocktail party.

Chris Connors' jazz trio at Cotton Club vieing against Dorothy Donegan at Theatrical Grill, Mimi Kelly at Korman's Back Room and Sonny Til's Orioles at Loop Lounge.

Kay & George Paderewski, former Cleveland musical team, playing three weeks at Al Naiman's Zephyr Room before reopening their own restaurant in Fort Lauderdale, Fla.

# Pittsburgh

**By Hal V. Cohen**

Denise Darcel booked for Ankara Oct. 19 right after Jane & Betty Kean.

Frank Bollinger, the Playhouse p.a., has a new Girl Friday, Connie Kane.

Music critie Ralph Lewando going to Switzerland for Lucerne Music Festival.

Restaurateur Ben Gross had a heart attack and is in Westmoreland Hospital.

Del Ray comes back from Florida to magico for two weeks at Dore's beginning Aug. 13.

Richard Widmark canceled two-day visit here this week to drumbeat "Run for the Sun."

Ted Goldsmith back to N.Y. this weekend after p.a.'ing summer opera company's six shows.

Denise Huot has joined resident company at William Penn Playhouse for month of August.

White Barn Theatre doing "Design for Living" week Aug. 27 instead of "Bus Stop," which was withdrawn.

# Philadelphia

Norman Krasna, film writer-producer-director, in a two-day visit with some old friends.

Manie Sacks lining up a stellar program for Hero Scholarship Rodeo which will be held at Municipal Stadium Sept. 7—Hal March, Pearl Bailey and Frankie Laine.

Bookbinder's on 15th St. came up with an interesting display to attract business and attention during recent American Legion and VFW conventions—World War I sheet music.

Atlantic City Race traffic ought to be better than ever. Announcement saying Grace and the Prince would visit with parents in Ocean City with frequent stopovers at track operated by her father has resulted in much interest here.

# Dallas

**By Bill Barker**

Don Cornell at Statler-Hilton's Empire Room.

Hildegarde starring in "Can-Can" at State Fair Musicals.

Johnnie Bachemin playing annual fortnight at Colony Club.

Jane Russell and Bob Waterfield in for personal plugging of "Run for for Sun."

Sheree North and hubby Bud Freeman visiting his parents; father is Charles J. Freeman, Interstate Circuit exec.

Connie Towers picked up a passport here for her flight to Caracas, Venezuela, where she's doing a two-week nitery date.

Ramsey Burch, major domo of Margo Jones Theatre '56, heading for N. Y. next week to o.o. scripts and engage a cast for the new 30-week season.

# Chicago

Percy Haid new keyboarder at the Black Onyx.

Dick Contino heading the bill at Maywood Park's Italian Festival.

Chicago Tribune gossip columnist Herb Lyon vacationing for two frames.

New York's Viennese Lantern op Max Loew and spouse visited Chi a couple of days last week.

Irene Hervey in from the Coast to join hubby Allan Jones, starring in the "Silk Stockings" legiter at the Shubert.

Universal Chi exchange sales manager Herb Martinez and spouse off to Pittsburgh for a two-week visit with her family.

Universal western district manager Foster Blake in Chicago last week for conferences with Manie Gottlieb, Chi division manager.

Hotel Sherman launched an open competition contest for a new vocalist to work with Frank York's orch in the College Inn Porterhouse.

Norman Krasna, producer-director-writer of "The Ambassador's Daughter" (UA), in town last week for pic's opening at the Esquire Theatre.

# Las Vegas

Hal Belfer spent the first 10 days of his new role as entertainment director of the Flamingo on a talent hunt.

Harry Belafonte, eurrently at the Riviera, catching a daily flight to L. A. to keep abreast of his RCA Victor platter chores.

Georgia Carr's contract at the Dunes' Sinbad Lounge has been extended to Aug. 15. Ditto Tony Foster, former Copa, N. Y., production crooner.

Dorothy Collins commuting between her Thunderbird perch and Hollywood to handle her assignment of the spa's current show and to keep an album date with Coral.

Count Basie continues Bill Miller's big band policy in the Dunes Arabian Room with a fortnight jazz sortie starting tomorrow (Thurs.). Followup is Norman Granz's "Jazz At The Philharmonic."

Lucky Strike and "Hit Parade" get pretty fair representation during the tourist month on hand what with La Collins toplining the 'Bird and Gisele MacKenzie atop the bill at the Flamingo downstrip.

Harvey Stone, now at the Sahara, set for a fall guest shot with Perry Como. Meantime, Stan Irwin continues to search for a replacement for Ann Blythe who had to postpone her October Sahara engagement because of a pic commitment.

# Omaha

**By Glenn Trump**

Lambert Bartak orch played Pops Concert at Peony Park last week.

Omahan Judy Jones, acrodancer, now at Club Hiawatha, Manitou Springs, Colo.

Eddy Howard Orch week-ended at Joe Malec's Peony Park (27-29), with Les Brown coming in for a one-nighter Friday (3).

Ak-Sar-Ben Rodeo here, slated for Sept. 21-30, will offer $15,000 in prize money. Gene Autry, Annie Oakley (Gail Davis) and the Cass County Boys will head up the entertainment.

# Reno

**By Mark Curtis**

Sam Levene in Reno for cure.

Mapes downstairs opens second entertainment lounge.

Roberta Sherwood pacted for Riverside in September.

Martha Davis & Spouse due back in Riverside lounge soon.

Carson City Nugget's first fling at lounge entertainment paying off, currently with Bernie Jones Quartet.

Holiday Hotel, originally planned to have no entertainment, now mapping a lounge. Due to open in about 60 days.

Mary Kay Trio will break precedent when they play Harrahs Club, Lake Tahoe, soon, then move to Northend of Lake for Bal Tabarin stand.

# Lisbon

**By Lewis Garyo**

All Lisbon theatres are closed with the exception of the Monumental presenting a play by actor-playwriter Costa Ferreira.

Actor-manager Francisco Ribeiro is touring the provinces with his Portuguese Popular Theatre. Rumoured that he will take over the Teatro Trindade for the 1956-57 season.

Impresario Vasco Morgado, with a subsidy of the Ministry of Information, is sending a repertory company headed by his wife, Laura Alves, for a two-month tour of the provinces.

Also Lola Flores, back from filming in Mexico, is organizing a Spanish folklore show headed by her and her sister Carmen Flores. Show will be presented by impresario Lumbroso at the Marigny theatre in Paris, than in London and North Europe.

A company headed by the doyenne of the Portuguese Theatre, 81 years old Palmira Basto, is rehearsing "The Conspirators" a classic play by Mendoca Alves that has been allowed on the stage by the censorship after a 30-year ban for politieal reasons.

Reported here that Xavier Cugat and Abbe Lane (Mrs. Cugat) have bought a farm and a villa facing the sea on the Mediterranean coast, near Barcelona. The Cugats are building an international show, but with a Spanish flavour, around the Cugat orch and will present it in September in Paris and tour Europe.

# Scotland

**By Gordon Irving**

(*Glasgow: Kelvin* 1590)

Jerry Colonna returning to Empire, Glasgow, Aug. 20.

Perth Theatre Co. celebrating 21st anni in September.

Edinburgh Festival Tattoo may go on tour of Canada. Negotiations are under way.

Duncan Macrae into tour of Bridie's "Mr. Bolfry" July 30 before London opening.

Lennox Milne and Tom Fleming heading east of Bridie's "The Anatomist," choice of local Gateway Theatre for Edinburgh Festival.

Richard Todd on quickie vacation weekend to Isle of Bute. He will film next in "The Sitting Duck," story of H. M. S. Amethyst.

Kenneth More set to visit Edinburgh for Scot preem of "Reach for the Sky" (Rank) at International Film Festival. More stars as flying ace Douglas Bader.

# Tokyo

**By Richard H. Larsh**

(*Press Club* — 27-0161)

Vet film actor Sessue Hayakawa signed by Toei for eight films a year, marking his return to pix after a year's leave.

Chinese opera star Mei Lan-Fang and 36-member troupe left this week for Communist China after clicking in two-month tour of Japan keys.

Edward Strauss, great-grandson of Johann Strauss, in town for series of appearances as guest conductor of Tokyo Symphony Orchestra in programs heavy with Strauss schmaltz.

The Foreign Office has to-date sent 327 reels of film to its agencies abroad to publicize Japan's industry, culture and other national features. Embassy in Washington gets most—16 films so far.

Josh Logan and William Goetz supervising CinemaScope-Warnercolor shooting of scenes from famed Gion Festival in Kyoto for use in Goetz's production of James Michener's "Sayonara," which Logan is directing. Cameramen for Daiei studios shot the footage, first to appear in a foreign film and first ever made in widescreen color.

# Berlin

**By Hans Hoehn**

(760264)

Lilli Palmer reportedly will have leading roles in two Bavaria pix to be made next year.

The 1956 Berlin Oktoberfest has been skedded to take place here Sept. 15 through Oct. 21.

Berlin accordion player Hans Boll won the 1956 German Accordion Championship in Stuttgart.

O. W. Fischer, Maria Schell and possibly Gustaf Gruendgens will have top roles in Arthur Brauner's CCC pic, "Faust."

During the first six months of 1956, Americans in Berlin changed $3,100,000 (DM 13,000,000) for shopping purposes.

Dr. Alfred Bauer, general manager of the annual Berlin Film Festival, has been offered job as Unitalia's German rep.

J. Arthur Rank is distributing here the German film, "Tierarzt Dr. Vlimmen" (Veterinary Surgeon Vlimmen), a Real production.

There were 464,811 tv set owners registered in W-Germany (incl. W-Berlin) as of July 1, or 19,715 more than in the previous month.

Studio Theatre is again showing "Devil in Silk" (Fono-Deutsche London) which recently won Lilli Palmer the Federal Award for best acting.

A writing contest is currently carried out by DEFA, sole pic producing outfit in East Germany. Contest is for the best comedy stories.

Reinhard Kolldehoff took over Peter Paseti's role in "Liane," German pic whose exteriors are being shot in Africa. Pasetti was injured in an auto accident.

# Hollywood

Peggy King back in town after nitery dates.

Ray Danton recuping from a stomach ailment.

Michael Wilding and Betsy Blair planed to Copenhagen.

Ray Noble sold his house and left for England for at least a year.

Arthur Lubin back at his RKO desk after three weeks in Tokyo.

James Stewart to New Orleans for annual convention of Air Force Assn.

Paul Grossinger (of the Catskill resort family) visiting with Eddie Fisher on the set of "Bundle of Joy."

Al Jolson Lodge of B'nai B'rith has established a permanent Al Jolson Memorial Scholarship at UCLA.

Marion Davies home from Cedars of Lebanon where she had been under treatment following a slight stroke.

Sam Spiegel awarded a gold medal by Marcha, Paraguay's leading periodical, for producing "On the Waterfront."

Marshall Thompson got a medico's greenlight to return to work after recovering from a tropical ailment contracted in Africa.

Harshe-Rotman flackery, which recently acquired the Academy of Motion Picture Arts & Sciences account, elevated Daniel H. Baer to assistant manager of the local office which will handle Aead.

Scholarship in memory of Bob Francis has been established at the Batomi Schneider Drama Workshop here. Francis, who was killed in a plane crash a year ago today (Tues.), was a Schneider student, prior to entering films.

# New Haven

**By Harold M. Bone**

Harry Feldman, local IATSE prexy, flew to England for a summer holiday.

Ernest Borgnine in for a brief hometown visit with his father and other relatives.

Shubert p.a. Don Glenn has been holding down similar assignment at Shakespeare Straford Fest this summer.

Arthur Zigouras, Yale Drama School 1956 grad, stepped into director's spot with Winnipeg Little Theatre in Canada.

Lew Schaefer, quondam manager of local Paramount and eurrently running the New Meriden filmery, a visitor in town.

Carl Goodman, local IATSE, made out of court settlement with "My Fair Lady" producers regarding short notice dropping from that erew.

Chet Morss, Carolyn Class, Walt Varenka, Bill Warfel, Newt White, products of Yale Drama School, are guiding lights of nearby Montowese strawhat.

Clinton Harrower, ex-Wall Street Journal, has taken over as head flack at Oakdale Musical Theatre in Wallingford.

# Miami Beach

**By Lary Solloway**

GAC's Tom Rockwell in town for a gander at agency talent working here.

Wilbur Clark and Moe Dalitz in from Las Vegas for takeover of the Isle De Capri Hotel.

Maurice Rocco will head up new revue opening Friday (3) in Club Chalet of the Lucerne.

Fontainebleau's La Ronde will shutter for 10 days after Labor Day to undergo refurbishing.

Budd (ex-Stoopnagle &) Hulick and wife in from Albany, Ga., to spend balance of summer at Boca Raton.

Al (Tarleton Hotels) Jacobs here to finalize details on construction of new DuPont-Tarleton in downtown Miami.

Murray Rogow resigned Seville Hotel publicity post to join Hank Meyer Associates. Virginia Ruthven, local newsgal, replaced.

Lillian Roth set for Eden Roc date on the 17th. Dick Contino precedes for one frame with Kitty Kallen and Billy De Wolfe eurrent.

Martha Raye, currently at the Beacheomber—until end of summer—may do a musical this winter, scripted by Abe Burrows and George Axelrod.

# Westport, Conn.

**By Humphrey Doulens**

Burt Rose to Hawaii.

John Cecil Holm here from Cape Cod.

Cristiani's Circus booked in this area next week.

Maynard Morris doing some local theatregoing.

Big advance for Beatrice Lillie's revue opening here (6).

Marty Clark back at Stonehenge's Druid Room after vacation.

Angna Enters booked for one-nighter at White Barn Playhouse.

# OBITUARIES

**WILLIAM SHILLING**

William Shilling, 70, vet outdoor booker and producer of sportsmen's shows, died July 27, at Southampton, L. I., N. Y. Before turning to the outdoor and sports field, Shilling was a vaude performer, writer and producer of units. He also agented several acts including Sharkey the Seal. As an agent, Shilling was one of the few that voluntarily refused to hook up with any of the theatre circuits. He was able to sell acts to all the chains. In the past few years, Shilling was in semi-retirement, bulk of the business was carried on by his son, William Jr.

Shilling was born in Baltimore and started as a stereoptican lecturer, then went into vaude and legit in various capacities. Among shows produced by him were "A Fool There Was," "The Lash" and "Destiny." During World War I, Shilling created shows for disabled vets and wrote a book, "What the Boys Did Over There."

Survived by his wife, two sons, a brother and two sisters.

**JOHN A. HIMMELEIN**

John A. Himmelein, 88 once operator of the now demolished Sandusky (O.) Theatre and also of a similar legit at Elyria, O., died July 24 in Sandusky, O.

He started with a theatrical company in 1890. In 1903 he bought the Sandusky and the Rialto of Elyria, which he owned and operated for 19 years. He also organized, owned, and managed many stock companies, traveling with them for 21 years. He then opened an office in N. Y. City and operated his companies from there.

He was the father of Mrs. Gus Sun Jr., Springfield, O. His late wife, Beatrice, also of the theatre, died Oct. 6, 1955.

**ALLAN R. MACDOUGALL**

Allan Ross Macdougall, 62, author, editor and former secretary to Isadora Duncan, died July 19 in Paris.

Born in Scotland, he came to the U.S. in 1914. During 1914-15, he served as secretary to Paris Singer, a patron of the arts, and to Percy Mackaye, poet, dramatist and critic. In 1916-17, he was secretary to Miss Duncan, and at the time of his death had just completed a biography of the dancer. He had also appeared on the stage as a member of the Provincetown Players, and in the film "Soak the Rich."

A sister survies.

**EDWIN F. SINDER**

Edwin F. Sinder, 64, former first violinist and assistant conductor with the WHAS studio orchestra for 25 years, died in Louisville, July 23. Lead violinist with the Iroquois Amphitheatre orch until he retired three years ago, Sinder first appeared professionally when he was 13, when he conducted at the old Holkins Theatre. He was violinist with the old Macauley's Theatre and with the Louisville Orchestra. His father, the late Fred B. Sinder, was a clarinetist in Louisville for many years.

Wife and four sisters survive.

**NICK D. HUFFORD**

Nick D. Hufford, 71, oldtime blackface comic, died July 24, in Briarcliff Manor, N. Y., while visiting his son. He began in show business with the Al G. Fields Minstrels where he became the top comic. With the decline of minstrelsy, Hufford became a single and, in 1926, played the Palace, N. Y. His wife, Etta Lickhard, with whom he partnered for a while, died some years ago. He lived in Columbus, O., since his retirement.

Survived by a son and daughter.

**HARRY POLISH FISHER**

Harry Polish Fisher, 70, carnival and circus owner, died July 23 in San Francisco.

Fisher, whose orignal name was Samuel Cohn, operated carnivals and fairs in the eastern U.S. for many years until moving to California in 1936. On the Coast he organized and ran Golden West Shows until he retired several years ago. In Frisco he helped organize the local branch of Show Folks of America.

Widow, and a son, Nate Cohn, theatrical attorney, survive.

**JOHN LEWELLEN**

John Lewellen, 46, freelance writer and one of the originators of the radio-tv "Quiz Kids" show, died July 27 in Chicago, after a brief illness.

After leaving college, he worked for eight years on the staff of the Muncie (Ind) Evening Press. He then was on the Time-Life-Fortune staff in Chicago for one year, before joining with Louis G. Cowan in the development of the "Quiz Kids." He left the Cowan organization last year.

Wife, daughter and son survive.

**DR. FRANCIS B. TRUDEAU SR.**

Dr. Francis B. Trudeau Sr., 69, noted for his studies in tuberculosis, and father of Edward L. (Ned) Trudeau, manager of WABY in Albany, died July 20 of a heart attack in Saranac Lake, N. Y. Deceased's father, the late Dr. Edward Livingston Trudeau, was a pioneer in the treatment of tuberculosis and was the founder of the famed Trudeau Sanitarium at Saranac Lake.

Another son, a physician, also survives.

**MICHAEL EGAN**

Michael Egan, 61, British playwright, died July 27 in London, after a long illness.

He launched his career as a maritime wireless operator with the Royal Air Force during World War I. Later he wrote for radio and electrical mags and turned out several books on those subjects. Egan wrote seven plays including "The Dominant Sex," which appeared on Broadway in 1935.

**HARLAN G. PALMER SR.**

Former Judge Harlan G. Palmer Sr., 71, owner-publisher of the Hollywood Citizen-News for 45 years, died July 25 in Los Angeles. He bought the Citizen, then a weekly in 1911.

Palmer, a University of California Law School graduate, was the first attorney to set up practice in Hollywood and in 1915 was appointed a judge of the Los Angeles court.

**FRANCES WOODBURY**

Frances Woodbury, 67, actress, died July 27 in Wayland, Mass. Miss Woodbury, lately a character actress, was active in stock, and later appeared on Broadway in "Harvey," "It Pays to Sin" and "Empress of Destiny." She also worked in the radio serial, "Myrt & Marge."

Survived by her husband, Elmer Pearson.

**PHILIP E. BRIGANDI**

Philip E. Brigandi, general manager of Ryder Sound Services Inc. for the four years, died in Hollywood July 23 from injuries suffered in an automobile accident two weeks earlier. Wife, daughter and brother survive.

Prior to joining Ryder, Brigandi was supervisor of production sound recording at RKO. He formerly had worked at Eastman Kodak, United Artists and RCA.

**JOHN HENRY MEARS**

John Henry Mears, 78-year old producer-manager-lyricist, died Thursday (26) in Hollywood. Mears, manager of John Drew Theatrical Co. for eight years, was in on Broadway ventures with Florenz Ziegfield Jr. and Morris Gest and partnered on songs with such as George Gershwin, and Harry Tierney.

Daughter survives.

**PAUL CHOLET**

Paul Cholet, 61, former vaude performer, died July 15 from a fall at a nursing home in Kansas City. He had been suffering from a heart ailment. Cholet worked the Pantages and Orpheum circuits until 1932 and afterward produced shows for tours in Mexico and Canada.

Survived by wife, brother and a sister.

**AMALIA MOLINA**

Amalia Molina, dancer, died in Barcelona at the age of 75. Amalia had danced in all the theatres in the world and besides her classic Spanish dancing played the castanets in unusual style.

She worked professionally until late in 1955, doing her dance number in a musical show with Antonio Amaya and Alady.

**HARRY R. BURKE**

Harry R. Burke, 71, retired music and book critic for the St. Louis Globe-Democrat, died at his home in Brownsville, Ore., July 19. He served on the San Francisco Chronicle and Portland Oregonian before coming to St. Louis in 1920 to join the defunct St. Louis Times.

**ARTHUR RICHARDSON**

Arthur (Doc) Richardson, 85, billed in vaude as "Wizard of the Bones," died July 27 in Bridgeport, Conn. He entered show biz when he was 21 and specialized in playing of carved ebony bones.

Recently he made several tv appearances with his unusual routine.

**SINUEL ROBERTS**

Sinuel Roberts, 47, died in Chicago July 24. Roberts was owner of the southside Palace Theatre and a former board member of Allied Theatres of Illinois.

His wife and four sons survive.

**HAROLD M. CAHILL**

Harold M. Cahill, 58, an investment counselor and active in the Players Club and Community Players of St. Louis, died of a heart ailment in St. Louis July 25.

Widow and a brother survive.

**Abraham Schiff**, 77, traffic manager of National Screen Service home office died of a heart attack, July 25th, in Flushing Hospital, N. Y. Survived by wife, Helen; daughter, son, and two grandchildren.

**S. Wallace Green**, 53, owner and operator of the Strand Theatre, Youngstown, O., for the past nine years, died July 20 of pneumonia, at South Side Hospital. Wife, Margaret, and a brother, Haroid, survive.

**Robert Berry Bridge**, 74, pioneer radio station operator, died in San Antonio, on July 24. Bridge was credited with setting up KTAP, predecessor to KENS. The station later became KABC and then KGBS.

**Mrs. Carrie Augusta Smith**, 82, mother of president Paul C. Smith of Crowell-Collier Publishing Co., died July 23 in San Francisco.

**Mrs. Mary Christman**, 78, for many years a tight rope walker with Ringling Bros. Circus, died recently in a Norfolk, Va., hospital.

**Jack Wahlstrom**, 45, former executive assistant manager in NBC guest relations dept., died July 26 in Washington, D.C.

**Dr. S. Fehl**, 87, father of theatrical photographer Fred Fehl, died July 26 in New York.

**Miguel Inclan**, 56, one of Mexico's leading character actors, died July 25 in Tijuana.

**Mother** of Kenneth Banghart, NBC commentator, died July 26 in Elizabeth, N. J.

**Austin Coghlan**, 59, legit actor, died July 27 in N.Y. He was also a legit stage manager.

**Father**, 66, of director Arnold Laven, in Hollywood July 25.

In Memory of

**AUSTIN "RED" COGHLIN**

1897 - 1956

In Remembrance

**Barrett H. Clark**

August 5, 1953

His Staff at Dramatists Play Service

## Backlog

Continued from page 3

about making a deal behind the Iron Curtain if the terms are right.

Countries like Czechoslovakia, Russia, Hungary and Poland had indicated repeatedly they're now again anxious to buy U.S. pix. However, the attitude of the American industry to date has been not to sell. Availability of the Warner and RKO libraries, now both controlled for the most part by tv interests, may change that picture drastically. It is also likely to make it tougher than ever for the Motion Picture Export Assn. to maintain a common front abroad, inasmuch as countries currently being boycotted—Spain and Denmark—could then avail themselves of outside pictures and could resist the MPEA demands indefinitely.

Yet another aspect of the situation is that, in many European countries, the "old" stars are still very popular and the age of the films sold to tv actually is a boon rather than a handicap.

It is also a fact that in the "free" markets — particularly in South America—the tv-held libraries will undoubtedly be used as competition vs. the new pix being brought in by the very distributors who originally sold out to television.

## Timing Releases

Continued from page 3

we're always afraid the other fellow might step in and grab a buck.

"Take the suburbs, for instance. We know that there are places where it would pay to take some houses and turn them into second runs instead of having a brace of theatres all play the same film. Yet, we don't do it. And why? Because we're afraid some other fellow might come along and upgrade his second run situation to firstrun. So we stay where we are, and everybody suffers.

Same with double billing. I know of a number of exhibitors who'd love to chuck twin bills. But they won't do it, and for only one reason — the fellow across the street mightn't follow suit, and maybe he'll gross a couple of dollars more. In fact, instead of dropping the dual bill, I know of some instances now where a man is booking triple features."

## Show People

Continued from page 2

from Italy with her three-year-old son, Richard, was also aboard the Italian luxury liner. They were separated going down a rope ladder on the ship's side. She returned on the Ile de France, which picked up many survivors, and the boy was returned aboard the badly-limping Stockholm. Janet Stewart, a friend of the actress who was also aboard, and NBC associate director Gordon Rigsby made appearances on NBC-TV's "Tonight" when they returned Thursday, to recount their adventures.

Miss Stewart and Rigsby told of passengers' heroism. Michael Stoller, who cleffed "Black Denim Trousers" and other songs in the rock 'n' roll idiom, accused Doria crewmen of negligence. He led a petition to that effect. John W. Griffin, exec secretary of the Record Industry Assn. of America, was also on the Doria.

Betsy Drake, actress-wife of Cary Grant, was on the Doria. Mrs. Cianfarra had been working on a story about Grant in Spain, and the two women stayed together on a rescue ship.

**Morris Novik's Account**

Morris S. Novik, president of New York's indie station WOV, which specializes in bilingual broadcasts, had returned from an extended trip to Italy with his wife. Their visit had cultural and quasi-official overtones, in light of his station's partiality to Italian-language broadcasts.

His closeup on the catastrophe is one of being eminently fair, disclaiming that he "naturally couldn't know what was happening in other parts of the ship, but the fact is that suddenly I found myself something like a school monitor in trying to help the women and children slide down the 45-degree decks to the Jacob's Ladder from whence they debarked into lifeboats." (Mrs. Novik observes that every one of the rescued femmes "must have real sore backsides, but we sure were lucky getting onto the rope-ladders that way").

The radio station executive continued, "It is true there were no instructions in English, that all the Italian crew said was an occasional 'be calm,' spoken in Italian, but that's all that would have been heard by the Americans if, whoever was issuing the infrequent admonitions, could have been heard. I don't say it wouldn't have helped but with 200-300 passengers in our segment of the ship we were doing all right, just because there was no panic in our group and a few of the Americans were calm." Novik had praise for one diningroom steward who came along, rather belatedly, but when he came along he took over from him and then the male passengers were able to descend into the lifeboats from the Ile de France.

## Hypnotism

Continued from page 3

that "Bridey" was a conversation piece throughout the country but interest has now fallen to the point where even the second-echelon comics don't tell jokes about the story any more.

Advancing "Bridey" on the release schedule has resulted in a delay of the sale of "The Mountain," Spencer Tracy starrer. Latter had been scheduled for August and has now been pushed back to November.

## MARRIAGES

Helen Vita to Walter Baumgartner, Vienna, July 1. Bride is a German actress; groom a German actor.

Sonja Sorell to Erich von Bertleff, Vienna, July 2. Bride is a German actress.

Ruth Lommel to Teddy Vorster, Munich, July 6. Bride is a German actress; groom is a German motor car racer.

Ann Sheridan to James Owens, Pittsburgh, July 28. Bride's on KDKA-TV staff.

Betty Gadd to Joseph MacKrell, Pittsburgh, July 14. He's a staffer at WQED.

Johnny Frisbie to Carl (Kini Popo) Hebenstreit, Honolulu, July 21. Bride is a Tahitian dancer.

Pauline Feuer to Milton Eleiman, Los Angeles, July 28. He's head of National Screen Service trailer department.

Maxine Roberts to Frank Fisher, Houston, Tex., on July 19. He is a director on KTRK-TV in that city, she is "Merrie Melodye" of the KTRK-TV "Play Ranch" which he directs.

Delores Sutton to Michael Ries, N. Y., July 29. Bride is an actress; he's with Columbia Artists Management.

## BIRTHS

Mr. and Mrs. Dennis Farnon, daughter, Burbank, Cal., July 23. Father is composer and RCA Victor album producer on the Coast.

Mr. and Mrs. Fran Dowie, daughter, at Ealing, Eng., recently. Father and mother are Dowie & (Candy) Kane, Canadian comedy act.

Mr. and Mrs. Lou Sanman, daughter, Hollywood, July 22. Father is ABC network production coordinator on the Coast.

Mr. and Mrs. Felix Bilgrey, son, New York, July 24. Father is director of and general counsel for Times Film Corp.

Mr. and Mrs. Louis A. Nicoletti, son, Burbank, Cal., July 19. Father is an assistant purchasing agent at Desilu.

Mr. and Mrs. Bruce Bilson, son, Hollywood, July 25. Father is assistant director at Desilu.

Mr. and Mrs. Bill McNarama, daughter, Pittsburgh, July 23. Mother was formerly in KQV continuity-promotion department.

Mr. and Mrs. Emilio Fernandez, daughter, Mexico City, July 26. Father is a film director.

Mr. and Mrs. Stanley Durwood, son, July 20, Kansas City. Father is general manager of Durwood circuit.

Mr. and Mrs. Dennis Vance, son, London, July 23. Father is drama supervisor with ABC-TV.

Mr. and Mrs. Walt Cross, son, Bedford, Ohio, July 23. Father is member of floor crew at WBNS-TV, Columbus.

Mr. and Mrs. Tom Gleba, son, Columbus, July 25. Father is WBNS-TV announcer.

Mr. and Mrs. Don Hassler, son, Hollywood, July 19. Father is international promotion manager for Capitol Records.

Mr. and Mrs. Johnny Apt, daughter, Salina, Kas., July 25. Father is former ballroom owner and concert-legit promoter in Ft. Wayne, Ind.

Mr. and Mrs. Charlie Janoff, son, New York, July 29. Father is with Frank Loesser's music publishing firm.

Mr. and Mrs. David Klein, daughter, New York City, July 25. Father is assignment editor of NBC news cameramen.

Mr. and Mrs. Michael Kapp, daughter, N. Y., July 20. Grandfather is Dave Kapp, head of Kapp Records.

attention attention

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8 1956

# VARIETY

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# EVERY SCHOOLMARM A CRITIC

## 20th Pays Dramatist Inge $60,000 Bonus to Unfetter 'Bus Stop'

Twentieth-Fox late last week concluded a deal with playwright William Inge allowing the company to release the screen version of "Bus Stop" at its convenience. Arrangement reportedly involved payment of $60,000 to Inge.

Marilyn Monroe starrer, one of the "big" ones from 20th this year, is skedded to open in Atlantic City Aug. 14. It won't get into New York until after the current run of "King and I" at the Roxy.

Issue of the "Bus Stop" release created a legal wrangle between Inge and 20th, when the playwright asked for—and obtained—an injunction to keep the company from releasing the film until Dec. 1, 1956. Inge said he wanted to protect remaining roadshows of the play which is supposed to open in Chicago Aug. 13.

20th, which originally paid $75,000 for the play—with a top of $250,000—was very eager to get "Bus Stop" on its release sked as originally planned. Once before, in the instance of "Seven Year Itch," also a Monroe pic, 20th paid $175,000 to obtain earlier release of the film version.

20th is opening "Bus Stop" at Chinese Theatre in Hollywood Aug. 29.

## TV Public Wants Levant Back; Had Been Fired For Anti-Nixon Barbs & Smut

Hollywood, Aug. 7.

Oscar Levant, bounced only last Thursday (2) from his KCOP show, "Words About Music," may be back on tv this week following deluge of protests to sponsor and station over the axing. Al Terrence, his carpet sponsor, and KCOP received over 500 protests when Levant was axed because show was "too dirty" and made cracks against v.p. Richard Nixon, according to Terrence.

Terrence is now mulling Levant's return to tv via 90-minute kinescoped show which would be trimmed to an hour airtime. KCOP manager Jack Heintz said, "A kinescoped show where we would have absolute control of program content would be acceptable to us." Terrence also stressed that if he can control show via edited kine he is very interested in sponsoring Levant locally, also syndicating it in half-hour version nationally.

Terrence, admitting he is being flooded with protests over Levant axing, remarked, "I feel I've done an injustice to a great artist. I've been upset about cancelling show. Oscar says a lot of things he shouldn't, but if we can control show through edited kine, may sponsor him again."

When axed, Levant said the action was "unilateral, high-handed

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## India Adams Doing It Herself in 'Can-Can'

India Adams, who supplied the off-screen singing voice for Joan Crawford in "Torch Song" and Cyd Charisse in "Bandwagon," has joined the do-it-yourself vogue. She began a six-week, three-tent tour as femme lead in "Can-Can" last Monday (6) at St. John Terrell's Neptune (N. J.) Music Circus.

The stand there is for a fortnight, to be followed by three weeks at Terrell's Lambertville (N. J.) Music Circus and then a week at the Camden (N. J.) Music Circus. Miss Adams understudied the part during the tour of the original Broadway production of the show.

## Again Take Note Of N.Y. Suburbs' Whopping Future

Population of metropolitan New York area will grow to 18,000,000 in 1970 from the present 15,000,000, but the greatest growth will come in the suburbs and not in the city. City itself is expected to gain only about 450,000 in the next 14 years over its current population of 8,107,000.

Figures of special interest to the film industry, are contained in a Daily News reprint of a series of articles by John Lewis and Sidney Mirkin on the shape of New York, circa 1970. Series appeared in Feb. 1956.

The Lewis-Mirkin articles, underscoring the trend to the suburbs, said Nassau would go from 967,000 to 1,500,000, Suffolk from 380,000 to 650,000, and Westchester from 683,000 to 900,000. In New Jersey, both Bergen and Essex counties should hit the 1,000,000 mark by 1970.

## TV Making Us Nation Of Fatties, Sez Expert

Minneapolis, Aug. 7.

Television is helping to make the U. S. a nation of fatties.

At least, the present fondness for video watching easily can be a factor in avoirdupois, it's pointed out by Dr. Ancel Keys, Minnesota U. faculty member whose research in human nutrition in his physiological hygiene laboratory has won him world renown and who now is conducting experiments in weight reduction.

While he himself is no tv addict,

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## CLASSROOMS IN POP ART PROBE

By ROBERT J. LANDRY

Every highschool and college instructor of English courses ought to be a classroom critic of the popular arts of film, television, radio and even jazz music. Such is the viewpoint of an increasingly articulate bloc of young pedagogs who are finding a new sympathy in the "school press" which has quietly begun publishing criticism.

Elementary English (10,000 subscribing schools), English Journal (19,000) and College English (4,800) have all recently added comment (monthly) on the popular arts, while other scholastic periodicals started some time ago. This is in reaction to a ferment described, affirmatively, as "developing the cultural potentials in mass communications" and, negatively, as "taking the educators' hex off less-than-fine arts."

In a few reported instances jazz has sneaked in the back door of English courses as a new way of illustrating "style" in poetry. Students readily dig poetic metre and rhythm when parallels are drawn with jazz styles familiar to the modern generation.

English classes also come alive, it's asserted, when teacher makes like Bosley Crowther. After viewing one picture based on a Pulitzer Prize work, a class voted with fine youthful extremism, "Resolved, that the Pulitzer Prize doesn't mean a thing." Discussions as to the screen treatment's discrepancies from the original text and whether dropping certain characters or em-

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## Strike Threat On Eve of Convention

National Assn. of Broadcast Engineers and Technicians notified NBC-TV in N.Y. that if it doesn't come to terms on salaries of air-conditioning engineers and maintenance men in the web's N.Y. plants a strike will be called this weekend. Strike threat by the union, which also represents radio-tv engineers at NBC, coincides with the radio and television coverage of the political conventions in Chi and Frisco.

A union spokesman said that negotiations in behalf of the 51 airconditioning staffers and nine maintenance men in the network's N.Y. setup have been going on since May, in a "lackadaisical once-a-week" fashion. Source said that the webs didn't want to meet the salary demands set down by NABET, which assumed jurisdiction of the two disputed groups shortly before haggling began.

NABET seeks parity for N.Y. air-

(Continued on page 39)

## Germans to Show French Film Short Dealing With Nazis' Hell-Camps

In a move carrying over ones of surprise, the official German press and information office has purchased the German rights to "Nuit et Brouillard" (Night and Fog), a French short about the Nazi concentration camps.

Intention, according to reports from Germany, is to add a German commentary and to show the subject to German governmen' officials as well as to youth groups, etc. It'll also be made available to the film trade.

Purchase was made at the orders of the Bonn government and involved 25,000 marks (a little over $6,000).

Incident has its odd aspects. First, most Germans today still prefer not to talk or think about the camps and the millions who perished in them, so that—even if officially sponsored—such an unpleasant reminder isn't likely to be particularly popular.

Second, "Night and Fog," was withdrawn from the Cannes film festival earlier this year by the French when the latter became aware of German sensitivity regarding the topic of concen'ration camps. In return, the German "Himmel Ohne Sterne" (Sky Without Stars), considered potentially offensive to the Soviets, was pulled from the competi'ion. It so happens that "Sky" was the only German entry.

Sources in New York speculated that the German government move may have been motivated by a desire to still foreign cri icism to the effect that German officialdom was trying to play down that macabre aspect of the Nazi era. "Whatever the reason, it's a very decent thing for the people in Bonn to do," was one comment.

## Disks Hop on James Dean Vogue Via Tune Tributes

The disk industry is latching on to the new popularity vogue for the late James Dean. MGM Records has packaged instrumental workovers of the themes from "East of Eden" and "Rebel Without A Cause," two of the pix in which Dean appeared, in a special sleeve featuring a photo of the actor and clips from the films. The tunes were cut by Art Mooney.

Coral Records also got into the act with a Dick Jacobs cutting of the theme from "East of Eden." It, too, is being pushed via the Dean tieup. The indie Forest label has hopped on the bandwagon with "His Name Was Dean," etched by a new crooner, Nathan Russell. About a year ago, RCA Victor had a waxing of a tune called "The Ballad of James Dean" but nothing happened to it.

## See Tents Lush Field for Tiring B'way Musicals

Wallingford, Conn., Aug. 7.

Instead of slogging through the summer doldrums on Broadway, no-longer-capacity musicals might profitably be booked for hot weather tours of the showtent circuit. That's the belief of Ben Segal, general manager of the Oakdale Musical Theatre here.

The local canvastop impresario figures that a show which has just about used up its Broadway potential by late springtime would be better off to call it a day on the Main Stem and cast its lot with the tent setups, where a 12-week season is available at weekly potential gross up to $34,000. Un-

(Continued on page 53)

## Stevens Isn't Quitting Show Biz for Politics

Roger L. Stevens has no intention of giving up the theatre for a political career. Even if Adlai Stevenson should be elected president, the producer-realtor is not interested in holding public office.

Stevens concedes that what he's seen of behind-the-scenes politics is fascinating, and he's looking forward eagerly to sitting in one of the traditional smoke-filled rooms as major party decisions are made during the Democratic National Convention in Chicago, starting

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## Gordon MacRae's 'Fair Lady' Medley Unfair To Show, Levin Squawks

The line of demarcation between grand rights and small rights, always a point of contention, may get another airing in court. This time, attorney Irving Cohen, acting on behalf of producer Herman Levin of "My Fair Lady," has wired Gordon MacRae and his wife, Sheila Stephens, that unless they delete a 22-minute portion of their turn in which they enact songs and narration from that musical, suit will be filed. MacRae, it's alleged, has done this bit in Nevada niteries. The MacRaes are current'y at the Desert Inn, Las Vegas.

Producers, as well as performing rights societies are constantly on the watch for infractions of the copyright, which they claim are involved when an act takes substantial portions of a musical for reproduction on a nitery floor. Pro-

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# Stevens Disdains Dean Morbidity Bit

## He and Warners Agreed on Straight Merchandising Of 'Giant' on Its Merits

George Stevens, producer-director of Edna Ferber's "Giant" which Warner Bros. is about to release, states that he anticipates no promotional problems regarding James Dean because he is firmly opposed to any ballyhoo capital being made of Dean's short career and untimely death and the attendant furore on the newstands, where Dean is still (nearly a year after his death) hotter'n a pistol (or Presley) as a somewhat morbid piece de resistance.

Warners is standing aloof from the postmortem angles both by its own preference and under instructions from the Stevens-Ferber-Henry Ginsberg coproduction owners.

Stevens is particularly impatient with the fan periodicals which have sought to read "mystic or cultic meanings" into young Dean's short life and tragic passing.

Stevens and WB are agreed in steering away from any psychological or other mysterioso ballyhoo even though, for a time, it might attract a little attention to the actor's third and final feature. Young Dean "had no premonition of death," as one fan mag approached Stevens, and it is not true that somebody had told the director, "don't you think we'd better finish up Jimmy Dean's part of it first?"

Stevens is vehement against exploitive fan mag approach, though well aware of the strange Valentino-like mourning for the 23-year-old player who made but two pictures. "It would not only be bad taste for us to think developing the morbid tangents, if values they

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# Aud Hoots, Crix Assail Wagner Opera Festival

Bayreuth, Aug. 7.

The 80th Wagner Opera Festival (sixth since the second World War) to be performed at Bayreuth in the theatre which composer Richard Wagner designed himself, has just gotten underway here, with 1,800 on hand for the sellout opening performance. This was the year's new addition to the annual schedule, "The Meistersinger." Wolfgang Windgassen and Gre Brouwenstijn sang the leads. With Andre Cluytens of Paris conducting the opening Fest and the setting of the historic opera created in the modern style of 39-year-old Wieland Wagner, grandson of composer Richard, the crix were less kind to the production than they have been to the innovations of the two Wagner brothers in recent years.

"Romantic irony breaking with

(Continued on page 53)

## More Rose Red 'Deals'

Billy Rose, who last week made an agreement in principle with Russia for the exchange of U. S. and Russian talent, concluded a similar accord a few days later with the Red government in Warsaw.

Deal was made with the Polish Ministry of Culture. Soviet agreement might bring as many as 500 American performers to Russia and a similar amount of Russians here.

## Name Talent Big Lure In Miami Marlins' Hot Try For League Pennant

Miami, Aug. 7.

With show biz toppers headlined to hypo attendance, the Miami Marlins, hot in the race for the International League pennant in first year as this city's entry into topflight baseball, will go after the League attendance record tonight (Tues.) in a specially staged show-game at the Orange Bowl.

Sid Salomon Jr., prexy of the club, after enlisting civic and business organizations in the area to aid in block sales of tickets, is turning all net profits over the Variety (Tent 33) Childrens' Hospital and several other child-welfare groups. Some 80,000 ducats at 55c each have been sold to the organizations in the all-out drive to fill the Bowl, with the buyers allowed to dispose of the tickets as they see fit. Most are offering them to customers who patronize their stores, restaurants, et al.

Name lures from showbiz include Martha Raye, Russ Morgan, Helen O'Connell and their tv company, Gloria DeHaven, Betty Reilly, Margaret Whiting, Kirby Stone Four, Ginny Simms, Cab Calloway, Anne Baxter and the Preacher Rollo band.

## Borge Boffo On BBC-TV, Hope's Wintry Jokes NSH

London, Aug. 7.

Two American performers took over the spotlight on British teevee last Tuesday (31) and results point to two extreme reactions. Victor Borge's live telecast on BBC, at 8:30 p.m., was regarded as probably the top event of this or any other season, while Bob Hope's telecast (film) which started on ITV at 8 p.m. was panned.

Clifford Davis, of the Daily Mirror, called Borge's 50-minute exhibit "the best thing of its kind ever seen in Britain," while Hope got an opposite reaction. As Cyril Ainsley pointed out in the Daily Express, Hope's show, on film, had been made the past winter, during Britain's severe cold spell, and

(Continued on page 40)

## Arts-for-Ike Group

Washington, Aug. 7.

A new drive to capture a share of the intellectuals and artists—the eggheads—for the Republican Party is being undertaken by the newly launched Committee of the Arts and Sciences for Eisenhower. Its sponsors hope to make it nationally known as "CASE."

Co-chairmen of the committee are actress Helen Hayes and Dr. Harry Carman, retired dean of Columbia College. Executive director is M. Robert Rogers, on leave as president of Station WGMS, Washington.

Among other organizing members are Robert Montgomery, the President's personal tv adviser; Eugene Ormandy, conductor of the Philadelphia Orchestra; Howard Hanson, composer and director of the Eastman-Rochester School of Music; J. Donald Adams, editor emeritus of the New York Times book review section; James P. Baxter, president of Williams College, etc.

# Silvers to Sub Injured Sullivan

Phil Silvers will stand in for Ed Sullivan on the latter's CBS-TV stanza next Sunday (12). Sullivan broke several ribs in an automobile accident last Sabbath night after his show, and now the network reports that his physicians fear a chest cold he had before the crash might develop into pneumonia.

CBS declared that Sullivan's absence from the 8 to 9 p.m. show next week was simply a "precautionary measure." The emcee-columnist had finished the program last Sunday at McGuire Air Force Base, in New Jersey, and was returning to his farm home in Southbury, Conn., when his auto was smashed by another which had swerved out of its lane. Both cars were almost completely demolished.

With Sullivan in the car were his son-in-law, Robert Precht, and a private detective working for Sullivan, Ralph Cacace. Precht, an assistant on the tv stanza, sustained a broken arm and facial bruises. Cacace was reported in serious condition yesterday (Tues.) with a skull fracture, chest injuries and multiple lacerations. The driver of the other vehicle, 22-year-old Joseph Palmucci, was described in poor condition, having a hip fracture and possibly a broken jaw.

Sullivan is in Griffith Hospital, in Derby, Conn., where a spokesman said he might be returned home tomorrow (Thurs.).

Silvers is not new to the substitute route. The comedian, who has his own filmed show on CBS-TV, filled in for Jackie Gleason over a year ago, when Gleason broke his ankle.

## German 'Devil's General,' With Anti-Nazi Message, Set for U. S. Handling

"The Devil's General," German film based on the Carl Zuckmayer play of the same title, has been acquired from Real Film (Hamburg) by Richard Gordon, Emile J. Lustig and a Canadian group for distribution in the U. S. Gordon had prior interests in the property.

"Devil's General," directed by Helmut Kaeutner and starring Curd Juergens in the role of the airforce general, will be released in the U. S. in subtitled version.

Pic, with a distinct anti-Nazi message, was a big hit in Germany.

## 'Taint So

N.Y. Times has been running teaser ads on the upcoming Kingsley International French import, "We Are All Murderers."

Woman reader wrote in protesting against the Times' accepting ads of such bitter and inflammatory nature. "Any way," said the complaint, "the statement just isn't true."

# A Giant At 75

None has written the story of the motion picture in all its size and glamor more resoundingly than Cecil B. DeMille who, next Sunday (Aug. 12), marks his 75th natal day.

This year's Paramount release of the latest DeMille epic, "10 Commandments," also marks his 70th production. Just to round out the basic statistics, 1956 also marks his 43d anniversary in the picture business. That's almost as long as the history of the industry itself.

DeMille's record of boxoffice, since he first produced and directed his first full-length motion picture, "The Squaw Man," from a play by his brother, William C. DeMille, in 1913, at a time when Hollywood was a drowsy, rural suburb of Los Angeles, is parred only by his personal record as a first citizen of the picture business. DeMille always personified the tradition of film-making at its best. His penchant for "epics" of size and stature, usually with a Biblical connotation, endowed his personal handiwork with a particular stamp of dignity. The boxoffice acceptance, of course, is always a pleasant corollary to artistic achievement.

DeMille, at the three-quarter century mark, is a vital and vibrant personality. He is prophet with much honor in his homegrounds, as witness the "Milestone" dinner by the Screen Producers' Guild last winter saluting him. A two-time Oscar winner and the holder of the coveted Irving G. Thalberg Memorial Award "for consistent high quality of production achievement," his intra-industry recognition has been generous and often. His Biblical screen stories have singled him out for identification as "a prophet in celluloid who has had the privilege of bringing some of the Word of God to more people throughout the world than any other man." That same SPG intra-industry dinner produced the startling statistic that his various motion pictures resulted in 3,214,000,000 regular paid admissions. It was computed that these over-three billion admissions are one and one-half times the present population of the globe.

A fleeting glance at the bibliography of DeMilleana shows his handiwork on themes that range from American westerns to Canadian mounties; from railroad epics to problem plays; from Biblical themes to the circus. (He broke the time-honored jinx that a circus picture couldn't be b.o., just as an incidental footnote). Fittingly, Cecil B. DeMille brings in a $12,000,000 Paramount picture called "10 Commandments" to mark his 75th.

*Abel.*

## Ike Okes Incorporation of Nat'l Music Council, Lauding 'Effective Role'

Washington, Aug. 7.

Bill incorporating the National Music Council has been signed by President Eisenhower. In a message accompanying his approval, he wrote:

"Congress has chartered the National Music Council because of its important and effective role as a central body representing virtually all of the major voluntary musical organizations in our country. Its members include symphony orchestras, songwriters, choruses, educational associations, publishers, labor unions, music clubs and others. Thus, the National Music Council is truly representative of the American way of life, in which music can flourish as it should in a free democratic society, as a voluntary activity under the nourishment and control of private citizens."

## 'Trading Favors' In Foreground Of 1957 Fests

London, Aug. 7.

Degree and nature of restrictions nominally imposed on foreign films by any given country will be taken into account hereafter when an international film festival in such country applies for accredition from the International Film Producers Assn.

This was decided at the London meeting and will come into effect when 1957 festivals are graded at a November meeting in Paris.

Seems to mean that cooperation in future may be more insistently two-way. Favors to nations not extending favors will presumably be more closely examined.

# Everybody a Circus 'Expert'

Since the recent fold of the Ringling Bros. & Barnum & Bailey Circus, for the first time in its 72-year history in the middle of the season, virtually everyone has become an expert in circus matters. Whether it's an oldtime performer, whose only recent connection with the Big Top has been that of a paying customer, or performers, pressagents, roustabouts and newspapers, all have discovered the "true reason" why the circus had to run for cover for a route in arenas.

Virtually every newspaper (including this one) has received any number of letters describing the arc of destruction of this venerable American institution. Bulk of the letters and many articles, including the Phil Santora series which started yesterday (Tues.) in the N.Y. Daily News, place the blame squarely upon the circus prexy John Ringling North. They blame his tendency to "Hollywoodize" the show; to personal habits, to the fact that he wouldn't listen, stubbornness, yes-man, etc., which caused him to fire "every experienced circus hand" in the higher echelons. Few blame labor troubles inasmuch as the circus traditionally got along with a crew to whom money was a secondary matter, and many stayed because they liked the life under the tent.

Whether North is to blame wholly isn't so easy to decide, according to a lot of observers. All phases of show business have undergone tremendous changes and many feel that if the Big Top didn't try to keep up with this fast moving world, it would have headed for limbo anyway. Many feel that the day of the big travelling circus may be over, whether North runs it or not, and many think that it would be more economically feasible to run the Ringling show in hardtop situations and under auspices of some organization. It will have to fight hard to get sponsorship away from some of the existing circuses.

At any rate, the future of the circus will be left to the stockholders. North, controlling 51% of the show, is facing a showdown fight currently in Sarasota, from the minority group which controls the remaining 49%. Showdown may come within a very short time.

8/8

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# PIX' BIG & BOLD BID FOR GOLD

## Low-Interest (2⅜%) Debt at Loew Tough to Re-Negotiate; Divorced Halves Lose 'Integrated' Charm

The separation of Loew's domestic theatre division from production-distribution, scheduled to meet a court-decreed deadline of next February, continues as a king-sized problem. Crux of it is the manner in which assets and the $30,000,000 indebtedness is to be divided by the two surviving companies.

It had been hoped that the matter would be resolved by next month. That's now out. Whether the February date can be met is not for certain. It's conceivable that the Dept. of Justice, whose antitrust suit resulted in the divorcement decree, might have to step in with a definite program for Loew's to adhere to.

The $30,000,000 borrowing, from Metropolitan Life Insurance Co., is at preferential interest (2⅜%) rates. Met, though, provided the capital to the integrated parent Loew's corporation. Question now centers on how to divide the loan between exhibition (with what assets?) and production-distribution (also with what assets?). And the breakdown of one company into two smaller ones will mean a rewrite of the loan agreement, doubtless at higher interest rates.

### Comfy Democrats

Chicago, Aug. 7.

The seats salvaged from the Paradise Theatre, erstwhile Balaban & Katz deluxer which was razed this summer, are to have at least one final fling in the limelight. They have been installed in the International Amphitheatre by the Democratic convention committee for the comfort of the delegates at the party's presidential nominating conclave which starts Monday (13).

Pews will be updated with bright slipcovers.

## 42-Min. 'Second Feature' by WB

Hollywood, Aug. 7.

Warners is underway with production of new-type program pictures of shorter than conventional length to supplant the usual second feature on theatre bills. First of the series, already eompleted, is "Amazon Trader," which runs 42 minutes and is billed as "documentary fiction."

Tom McGowan, who directed "Trader," reported that Cedric Francis will head the new production setup which, in effect, is an experiment tied in with the theory that the public finds standard double-feature programs too long.

Curiously, however, the WB studio last January reported plans for an hour-long telefilm series under the "Amazon Trader" title and starring John Sutton, who's in the 42-minute entry. WB now states that the latter was filmed for theatrical distribution right at the outset.

## Paris 2d-Guesses On Venice's New Ground Rules

Paris, Aug. 7.

The director, N. Ammanati, of the Venice Film Festival is in Paris tying up independent French industry participation although France officially is not joining the event due to the Italian having unilaterally changed the ground rules.

However there is some growing disposition locally to think the Venice changes may be for the better. If a film festival is truly international and artistic mere deal-making is not the main appeal.

Will Venice recover its own lost prestige of recent years? Can it end the log-rolling which follows too many pictures and too many prizes? There are observers in Paris who are impressed that Venice will have only three prizes to bestow—the Golden Lion grand prize for the best feature and two Volpi Cups for best actor and best actress.

### SKEERED OF TV 'PULL'

Hollywood, Aug. 7.

Light boxoffice results of feature films starring television figures has cued postponement by producer William F. Broidy at Columbia of projected "Wild Bill Hickok" feature until next year.

Was to have rolled late summer with Guy Madison and Andy Devine recreating video roles.

## Czech Ideology Winners: Russia, Japan and India; Grand Prize to France

Karlova Vary, Aug. 7.

With "If All the Guys in the World," French entry, having copped the grand prize at Czechoslovakia's International Film Festival, other of the main awards were given as follows:

Russia's "The Case of Srgey Runyanstev," so-called Fight for the New Man prize; Japan's "Darkness at Midday," world progress, and India's "Visit to India," international friendship. Last listed is a documentary on the road tour of Soviet Premier Nikalai A. Bulganin and Communist party leader Nikita S. Krushchev.

Special jury citations went to "A Half Pint of Beer" and "The Abyss," both Hungarian.

## 'MAKE 'EM EPIC OR PROVOCATIVE'

By GENE ARNEEL

Make 'em big or make 'em provocative. This in essence is the credo of more and more picture-makers as Hollywood steps up effort to turn out merchandise completely dissimilar from what's for free on television.

That films are growing in physical size has been recognized for some time, of course. There's now to be a further reaching out—a still greater bid to cop the public's attention with mammoth properties. For, there lies the gold.

Although neither "epic" has opened yet, Paramount's "War and Peace" (running three hours, 28 minutes), and "Ten Commandments" four hours) doubtless will have an important influence on the future of the film colony's thinking if they reach anywhere near the level of success that Par anticipates. Every studio and every independent producer will be giving the double-barrelled Par move close attention.

Importantly, the trade is convinced in large measure that the roadshow is to have a more important role in the scheme of things. Ticket-buyers have demonstrated their willingness to shell out top coin for the two-or-three-a-day. "Oklahoma" is in its 42nd week at the Rivoli in New York, and still is no slouch at the boxoffice. The third Cinerama entry—the third travelog in a row in that process—is a hot money item.

**'A' Material**

King Vidor, veteran topnotch director, says he's convinced that bigness is the key to success; the ordinary entertainment on film is no longer worthwhile. Having called the turns on "War and Peace," he's partisan, natch. But in view of his extensive background, his opinion carries weight.

Other voices around town (Gotham) are raised anent the same subject. While distribution execs traditionally have liked their features the shorter the better—90-to-100 minutes for "A" material—the top echelons at some homeoffices have more advocates for the "all-out" treatment.

Comment from an eastern v.p.: "We spend a fortune filming a Broadway musical that's a smash. It runs two hours and 15 or 20 minutes. And then we cut it to

(Continued on page 63)

## It Was a July to Remember; Four Top Films Amass $6,108,000; 'King and I' Maintains Roaring Lead

### July's Top 12

1. "King and I" (20th).
2. "Trapeze" (UA).
3. "Moby Dick" (WB).
4. "Duchin Story" (Col).
5. "Certain Feeling" (Par).
6. "Cine Holiday" (Indie).
7. "Seven Wonders" (Indie).
8. "Away All Boats" (U).
9. "Oklahoma" (Magna).
10. "Locomotive Chase" (BV).
11. "Fastest Gun" (M-G).
12. "Somebody Likes Me" (M-G).

It was a mild, rainy July in many sections of the country, which helped new, strong fare smack over. The pacesetters, included, of course "King and I" (20th), "Trapeze" (UA), "Moby Dick" (WB) and "Eddy Duchin Story" (Col).

Just how terrific the take was is realized from the fact that the first four top grossers, listed above, racked up a gross total of $6,108,000 which is a new high for the year. "King," the new b.o. champ for the month of July, showed $2,185,000 in the keys covered by VARIETY.

"Trapeze," second-place winner, amassed $1,614,000. It wound up first two weeks during the month. "Moby Dick," which was third, grossed $1,340,000.

"Duchin Story" tallied at nearly $1,000,000 for fourth position. This musical did not start getting extensive bookings until the middle of the month, and may be heard from additionally this month. "That Certain 'Feeling'" (Par) wound up in fifth spot.

"Cinerama Holiday" (Indie) finished sixth, with notice of its closings in favor of "7 Wonders of World" (Indie) boosting totals in several keys. "Wonders" took seventh position, only a step behind "Holiday."

"Away All Boats" (U), which just got started the final two weeks in July, managed to land eighth place. It likely will be heard from more in the future. "Oklahoma" (Magna) finished ninth. "Great Locomotive Chase" (BV) managed to capture 10th position although a bit spotty after the first week out.

"Fastest Gun Alive" (M-G) wound up 11th, being surprisingly stout in many spots for a western. "Somebody Up There Likes Me," also from Metro, rounds out the Big 12 list. "Johnny Concho" (UA), which just missed the top 12, heads the runner-up pix. "Santiago"

(Continued on page 63)

## Italy Boxoffice Up May & June

Rome, Aug. 7.

Despite the much talked-about crisis and the pessimism in Italo exhibitor circles, both the May and June boxoffice returns in the key first-runs throughout the country have shown an improvement over 1955.

At the same time, in June, the Yank slice of the Italian firstrun market resumed its dominant 80% lead (from 71% in May), which gives the Americans the same ratio as in 1955. At the same time, the Italian cut dropped from 11 percentage points last June (1955) to a 7% figure during June, 1956. The French got 5% of the market and the British took close to 4%. Other nations hit 3%.

The key city firstrun gross in June was $1,192,500 against a comparable $1,092.000 last year. In May, the boxoffice stood at $2,250,000 against $1,950,000 last year.

## Todd May Light Selwyn

Chicago, Aug. 7.

Producer Mike Todd was in Chicago last week, o.o.'ing the long-dark Selwyn legit house as the possible showcase for his Todd-AO process film, "Around the World in 80 Days."

Pic would bow here in November on a two-a-day roadshow basis.

## National Boxoffice Survey

### Trade Tapers Some; 'King' Champ for 4th Stanza; 'Duchin' Second, 'Moby' 3d, 'Pardners' 4th

Return of torrid weather and plethora of longruns will shave gross totals over the country this stanza. However, most firstruns report highly encouraging b.o. returns for this time of year, with still more supposedly big product still to come out.

"King and I" (20th) is taking first place again, making the fourth week in succession it has been champ at the wickets. Pic is hitting close to $400,000 in some 23 key cities covered by VARIETY currently. "Duchin Story" (Col), which was third a week ago, is moving up to second position while "Moby Dick" (WB) is slipping to third spot, just a short distance behind. Latter was second last stanza.

"Pardners" (Par), with additional playdates, is pushing up to fourth spot. Martin-Lewis comedy, too, is making stronger showings in numerous keys. Total gross will come close to $200,000.

"Away All Boats" (U), which was sixth last stanza, is climbing to fifth spot this round. "7 Wonders of World" (Indie) will finish sixth.

"Trapeze" (UA), which has finished many of its big firstrun dates, managed to take seventh place. "Earth Vs. Flying Saucers" (Col) is winding in eight while "Somebody Up There Likes Me" is landing ninth position.

"Cinerama Holiday" (Indie), is capturing 10th money. "Oklahoma" (Magna) and "Johnny Concho" (UA) round out the Top 12 list in that order. "Fastest Gun Alive" (M-G), "Francis in Haunted House" (U) and "Fantasia" (BV) (reissue) are the runner-up pix in that sequence.

"High Society" (M-G), which opens at the N. Y. Music Hall this week, started out with smash opening round in L. A. "These Wilder Years," also from Metro, is good in Detroit.

"Walk the Proud Land" (U), another newcomer, is rated nice in L. A., playing in some 10 spots. "Rebel in Town" (UA), slim in L. A., is fine in Denver. "Bigger Than Life" (20th), another newie, is trim in N. Y.

"Proud and Profane" (Par), which has been playing on extended-run in some four key cities, is big in Detroit. "Ambassador's Daughter" (UA) continues smash in second Chi stanza.

"Autumn Leaves" (Col) shapes socko in N. Y. "Ladykillers" (Cont) is fast in Chi, fine in Frisco and great in Portland.

"Godzilla" (Indie) is doing fine in Denver, being one of top new entries.

*(Complete Boxoffice Reports on Pages 8-9.)*

## Probable Entries at Venice

Venice, Aug. 7.

This is the edueated guess on the 15 feature films to be in competition here at the 1956 Venice Film Festival:

**United States:** (1) "Attack" (tradeshown as "The Fragile Fox," but title now officially "Attack" (UA) and (2) "Bigger Than Life"

**Japan:** (1) "Akasen Chitai" (reviewed VARIETY, July 25) and (2) "Larta Birmana"

**Italy:** (1) "Suor Letizia" with Anna Maganini and (2) "Imperio del Sole" (documentary)

**France:** (1) "Gervaise" with Maria Shell and (2) "Traversee de Paris"

**Spain:** (1) "Calabuigh" with Edmund Gwenn and (2) "Calle Mayor" with Betsy Blair

**Mexico:** "Toro" directed by Carlos Velos

**Greece:** "Ogre of Athens" directed by Nilos Youndouras.

**Germany:** (either "Ker Kornet" directed by Walter Reisch or "Captain Koepenik" directed by Helmut Kautner.

**Russia:** "Immortal Garrison" (or alternate)

**Britain** (with U.S.): "Moby Dick (WB) directed by John Huston.

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# Today the Writer-Exec Shines Bright

## Guild Finds 96 Also Directors and 65 Production Executives

Hollywood, Aug. 7.

Never in the history of Hollywood is the writer as important as today, as a record number of 96 writers are also directors while 65 are production executives, according to a survey just completed by the Writers Guild of America West.

Guild said its survey proves the writer is no longer a man with a function, that of writing a screenplay; that today with the market so highly competitive, he is in great demand as an executive and a director. "It's obvious that the writer today is called on not only to write, but to sit across a desk and buy stories, to create and produce and function in various executive capacities," said the guild.

Guild said Hollywood has gone through a variety of influences, that at one time exhibitors strongly influenced content of films; then b a n k e r s dominated and influenced content; then the sales departments; "but it's now where it belongs— in the hands of the writers," observed the guild.

Double and triple function of the writer in production capacities in the film biz is being paralleled in tv, added the guild.

Guild cited as examples of the writer's success in functioning as director or production exec such top b.o. pix as "The King and I," produced by Charles Brackett, a writer originally; "That Certain Feeling," turned out by producers-writers Melvin Frank and Norman Panama; "Blackboard Jungle," directed by Richard Brooks, also writer of the film.

Among writers now also directors are Brooks, Delmer Daves, Valentine Davies, Philip Dunne, Melvin Frank, Mel Shavelson, Robert Aldrich, Nunnally Johnson, Joseph Mankiewicz, Richard Murphy, Claude Binyon, Nicholas Ray, Dan Taradash and Billy Wilder.

Writers now production execs include Dore Schary, Jerry Wald, Brackett, Henry Ephron, Don Hartman, James Hill, Norman Krasna, Ida Lupino, Russell Rouse, Taradash and Harry Tugend.

## Miller New Pathe G.M.

Arthur J. Miller this week was named general manager of eastern operations for Pathe Laboratories, moving up from technical director. Lew Mansfield, who has had various supervisory posts with the outfit in recent years, was appointed plant manager in New York.

Last week Pathe president Kenneth M. Young disclosed the appointment of Otis W. Murray to exec v.p., up from v.p. in charge of Coast operations. Also, David J. Melamed, treasurer, was retitled v.p. in charge of finance.

### L.A. to N.Y.

Robert Aldrich
Barney Balaban
Charles Boasberg
Ben Blue
Judy Canova
Rusty Draper
Frank M. Folsom
Erroll Garner
Russell Holman
Lew Jacobs
Sammy Lewis
Robert Lippert
Frank Loesser
Josh Logan
Patti Moore
Jerry Pickman
Paul Raibourn
Phil Rivero
Dinah Shore
Barry Sullivan
Milton Weintraub
George Weltner

### N.Y to L.A.

John Babb
Julian Blaustein
Mildred Dunnock
George Gordon
Carol Haney
Hurd Hatfield
Van Johnson
Moe Kerman
Norman Krasna
Alden Schwimmer
Frank Sinatra
Everett Sloane
Mike Todd
Max E. Youngstein

## Loew-Publicists Pact

Loew's and the Screen Publicists Guild in New York this week wrapped up a new employment contract calling for a minimum $5 weekly increase plus other adjustments bringing the total average weekly hike to $8.50. Two-year deal, retroactive to June 4, provides the publicists and members of the ad and exploitation departments with an average payoff of $172.50, highest in the industry. It means all 21 members of the Loew's homeoffice shop will receive at least $10 over guild minimums.

This is the first union agreement for the film company since it left SPG six years ago. Pact was worked out by Loew's v.p. Howard Dietz and Ben Berman, guild organization director, and Martin Blau, SPG prez.

# WB's 9-Mos. Net Of $2,165,000

Warner Brothers this week reported a net of $2,165.000 for the nine months ended May 26, 1956. Profit is equivalent to 87c per share on the 2,482,247 shares of common outstanding on May 26 and is at least partially attributable to the rake-in from the sale of the WB library to television.

Though film rentals and sales were up over last year's 40-week period, the net was down. Same period in 1954-55 showed a profit of $3,312,000 or $1.33 per share. This was after $3,500,000 in federal income taxes and after $400,000 in contingent liabilities.

The 1956 net was after $1,700,000 in taxes and $250,000 for contingent liabilities, but before a special credit of $3,000,000 representing a reversal of reserve of contingent liabilities.

Film rental for the nine months ended May 26, 1956, were $54.225,898 as compared to $53,080,867 the prior year. Total income was $57,088,187 in 1956 against $55,986,210 in 1955. Amortization of film costs showed a sharp rise to $20,106,382 from $12,031,032. Operating and general expenses, on the other hand, dropped to $13,990,475 from $14,132,541.

Total costs were $52,972,986 against $48,773,410 during the 40 weeks ended May 26, 1955.

Warners reported on the $21,000,000 tv sale to PRM Inc., stating that $16,000,000 had been paid in cash of which $5,000,000 was included in the 40-week statement. Remainder was given via a noninterest bearing promissory note payable at intervals over a period of three years. A WB subsidiary "has been granted the right for a five-year period to continue distributing certain of the pictures in foreign countries," the statement said.

### Europe to N.Y.

Max Adrian
Brian Aherne
Ernie Anderson
Arthur Bergh
Peggie Castle
Ruth Draper
Paul Dudley
Russel W. Hadley
Lionel Hampton
Ella Logan
Ronald Neame
Fred Rogers
Natalie Schafer
William L. Snyder
Burr Tillstrom
Abbott Van Nostrand

## UPA PAIRING SHORTS

### Series For British Release First —U. S. And TV Later

Hollywood, Aug. 7.

UPA Pictures has started a series of 24 musical comedy cartoons to be paired and released throughout United Kingdom as series tagged "UPA's Pair of Shorts." Each of pair runs seven minutes.

After British distribution, shorts will be released theatrically in States. Thereafter re-edited for television release.

UPA veepee Robert Cannon will supervise. Outfit's English subsid will handle distribution there.

# 'Diversification' Clouds Meaning Of Statements

Diversification moves in the film industry have tended to obscure the specifics as to earnings of individual companies which, in past, were made clear in official financial statements.

List Industries, formerly RKO Theatres but with the chain now wrapped up with Gera Corp., had consolidated net income of $317,471 for the first six months of 1956, it was disclosed this week. Same period of 1955 brought $804,757 before special items, and this was reduced to a net of $599,757 upon adjustment for special nonrecurring items. The "special items" were not identified.

Hard to tell how the RKO circuit is doing since it's under the same corporate roof with Gera.

Based on the number of shares outstanding at the end of each period, the proforma earnings (with Gera included) amounted to 40½c per share in the first half of the current year compared to 25c before special items and 18½c after special items for the first six months of 1955.

## FARCICAL RE PURITY, 'FRUITS' RATED 'C'

"Fruits of Summer," French import distributed in the United States by Jack Ellis, this week was given a "condemned" (C) rating by the Legion of Decency.

"Theme of this picture," said the Catholic reviewing organization, "is seriously opposed to Christian and traditional standards of morality and decency by reason of a light and farcical presentation of the virtue of purity. In treatment, an atmosphere of suggestiveness in costuming, dialogue and situations permeates this film."

### N.Y. to Europe

Paul W. Benson
Charles Coburn
Mrs. Tobe Coller Davis
Mildred Dilling
Stanley Donen
Anita Ekberg
Henry Ekstron
Samuel Engel
Arthur Hornblow,
John Kerr
Edward L. Kingsley
Norman Land
Goddard Lieberson
Fredrick Loewe
Ilya Lopert
Irving Mansfield
Victor Mature
William Miesegaes
Manny Reiner
Louis Sobol
George Sourean
Alfred Strelsin
Jacqueline Susann
Charlotte Van Lein

# UA's 5 Owners 'Go Fishing'

The five owners of United Artists spent the weekend together at St. Vincent, Thousand Islands, N.Y., but business wasn't on their agenda.

Quintet comprised board chairman Robert S. Benjamin, president Arthur B. Krim, distribution v.p. William J. Heineman, foreign department v.p. Arnold Picker and ad-pub v.p. Max E. Youngstein.

They went, they said, fishing. The party was set by Heineman.

These are the days of merger talk, diversification, stock transfers, options, hot competition for big screen properties, sales to television, etc.

And all they did was go fishing?

# *New York Sound Track*

Girls on the switchboard at VARIETY's home office are accustomed to all sorts of queries but a new dilly occurred last Friday when a woman's voice asked, "VARIETY, can you tell me if there's a street merry-go-round parked anywhere in Queens today?"

Under the title "A. P. Giannini: Boy of San Francisco," by Marie Hammontree, Bobbs-Merrill is publishing a juvenile biog of **Amadeo Peter Giannini**, the founder of the biggest bank in the world, the Bank of America, which has figured so intimately in motion picture financing.

**James Dean**, whose eerie popularity in death was detailed in a VARIETY streamer story last issue, is on the newsstands in still another special onetime periodical aimed at the 13-18-year-old-girls. Captioned: "Read his own words from beyond the grave." . . . Meanwhile **Elvis the Pelvis Presley**, very much alive, is also getting the idolization treatment aimed at approximately the same audience. Quest, newsletter of magazine world, reports that Presley has at least two one-shots on the stands with print orders of 500,000 and comments that "a one-shot of **Bing Crosby** or **Bob Hope** would die on the stands. . . . **Eddie Fisher** barely squeaked through." . . . Lecturing-for-his-supper at the Waldemere hotel at Livingston Manor, **Paul Denis** writes that the most asked question of his audience is: will the Monroe-Miller marriage last and, related, will she turn Jewess?

**David Sturgis** billing himself as "The American Nostradamus" addresses this journal from Cannes anent his Sun Girl of Paris contest to be tied in with French film producer **Henri Bernadac's** "Bon Jour, la Chance" Sept. 3-29 . . . it's a new kind of beauty stunt with a "Sun-Zodiac basis" and Sturgis states he'll repeat it this side in the fall via a Sun Girl of New York contest. . . .

Capitol Theatre nixed intermissions during the "War and Peace" run, being wary of a wild scramble for choice seats during the proposed 10-minute breaks . . . **King Vidor**, who produced the bigscreen epic, incidentally, shot "Billy the Kid" for Metro in 70m nearly 25 years ago. It was called the Grandeur process in those days . . . **Oscar A. Doob** is back working for Metro, stationed in Washington on special assignment for "Tea and Sympathy" . . . **M. D. O'Brien**, head of Loew's Theatre's projection department, retiring from the company after 30 years, due to ill health . . . **Huntington Hartford's** model agency, all male) has a new executive director, **Philip J. Kennedy**. . . .

**Hal Wallis** has "Billy The Kid" in mind for **Elvis Presley's** film debut.

**Lillian Arnold** who did screen (and stage) casting at the William Schuller agency has departed that shop . . . **Judy Canova** motored in from coast with hubby **Phil Rivero** and two young daughters . . . Republic star will be east some weeks, making television appearances.

**William H. Mooring** who syndicates a screen column to Catholic papers headed a recent piece, "Who Inspired Attack on Legion of Decency?" Allusion was to the action of the Motion Picture Council in Hollywood condemning the Legion for slapping a special classification on the **Bette Davis**-starrer, "Storm Center" which revolves around a small town librarian who defies the book-burners of her community. A Columbia release produced by **Julius Blaustein** the film was criticized (Aug. 1) by VARIETY as "Principle rendered dull. Much ado about civil liberties angle. Spotty boxoffice prospects." Mooring's article called the Council's action an "astounding and unprecedented statement," as indeed it was since the film colony strictly refrains from counter-attacking the Legion. He then attempted to use the red paint pot to daub a Hollywood trade writer as having influenced the Council. As a special pleader for his own cause Mooring is a pretty dull fellow.

Deal for **Mike Todd's** "80 Days Around the World" to play Rivoli Theatre, N.Y., was wrapped up yesterday (Tues.). **Mike Todd Jr.** will be general manager . . . Actor **Yul Brynner** giving 20th-Fox headaches by servicing his own stills from the "Anastasia" set in London . . . Italo thesp **Rossano Brazzi** dickering with **Art Cohn** and **Milton Krasner** to coproduce and star in "The Orchid Man," **Georges Carpentier** biog . . . Producer **Samuel Engel** off to Paris for huddles with **Spyros P. Skouras** on casting "Boy on a Dolphin." **Gina Lollobrigida's** been mentioned . . . Those Warner News negotiations are close . . . 20th not happy with the dubbing job on "Oasis," a French-German coproduction which it's supposed to release here . . . West Coast's **Herbert Rosener** (artie chain) combining business and vacation in N.Y. . . . **Richard Davis** to Europe Aug. 15 . . . A Drive-in theatre was hurt by rain, which kept concession sales down prior to the show. When the rain stopped, the operator faked a film break and called a forced intermission. Everyone piled out happily, concession sales soared and ten minutes later the show started again.

There is "still too much violence" in American motion pictures, and not enough of the "family type" are produced, but the quality of domestic releases has "improved, principally due to better scripts." So Mrs. **Ruth McGowan**, of Brooklyn, preview chairman for the Motion Picture Service of the General Federation of Women's Clubs, observed in Hudson, N.Y. while attending the world premiere of "Walk the Proud Land". . .

**Robert Mitchum** opposite **Deborah Kerr** in "Heaven Knows, Mr. Allison," which 20th rolls Sept. 15 with **John Huston** directing . . . Dennis O'Keefe due in London next week to do "Mistress to Murder" for Bert Balaban. . . .

**Merrie Therese Smith**, exec assistant to Motion Picture Assn. of America prexy **Eric Johnston**, has become engaged to **Joynes Beane Jr.**, president of the Foreign Research and Management Corp. of New York. The wedding will take place in late August . . . **Anita Ekberg** had the scribes in a stew last week by pulling a **Marilyn Monroe** and being more than fashionably late for dates. At least one columnist blew his top in print . . . Companies have received their formal invites to an industry conference from Allied's **Rube Shor**. It's Allied's reaction to the Small Business Committee report which seemed to favor the distributors' point-of-view . . . Warner Bros.' title for the **Ingrid Bergman** picture, "Black Satin." **Mel Ferrer** is costarred . . . **Edward L. Kingsley** and Mrs. off to Venice . . . IFE exec v.p. **Seymour Poe** not due back from Rome for a couple of weeks now . . . **C. C. Murray**, city manager for Fox Midwest Theatres, in a letter to **Alex Harrison**, 20th-Fox general sales manager: "In many instances, a trailer will unsell an attraction rather than sell" Murray liked 20th's policy of providing only CinemaScope trailers on future 20th C'Scope releases.

**Charles F. Vetter Jr.**, Amalgamated Productions v.p. off for London to supervise the firm's production, "The Counterfeit Plan" . . . UNESCO, jointly with the Bureau of National Affairs in Washington, announces publication of "Copyright Laws and Treaties of the World," an exhaustive compilation of the copyright laws, orders, rules and regulations of 85 countries . . . U.S. Information Agency preparing a "package of feature" yarns about the film biz for worldwide distribution . . . Vet Broadway publicist **Paul W. Benson** and actress-wife **Charlotte Van Lein**, in Dublin on first stop of two-months European holiday, lunching with **Robert Briscoe**, Dublin's first Jewish Mayor.

Exhibitors have agreed to hold charity midnight previews on several pix, with proceeds going to a **Spyros P. Skouras** created fund to help victims of the recent earthquake disaster in Greece.

**Julie Wilson**, now on a week's vacation from "Pajama Game," taking an additional week's leave to appear in **Sam Spiegel's** "End As A Man." now shooting in Florida. This is her first film job.

# TODAY'S 'B' RETURNS $450,000

## Stop Kidding Awreddy!

By ABEL GREEN

Those figures. Those statistics(?)!! B.o. up many millions. Now it's up to 85,000,000. While at the same time the struggling exhibitor was praying for Ike to sign the 90c. tax exemption law which he did only this week.

And those pronunciamentos on what's wrong with the business. What's right with it. Shoulders-to-the-wheel, nose-to-the-grindstone, chase-the-gloom, excelsior!

And the fingerpointers on the Great Mistakes of Yesteryear. The smugness, and the aloofness, and how come tv was able to produce so much new writing and directing blood in so little time? The cracks that "you can't run a circus from the Stork Club" and the yesman and paraphrases on Joe E. Lewis' nifty (out of Eli Basse): "A film producer with $2,000,000 can be as happy as one with $3,000,000."

The answer? This journal of dissemination has given sundry interpretations. Maybe the U. S. is overseated. Maybe some rundown cinemas should have been scrapped long ago. Sure, tv is not gonna k.o. a 50-year habit. But technocacy must be taken into consideration and maybe that's where Hollywood erred.

But stop kidding with slaphappy statistics. It's no secret the picture business ain't no "Happy Fella" these days, and just because, seasonally, they pile into the ozoners and the airconditioned theatres isn't the full answer. The way to get real happy is to make pictures they want to come out and see. There are other unilateral factors, of course, just as old theatres; bad projection; rubberstamp "management"; lack of theatre personality; and not forgetting the juvenile delinquents which require stronger-armed handling than of yore because they're chasers of whatever solid business there is around in certain locales.

## No Tax Up to 90c Admission

### Ike Signs—Law Effective Sept. 1—Eric Johnston Hails New Relief

Washington, Aug. 7.

The admissions tax bill—regarded as vitally important for thousands of small theatre owners across the nation—was signed into law yesterday (6) by President Eisenhower.

The measure provides that all tickets costing 90c or less shall be exempt from the 10% Federal admission tax. It goes into effect Sept. 1. This replaces a two-year old law under which tickets costing 50c or less were made tax-free and the previous wartime 20% was cut to 10% above 50c. Other spectator amusements in addition to motion pictures will benefit.

Treasury Dept. estimates the new law will cost the government about $60,000,000 annually in revenue. Theatre men argue that a portion of this will be returned in the form of income taxes. They add it will save up to 5,000 theatres which might have gone out of business.

D. C. exhibitors were unable to announce immediately what changes will be made in their prices. However, it was understood that tickets costing 95c—including tax—will be reduced to 90c. This will also put more in the pockets of the theatre men. Tickets priced at $1—including tax—may be lowered.

However, tickets priced at over $1 are expected to remain unchanged. There is no indication of any plan to drop the prices of tickets price—including tax—at between 51 and 90c. The exhibitors argue they need the added revenue to remain in business.

Eric Johnston greeted the President's action in a statement in which he said:—

"All of us in the motion picture industry are pleased that the President has, by his signature, today enacted into law the bill which exempts admissions up to 90c from the 10% excise tax. This measure is of vital economic importance to all elements of the industry, and particularly to many thousands of smaller theatre owners, whose principal competition comes from tax-free media. We hope that the relief thus granted will permit these small businessmen to keep going and provide to their communities the great entertainment that the American motion picture industry gives the world."

**Eartha Kitt** to Nigeria Oct. 12 for location work on "The Hawk" for Associated British.

### Improved Text

Hollywood, Aug. 7.

Dan Duryea thought he'd make Universal execs happy by naming his new boat "The Battle Hymn," after his most recent film for the valley studio.

Unfortunately, the painter couldn't read Duryea's handwriting.

Which is why the boat now cruising Lake Arrowhead is drawing double-takes from the name proudly emblazoned on the stern — "The Battle Hymie."

## KING VIDOR MUSINGS ON 'WAR AND PEACE'

King Vidor, director of "War and Peace," lensed mostly in Italy for Paramount release, had some notes and comments to pass along while in New York over the past week, such as—

There is a possibility of censorship trouble because of the line, "Damn you, Napoleon, damn you to hell," plus apparent (but not actual) injury to horses . . . Irwin Shaw was among the five writers on the "W & P" script but is refusing screen credit because he doesn't want to be grouped with the others . . . sometimes scenes were shot directly from the book, without scenario, in the rush to complete the picture before Mike Todd's announced (but what ever happened to it?) version of Tolstoy . . . Italians are great in fashioning sets and costumes.

Also, "W & P" was budgeted at $6,000,000 . . . It's good for a director to work away from a big organization lest he begins to rely on it too much . . . You find Wilder, Huston and Mankiewicz getting away to escape such atmosphere . . . A Metro v.p. visited the set, commented that the story is the greatest but M-G couldn't afford to produce it . . . Original running time was 4¾ hours.

### WIDMARK'S 'TIME LIMIT'

**Heath Co. Pays $100,000 For Denker-Berkey Play**

Backed by United Artists, Richard Widmark's indie company, Heath Productions, paid $100,000 in acquiring the screen rights to "Time Limit," legiter by Henry Denker and Ralph Berkey. Actor is to star in adaptation of the play.

Plan is to roll in Hollywood in December. Writer and director are as yet unset.

## ECONOMY A MUST ON L'IL FILMS

While big and costly productions are taking more of the spotlight, United Artists is continuing with its program of 48 releases a year, with a number of them obvious being of the modest-budget variety.

Significantly, though, the cost of the smaller pictures must be trimmed more and more if the company, which finances and distributes its lineup, is to emerge fiscally okay.

A second feature in today's domestic market can yield $450,000 to $500,000 in distribution revenue. And that's with some heavy pushing for the big circuit bookings, such as in Loew's in New York. Since the pre-production blueprints are drawn to bring a film to at least the breakeven point in the home market, the $450,000 grosser must be brought in at $225,000 (general trade figuring has it that the gross should double the negative cost).

Also importantly, the smaller pictures are becoming tougher to sell in many foreign territories.

Not long ago a good second feature could play 10,000-to-12,000 domestic dates and gross $600,000 or over. That is now a thing of the past.

## Buena Vista's 2 Import Items

Buena Vista, Walt Disney's distribution subsidiary, has begun taking on outside productions for release, with two imports already set for the current year. These are "Yang Kwei Fei," made at the Daiei Studios, Tokyo, and "If All the Guys in the World," French, produced by George Loureau.

Plans for new Disney production and sale of newly completed pictures plus a number of reissues were discussed at a BV meeting in New York yesterday (Tues.). A schedule that goes through 1958 and into 1959 was outlined by Card Walker, Disney v.p.

Two new features awaiting release are "Secrets of Life," which is one of the True-Life Adventure series, and "Westward Ho, the Wagons," Disney's first western, lensed in CinemaScope. One new entry in the True-Life category will be distributed each year, according to Walker.

Set for sale at the end of 1958 and early 1959 is "Sleeping Beauty," feature cartoon long in the making. Reissues to follow the current "Fantasia" include "Cinderella" and "Bambi."

## TIVOLI GARDENS GUARDS APPEAR IN 'ANASTASIA'

Copenhagen, Aug. 7.

"Anastasia," which is currently being photographed in England for 20th Century-Fox, has imported the Tivoli Boys Guards' Band from Copenhagen to appear in scenes which originally were expected to be shot here.

Danish footage will now be in the form of back projection scenes provided by Mogens Skot Hansen, former Hollywood resident who manages Laterna Film Co. here.

### BUYS UNRELEASED NOVEL

**20th-Fox Acquires 'Enemy Below' By D. A. Rayner**

"The Enemy Below," unpublished novel by D. A. Rayner, has been acquired by 20th-Fox for $25,000.

Story will be published by Henry Holt & Co. in the fall. It involves a battle of wits between a German U boat captain and the commander of a British destroyer.

## Film Data Cheerful—If Execs Not

Film theatre business was never so good as during the two weeks ended last Saturday (4). This is on the basis of intimate checks he has with certain circuits plus a national survey conducted by market analyst Albert Sindlinger of Ridley Park, Pa.

For the two week period, the average weekly attendance figure arrived at by Sindlinger was 83,400,000, the average ticket price (net, i.e., excluding tax) 61.8c and the gross $43,860,000. Paid admissions averaged 70,970,000, the large number of for-free attendees being children under 12 who are admitted gratis at most drive-ins.

In view of tales of business woe being told by many theatremen, Sindlinger's findings appear startling. It is interesting to note, though, that the Treasury Department this week released its official attendance figures for 1953. The average total was 41,600,000, said the Government, whose published reports are invariably a couple of years late. Two years ago Sindlinger analyzed the same period and came up with the conclusion that 42,300,000 was the average in 1953. The difference between his and Treasury's figures amount to 1.7%.

Previously the biggest seven-day period in the history of the industry was Thanksgiving Week of 1946 when the net gross was $37,553,200 on 89,200,000 admissions. The average price then was 42.1c, and the unpaid for admissions was virtually nil, there having been less than 200 ozoners operating at the time.

Of the new period says Sindlinger: "More different people went to theatres, and spent more money, and more got in for free, then during any week since the industry began." Among his conclusions are these: Appealing product can lure the public greater than ever before; the business (despite tears shed by some exhibitors) is sound; devotees of films are limited as to number of tickets they buy a week, the frequency rate being cut by the lesser number of pictures available (and appealing) to them.

## Smaller Houses Tilting Scales; New Law a $60,000,000 Tonic

Elimination of the Federal admission tax on film theatre tickets costing up to 90c means a $60,000,000-plus annual hypo for the industry. The latter figure refers to the amount theatres will no longer pay the Government; the "plus" is in the expected country-wide upping of admission scales which heretofore were held in check because a raise would have put many exhibs in a tax-paying bracket.

The 10% bite had been on admissions costing up to 50c. Theatremen charging 50c and wanting to go to 60c would have had the entire amount subject to the 10% levy. Thus, of the extra gross price, exhibs would collect only 4c and the Government 6c. This simply would have been unsound economics.

Exhibitors who intend to pass the new tax saving on to the public are rare. Under the aegis of the Council of Motion Picture Organizations, their plea was based on hardship and no suggestion was made to any lawmaker that the public would benefit. The extra coin is to stay with exhibition where it is needed and this has been COMPO's declared policy right along.

As for credit lines, obviously COMPO as headed by special counsel Robert W. Coyne and the special tax committee topped by Robert J. O'Donnell rate the boldface type. Ditto Sam Pinanski who projected the idea of the tax fight early in the year when prospects of success appeared remote.

There was some behind-the-scenes intrigue in official Washington. These were the bids for favors put to strategically-placed Congressmen on a more or less personal basis. Eric A. Johnston, president of the Motion Picture Assn. of America, was among the top-level "lobbyists" but no one has come out and said so.

Allied States is a red-faced heavy. This theatre organization refused to support the tax campaign at the start because it looked "futile" and, further, the move to invite Governmental curbs on film rentals should be given precedence. So said Allied.

But when Coyne, et al., appeared to be making progress, Allied pulled a switch, allowing as how, well, maybe, the tax programs might be worth its support. This was designed to save face.

The industry's problem for the future: How to keep local governments on the state level and down from moving into the tax-grab territory now vacated by the Feds.

### FBI's No-Baby Rule

The victim in a feature film to be made independently by Richard Widmark will have to grow up to suit the Federal Bureau of Investigation.

Property is "Seven File," in which a baby is kidnapped. But fictionalized abduction of an infant is taboo with the FBI, so Widmark will have his scripters write in a few years' growth.

## SALT LAKE CITY SNEAK OF '10 COMMANDMENTS'

"Ten Commandments" was given its first public unveiling late last week via a sneak preview at the Center Theatre, Salt Lake City. Cecil B. DeMille, producer of the Paramount release, chose this town for the reason, simply, that he wanted to get away from "professional" audiences on the Coast.

Par's announcement of the showing was limited to one 100-line ad in the local Salt Lake press. The film was not identified beyond comment that it was of unusual length. But doubtless the word got around and a mob scene resulted. Tickets were priced at $1, which is roadshow scale for Salt Lake, and the turnout reportedly was so great that Par was forced to buy radio spots advising local citizens not to come to the theatre, there being no room.

Meanwhile, Par homeoffice execs returned to New York Monday (6) after a week of huddles on the Coast concerning release of the Decalogue epic. Group included president Barney Balaban, Russell Holman, Paul Raibourn, George Weltner, Jerry Pickman and Charles Boasberg.

### U. S. TAX CLAIM OUT

**With Interest $359,518 Would Have Hit $600,000**

Boston, Aug. 7.

Court action, which was initiated more than 11 years ago, was climaxed here Wednesday (1) when the U. S. Court of Appeals ruled that a $359,518 back tax claim against the Western Massachusetts Theatres Inc. is invalid.

The Bureau of Internal Revenue had claimed the theatre chain owed the money in income and excess profits taxes for the years 1942 through 1945. Atty. Joseph E. Cowett, counsel for the chain, estimated that the claim, with interest and penalties, amounted to more than $600,000.

## Scandal Incorporated

**A dull "expose" of current scandal periodicals. A film star falsely accused of murdering scandalmonger. Exploitation angles but little else.**

Hollywood, Aug. 4.

Milton Mann production (no release). Stars Robert Hutton; features Paul Richards, Claire Kelly, Patricia Wright, Robert Knapp, Ilavis Davenport, Reid Hammond, Nestor Paiva, Gordon Wynn. Directed and edited by Edward Mann; screenplay, Milton Mann; camera, Brydon Baker; music, Paul Sawtell, Bert Shefter. Previewed Aug. 3, '56. Running time, 92 MINS.

| | |
|---|---|
| Brad Cameron | Robert Hutton |
| Marty Ellis | Paul Richards |
| June Trapping | Claire Kelly |
| Marge Cameron | Patricia Wright |
| Jess Blancher | Robert Knapp |
| Billie Wayne | Havis Davenport |
| Jerry Dexter | Reid Hammond |
| Leland Miller | Nestor Paiva |
| Herman Todd | Gordon Wynn |
| Mr. James | Guy Prescott |
| Sidney Woods | Donald Kirke |
| Alice Yoland | Marjorie Stapp |
| Martha Collum | Enid Baine |
| Lewis Adams | Mauriz Hugo |
| Champ Winter | Joe Breen |
| Bob Hamilton | Allen O'Locklin |
| Willie Anderson | George Cisar |
| Gracie | Tracey Morgan |
| Marie Ryan | Mimi Simpson |

Designed to cash in on the current controversy over scandal mags and resultant million-dollar law suits, "Scandal Incorporated" is first of a series of such films planned by both majors and indies to hit the screen. This one is for over-length, ineptly turned out an lacks interest, but has some exploitation potential.

Milton Mann's production of his own screenplay is burdened with superfluous characters and tedious dialog, action seldom quickens beyond a slow walk. Plottage purporting to be an expose of the mud-slinging scandal sheets. A film star is the victim and his name linked with an ambitious starlet.

Robert Hutton has star role, but whatever acting honors are garnered go to Paul Richards, who plays his attorney when the actor is accused of murdering the writer of the scurrilous article which causes studio to drop his contract. Claire Kelly, Patricia Wright and Havis Davenport supply distaff interest, Robert Knapp portrays the mag writer, Nestor Paiva the mag publisher, all as good as parts permit—and under Edward Mann's loose direction. *Whit.*

## The Burning Hills

**(C'Scope-Color)**

**Tab Hunter, Natalie Wood team in standard western for accent on youthful appeal.**

Hollywood, July 27.

Warner Bros. release of Richard Whorf production. Stars Tab Hunter, Natalie Wood; features Skip Homeier, Natalie Franz, Earl Holliman, Claude Akins. Directed by Stuart Heisler. Screenplay, Irving Wallace; from novel by Louis L'Amour; camera (WarnerColor), Ted McCord; editor, Clarence Kolster; music, David Buttolph. Previewed July 23, '56. Running time, 93 MINS.

| | |
|---|---|
| Trace Jordan | Tab Hunter |
| Maria Colton | Natalie Wood |
| Jack Sutton | Skip Homeier |
| Jacob Lantz | Edward Franz |
| Mort Bayliss | Earl Holliman |
| Ben Hindeman | Claude Akins |
| Joe Sutton | Ray Teal |
| Tio Pedro | Frank Puglia |
| Braun | Hal Baylor |
| Wes Parker | Tyler MacDuff |
| Veach | Rayford Barnes |
| Vicente Colton | Tony Terry |

With the youthful filmgoer in mind, the combo of Tab Hunter and Natalie Wood in "The Burning Hills" could prove to be a profitable one. They form a team of somewhat younger stars than is customarily found in sagebrush sagas and do an okay job of the outdoor assignment. The accent on youth in a western plot at least has its novelty value and the tcenage fans should like their favorites in this prairie drama.

Richard Whorf's production uses CinemaScope and Warner-Color to enhance the scenic settings of the Louis L'Amour novel. Latter, and the screenplay by Irving Wallace, pretty much follows a familiar pattern in basic ingredients and dialog, so western followers are not likely to get off the story trail as director Stuart Heisler unwinds the plot at an actionful pace.

Story has to do with Hunter's efforts to avenge the death of his brother, murdered by henchmen of a big cattle baron who doesn't want small operators on his range. From avenger he becomes the chased, taking off through the hills in the company of Miss Wood. Anglo-Mexican girl, with the baron's gunslingers in hot pursuit. The young stars run the gamut of fanciful adventure in dodging the chasers, but it all makes for good action stuff, even that climax on the rocks high above a raging river during which the hero does in the last pursuing gunman.

As previously noted, Hunter and Miss Wood came off satisfactorily in the western derring-do, although there was no necessity for the actress being required to affect that Latin accent. Skip Homeier gets in his deadly licks as the son of cattle baron Ray Teal. He's just as blood-thirsty as his old man. Eduard Franz, Indian tracker reluctantly leading the gunslingers on the trail, is good, as are Earl Holliman, Claude Akins, latter good as the foreman; Hal Baylor, Tyler MacDuff and Rayford Barnes. Other acceptable support comes from Frank Puglia; as Miss Wood's drunken uncle, and Tony Terry, as her timid young brother.

Ted McCord contributes good lensing to the outdoor action. David Buttolph's music is appropriate and other production assists okay. *Brog.*

## Huk

**(COLOR)**

**Action programmer lensed in Philippines with George Montgomery, Mona Freeman.**

Hollywood, July 24.

United Artists release of Collier Young production. Stars George Montgomery, Mona Freeman; features John Baer. Novel and screenplay, Stirling Silliphant; camera (Eastman Color), William Snyder; editor, Heleue Turner; music, Albert Glasser. Previewed July 23, '56. Running time, 84 MINS.

| | |
|---|---|
| Greg Dickson | George Montgomery |
| Cindy Rogers | Mona Freeman |
| Bart Rogers | John Baer |
| Steven Rogers | James Bell |
| Major Balatbat | Teddy Benivedes |
| Kalak | Mario Barri |
| Pinote | Ben Perez |

A Philippine Island setting backstops this action-adventure feature. It's programmer entertainment, with the names of George Montgomery and Mona Freeman to see it through that market to suitable returns.

Most striking part of the Collier Young production for United Artists release is the pictorial impact the location backgrounds gain from William Snyder's Eastman Color lensing. Script by Stirling Silliphant from his novel is a formula affair despite the difference in settings and villains, and John Barnwell gives it stock direction. Within the script and directorial limitations, the laying by Montgomery, Miss Freeman, John Baer, James Bell, Teddy Benivedes and others comes off satisfactorily, with a scene or two given some depth by the performers.

Huks, onetime guerilla fighters now given over to a not-clearly-expressed fanaticism, are the heavies of the plot and Montgomery is the hero who puts them down on the island where he has inherited a plantation. There are some nuances that don't come off very well about cynicism and the Philippine struggle to establish itself after World War II, but the makers keep tossing plenty of action at the customers as compensation for general viewers. *Brog.*

## Magnificent Roughnecks

**Jack Carson, Mickey Rooney as comedic rough-n-ready oil workers in South America; for programmer bookings.**

Allied Artists release of Herman Cohen production. Stars Jack Carson, Mickey Rooney, Nancy Gates, Jeff Donnell; features Myron Healey, Willis Bouchey. Directed by Sherman A. Rose. Screenplay, Stephen Kandel; camera, Charles Van Enger; editor, Rose; music, Paul Dunlap. Previewed July 24, '56. Running time, 72 MINS.

| | |
|---|---|
| Bix Decker | Jack Carson |
| Frank Sommers | Mickey Rooney |
| Jane Rivers | Nancy Gates |
| Julie | Jeff Donnell |
| Werner Jackson | Myron Healey |
| Ernie Biggers | Willis Bouchey |
| Senor Ramon Serrano | Eric Feldary |
| Danny | Alan Wells |
| Chuck Evans | Frank Gerstle |
| Guard | Larry Carr |
| Pepi | Matty Fain |
| Driver | Joe Locke |

Jack Carson and Mickey Rooney enact a couple of roughneck oilmen in South America in this programmer offering. Emphasis is on chuckles with the action, and delivers enough to take care of the light demands of companion bookings in the general dual situations.

Femme interest is divided between Nancy Gates, oil expert who comes to South America to take over Carson's job, but winds up with him, instead, and Jeff Donnell, hash-slinger who has a half-developed yen for the big braggard but gets Rooney for the finale clinch.

Story and physical values are pretty much formula throughout the Herman Cohen production, with Stephen Kandel's script using stereotype characters and situations to carry the plot load which Sherman A. Rose's direction brings off in stock fashion. When Carson feuds with his big boss, Willis Bouchey, the latter sends Miss Gates to take over. His masculine pride hurt, Carson stays on to help bring in the first gusher after some handicapping skullduggery by Myron Healey, wildcatter who is after the government lease that goes to the driller of the first producing well.

Charles Van Enger handles the photography satisfactorily in view of budget restrictions and other technical contributions fall in the same class. *Brog.*

## Pillars of the Sky

**(C'SCOPE-COLOR**

**Good cavalry - versus - Indians feature.**

Hollywood, Aug. 7.

Universal release of Robert Arthur production. Stars Jeff Chandler, Dorothy Malone, Ward Bond, Keith Andes, Lee Marvin; features Sydney Chaplin, Willis Bouchey, Michael Ansara, Olive Carey, Charles Horvath, Orlando Rodriguez, Glen Kramer, Floyd Simmons. Directed by George Marshall. Screenplay, Sam Rolfe; from the novel "Frontier Fury" by Will Henry; camera (Technicolor), Harold Lipstein; editor, Milton Carruth; music supervision, Joseph Gershenson. Previewed July 30, '56. Running time, 95 MINS.

| | |
|---|---|
| Sergt. Emmett Bell | Jeff Chandler |
| Calla Gaxton | Dorothy Malone |
| Dr. Joseph Holden | Ward Bond |
| Capt. Tom Gaxton | Keith Andes |
| Sergt. Lloyd Carracart | Lee Marvin |
| Timothy | Sydney Chaplin |
| Col. Edson Stedlow | Willis Bouchey |
| Kamiakin | Michael Ansara |
| Mrs. Anne Avery | Olive Carey |
| Sergt. Dutch Williams | Charles Horvath |
| Malachi | Orlando Rodriguez |
| Winston | Glen Kramer |
| Hammond | Floyd Simmons |
| Jacob | Pat Hogan |
| Lucas | Felix Noriego |
| Morgan | Paul Smith |
| Waco | Martin Milner |
| Albie | Robert Ellis |
| Music | Ralph J. Votrian |
| Major Donahue | Walter Coy |
| Sgt. Major Desmonde | Alberto Morin |
| Isaiah | Richard Hale |
| Jeremiah | Frank de Kova |
| Capt. Fanning | Terry Wilson |
| Major Randall | Philip Kieffer |
| Elijah | Gilbert Conner |

Plenty of action makes this cavalry-versus-Indians thriller sturdy fare for the general outdoor market. Name of Jeff Chandler and other familiar cast faces and the CinemaScope - Technicolor treatment of the East Oregon outdoor locations are assets for release intentions.

Plot is based on the uprising of Christianized Indians led by Chief Kamiakin when the cavalry starts to open a road and build a fort on lands given the redskins by treaty. George Marshall's direction is wise in outdoor action lure and he maintains the development at a fast pace. Script by Sam Rolfe, from Will Henry's novel, "Frontier Fury," is cut to order for handling the main theme and also does a good job of injecting some side plot issues having to do with the characters involved in the Robert Arthur production.

Chandler plays a rugged cavalry scout who warns the colonel, Willis Bouchey, the uprising will come if the road plans are carried out. It's the type of outdoor character he is thoroughly familiar with so he delivers with expected ease. Dorothy Malone is the vacillating wife of Keith Andes, cavalry officer, who thinks she loves Chandler but switches back to her husband at the finale. She adds a nice femme touch to the action doings, and Andes is acceptable. Ward Bond does well as the medical missionary whose Indians uprise, and it's his death at the end that brings the redskins back into line. Lee Marvin, a tough sergeant; Sydney Chaplin, Indian scout; Michael Ansara, the rebelling chief; Olive Carey, Charles Norvath and others are able in carrying out plot requirements.

Arthur's production supervision is an all-around able job and the technical assists fall in that classification, too. Harold Lipstein did the good lensing. *Brog.*

## Hot Cars

**Melodrama of stolen car racket. Fast hour's fare for duals.**

Hollywood, Aug. 3.

United Artists release of Howard W. Koch (Bel-Air) production. Stars John Bromfield, Joi Lansing, Mark Dana; features Carol Shannon, Ralph Clanton, Robert Osterloh, Dabbs Greer, Charles Keane. Directed by Donald McDougall. Screenplay, Don Martin, Richard Landau; story, H. Haile Chace; camera, William Margulies; editor, George Gittens; music, Les Baxter. Previewed Aug. 1, '56. Running time, 60 MINS.

| | |
|---|---|
| Nick Dunn | John Bromfield |
| Karen Winter | Joi Lansing |
| Smiley Ward | Mark Dana |
| Jane Dunn | Carol Shannon |
| Arthur Markel | Ralph Clanton |
| George Hayman | Robert Osterloh |
| Detective Davenport | Dabbs Greer |
| Lieutenant Jefferson | Charles Keane |
| Otto Krantz | Kurt Katch |
| Lieutenant Holmes | George Sawaya |
| Hutton | John Merrick |
| Miss Rogers | Joan Sinclair |
| Paul (the bartender) | Maurice Marks |
| Earl | Marlee Earle |
| Bret Carson | Vic Cutrier |
| Mrs. Davenport | Paula Hill |

"Hot Cars" is a good title for this little programmer aimed at the supporting slot on regular dual bills. A crisp 60-minute running time and a fair amount of melodramatics in the plot make it acceptable for that release designation.

John Bromfield, Joi Lansing and Mark Dana make up the star trio in the Bel-Air presentation, produced by Howard W. Koch under executive producer Aubrey Schenck. They, along with featured players Carol Shannon, Ralph Clanton, Robert Osterloh, Dabbs Greer and Charles Keane, handle the characters with the desired impact under Donald McDougall's direction.

Script by Don Martin and Richard Landau, from a novel by H. Haile Chace, is no shattering expose of the stolen car racket, but there's enough indication of how hot autos are merchandised to the unsuspecting public to carry off the title. Bromfield appears as a salesman who starts selling stolen cars because he needs cash to take care of medical and surgical demands for his ailing baby son. He gets out of the racket just about as abruptly as he went into it. A police investigator gets too close to the truth and is bumped off, with Bromfield framed for the job. Windup gets him off the hook, and rather melodramatically, when he fights the killer on a rocketing roller-coaster at Ocean Park.

Les Baxter contributes the jazzy background score that lends emphasis to the plot, and William Margulies' camera work is good. Other technical credits are well-handled. *Brog.*

## Dimanche

**(Sunday's Killers)**

**(FRENCH-FRANSCOPE)**

Paris, July 31.

Filmonde release of EDIC production. Directed by Alex Joffe. Screenplay, Gabriel Arout, Joffe; camera, Jean Bourgoin; editor, Jean Feyte. With Jean-Marc Thibault, Barbara Laage, Georges Poujouly, Dominique Wilims, Paul Frankeur, Rosy Varte, At Marignan, Paris. Running time, 110 MINS.

| | |
|---|---|
| Robert | Jean-Marc Thibault |
| Simone | Barbara Laage |
| Marie | Rosy Varte |
| Uncle | Paul Frankeur |
| Mechanic | Georges Poujouly |
| Janine | Dominique Wilims |

This one won the all-nation prize, CIDALC, at Cannes and the top kudos at the recent Cork Film Festival. Unlike the title it is not a whodunit, but a moral-suspense tale of the complications in a series of lives on a Sunday afternoon when a garage mechanic lets a car unwittingly go out on which he has not yet tightened the steering mechanism. Film hinges on the conscience state of the mechanic, and involves a group of people as he finally alerts the police, and the dragnet to stop the car and save the occupants.

Neatly made and acted by comparatively little known players, this has a fresh aspect, but plot is too fabricated to make this really outstanding. It also has the aura of a film made to warn against road excesses. However its clever notations make this entertaining and offbeat enough for possibilities in Stateside special spots. Not profound enough in treatment for the artics, it will have to be handled as an exploitation gambit to pay off accordingly on its engaging qualities.

A simple, goodhearted mechanic becomes an agonized man on discovering the car has left without the needed repairs. A frightened brother and wife talk him out of acting, but his conscience and his son galvanize him, and film builds as roadblocks and citizens try to stop a speeding car with some hitchikers and a honeymooning German couple.

Director Alex Joffe has used an anamorphoscope process in black and white, called Franscope, and it neither heightens or perceptibly lessens the impact of the film. Acting is subdued and real with technical aspects fine and location small town shooting also giving it a good natural flavor. *Mosk.*

# H. Cohn's 183,860 Shares; Rhoden's Charitable Trust; Other 'Insider' Facts

Washington, Aug. 7.

Harry Cohn has built up his holdings in Columbia Pictures to 183,860 shares of common stock. In three transactions, he added a net total of 4,633 shares last month, according to the last monthly report of "insider transactions" issued by the Securities and Exchange Commission.

E. C. Rhoden transferred 1,000 shares of National Theatres common to the Rhoden Charitable Trust. He retains 35,800 in his own name and 48,525 in holding companies. Charles F. McKhann bought 200 shares of Stanley-Warner common, giving him a total of 900.

John Balaban disposed of 200 shares of AB-PT in May but retains 7,300 shares of the circuit's common stock. James L. Brown dropped 400 shares, reducing his bundle to 1,100. James M. Weinberg purchased 1,000 shares of Allied Artists. Tonrud Inc. reported several transactions ranging back to 1953 in Associated Motion Picture Industries, formerly Republic. Tonrud now holds 72,585 shares of capital stock of Associated. Elsa Titus reported herself as joint tenant and indirect owner of 325 shares, via Tonrud.

# Bette Davis Revises Views on Personals; Legion Hurt 'Storm'

Washington, Aug. 7.

Screen star Bette Davis reaped a bonanza of press kudos and radio-tv attention during her two day tub thumping stint for "Storm Center." Vet player though she is, this is the first time in her long film career that she's actually hit the hustings to promote one of her starrers.

Miss Davis did one "personal appearance" at the old Earle Theatre, teamed with the late Warren Williams. She always thought such stints were "nonsense." In view of her most recent experience, however, she seemed inclined to feel that the change in the very nature of pix biz, plus the more serious approach to personal appearances, might well warrant the time and effort.

In Philadelphia Miss Davis addressed 600 femmes of the American Jewish Congress. In Washington she and producer Julius Blaustein met individual press reps in small groups of two or three reporters, and an MPAA screening for an invited audience of about 50 carefully selected newsmen, editors, and radio-tv reps. Miss Davis included radio interviews on her agenda, but nixed tv as a matter of policy, though Blaustein bicycled around the tv studios. Schedule was made up by Columbia's Sid Zinns with goal of making every minute count.

Both star and producer called the Legion of Decency special rating "unfortunate," admitting it would undoubtedly hurt b.o. prospects. Film makes its local debut here at Lopert's Playhouse Thursday (9), so b.o. score is not yet in.

Miss Davis trained from here for her home near Portland, Maine. She said she has no immediate plans for tv, but would not rule out the medium for an "exciting" subject. Her present goal is one picture per year, and plenty of time with husband Gary Merrill and her three children.

(Blaustein left to lay groundwork for mid-September shooting of "Guard of Honor" in Orlando, Florida, for which he has already received Dept. of Defense green light.)

# DE BRA'S BROCHURE TOUTS 'STORM' FILM

Taking an unequivocal stand for "the right to read," the Motion Picture Assn. of America this week touted Columbia Pictures' "Storm Center" via a brochure sent out by Arthur H. DeBra's community relations department.

Taking a very different pitch from the Catholic Legion of Decency, DeBra's letter intro said of the film: "You may not agree with its conclusions, but you can't afford to miss this intriguing and entertaining photoplay which has something important to say."

Pic, produced by Julian Blaustein, tells what happens when a librarian in a small town refuses to remove from the shelves a book called "The Communist Dream." The Legion put the film into a special category, calling it "propagandistic" and stating that "its specious arguments tend seriously to be misleading and misrepresentative by reason of an inept and distorted presentation."

The MPAA brochure, mailed only in the instance of unusual pictures which the org considers of some value, contains a center spread keynoted by President Eisenhower's "Don't Join the Book Burners" exhortation during his famed Dartmouth address in the days when Sen. Joseph McCarthy was still riding high. There follow extensive quotations from one of the President's press conferences.

Discussing free speech and press guarantees in the Constitution, DeBra said: "One might have hoped that these (guarantees) would have precluded the repetition here of the tragedies to freedom of expression which took place in Europe. But previous restraint of the 'right to read' is still an issue here, and now."

# BRITISH APATHY RE U.S. COIN

## Replacement of Eady Plan Due

### Thorneycroft Explains To Parliament—John Davis Delighted—London Times: U.S. Films Pay Off

London, Aug. 7.

The Government is to institute a statutory film levy to replace the present voluntary Eady arrangement which lapses next year, and has promised that steps will be taken to extend the exhibitors' quota beyond its termination in October, 1958.

This vital news, which has been holding up future production planning, was made in the House of Commons last Thursday (2) by Peter Thorneycroft, Board of Trade prexy, replying to a direct invitation by Lord Balniel to disclose future Government policy regarding the British picture industry. His answer was given on the last day before Parliament went into recess till October.

Thorneycroft said the powers of the National Film Finance Corp. to make loans would be renewed after its present term expires in March of next year.

Although the BoT prexy's brief statement has eased the minds of most producers, current feeling in industry circles denotes that he hasn't enlarged sufficiently on these points. Yet it seems clear that in making his statement he has taken into account the views expressed by the major trade associations in their replies to the NFFC questionnaire. Until Thorneycroft receives the summarized report of their replies two months hence, it's not considered likely that any move will be taken to classify the type of film eligible for the levy. On this latter point revolves greatest speculation. The present scheme, originally designed to rake in $9,100,000 to close the gap in production costs, etc. now barely scrapes $7,000,000 and producer and exhibitor factions are wondering how much the new scheme is likely to bring in annually.

John Davis, prez of British Film Producefs' Assn. and Rank topper, expressing "delight" at the BoT announcement, has said: "It will do much to allay the doubt which

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## 'Lady Chatterley' Morals Continue in Dispute As Kingsley Defies Censor

An appeal from the New York censor's refusal to license the French "Lady Chatterley's Lover" was heard yesterday (Tues.) by the Board of Regents under which the censor office operates.

Picture, based on the D. H. Lawrence novel, is distributed in the U.S. by Kingsley International. Censor tagged it "immoral within the intent of our law" and demanded extensive cuts to which Edward L. Kingsley and his attorney, Ephraim S. London wouldn't agree.

Kingsley has made it plain that, unless the Board reverses the censor, the case will be taken to court in another constitutional challenge of the law under which films are censored in the state.

Appearing before the board, London called the picture "moral in its theme and presentation" and pointed out that, in its 1953 decision, the U.S. Supreme Court had ruled that the censor couldn't ban pictures on the grounds of "immorality" because "that word is too vague and indefinite."

Recounting how the N.Y. censorship law was then amended, "purporting to define the term 'immoral' so that its meaning would be clear, definite and precise," London called the amendment "pure legislative humbug. It defines the word 'immoral' in terms that are just as ambiguous." And he added:

"The amendment was enacted to enable the censors to continue to function under color of law until the statute is contested again in the courts."

### JR. RHODEN'S 'DELINQUENTS'

#### Makes Indie Features With Kansas City Locales

Kansas City, Aug. 7.

Shooting on location on "The Delinquents," indie film being produced by local interests, finished here last week. Elmer Rhoden Jr., prexy of Imperial Productions which is making the film, left Monday for the Coast to supervise editing.

Picture is based on story by Rhoden and a screenplay by Robert Altman, director. Principals in the picture are Peter Miller, Tom Laughlin and Rosemary Howard. Entire picture has been shot on location, with 22 different locals included in the script.

With Rhoden in this production are W. B. Brewster, vice president, and R. L. Wolf, treasurer. It's the second venture in motion picture production by Rhoden, an exec of Commonwealth Theatres, and son of the head of National Theatres. A releasing arrangement is yet to be worked out on "The Delinquents."

## New York's Two Doubts on New British Scheme

American film company executives, while generally satisfied with the pattern spelled out in London last week for the British industry by the Board of Trade, nevertheless are concerned on two points.

(1.) The plan to replace the present voluntary Eady Fund with a statutory scheme starting next year.

(2.) The failure of Peter Thorneycroft, BOT president, to make reference to the future definition of just what constitute a British film in quota terms.

The decision to make the Eady Fund statutory would deprive the American companies of freedom of action. They are, at the moment, a party to the Fund via their membership in the Kinematograph Renters Society. However,

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## FILM-GLUTTED TV ENDS ONE HOPE

From the point-of-view of the independent distributor, the business of selling purely British films in the American market "is at an end," says Richard Gordon.

Long a rep of British companies here, and specifically of George Minter's Renown Pictures, Gordon said this was the reason why he had recently formed Amalgamated Productions to produce small-budget pictures in London.

"The American exhibitors need small pictures in the double-billing territories. And such films, if turned out with the proper budget, can make a lot of money," he said. Amalgamated has six on its current sked and hopes to deliver them before the end of the year. Each film has some American names.

"The small, purely British pictures don't do any business around this country," Gordon noted. "The possibility for selling them to television is now gone, too. Even on the important British product, the tv people now offer 50% of what they paid only six months ago. That market is glutted with product." As for the top British product, it has established distribution outlets.

The Amalgamated product is being turned out on budgets of from $150,000 to $200,000. Gordon said he wasn't making any distribution deals pending delivery of the product. As for coproduction in Britain, Gordon said he found the British "apathetic" towards the idea. "I got the impression they've more or less written off the U.S.," he said. "Between what John Davis (Rank) tells them about the American refusal to play British pictures, and the experiences they've had with American partners, the people in London just don't seem to be too interested."

### 'Studying' USSR

Motion Picture Export Assn. has decided to reexamine its policy vs. the sale of pictures to Russia and the satellites. (See story, this page.)

MPEA board yesterday (Tues.) decided to study the question via a subcommittee under prexy Eric Johnston. Group will report to the board prior to Aug. 31 when the MPEA franchise for the Iron Curtain countries comes up for renewal.

## British War Themes Disappoint At American Boxoffice Though U.S. Military Pix Okay in Britain

Failure of the Warwick "Cockleshell Heroes" to make a good showing in the U. S. has some in the trade wondering what makes British warfilms apparently taboo with broad American audiences.

Lack of acceptance is of interest since, from the American side, a considerable number of war pix are in the offing. They have no trouble in Britain, unless—as did the Errol Flynn "Burma Victory"—there's a distortion of fact.

There was a time, before and during the war, when Americans liked the British war stories. Noel Coward's "In Which We Serve," for instance, was a success.

While they understand that a degree of chauvinism enters into the non-acceptance of imported war pix, observers are still struck by the consistency of the U. S. reaction. "Dam Busters," for instance, a highly successful war film in Britain, just didn't do any business in the U. S. Nor did "The Coldlitz Story" on its release in Canada. "The Sea Shall Not Have Them" and "Glory at Sea" also flopped in the U. S.

"Cockleshell Heroes" didn't ignite despite the fact that it had an American name, Jose Ferrer, who directed himself in this one. British war films, on the other hand, have apparently been quite popular on television, where a great many of them have been shown over and over again, notably "Fire Over London."

The one British war film that did quite well at the American b.o. in recent years was "The Cruel Sea," released by Universal.

Quite a few of the British war films are coming up, too. Biggest of them is "The Battle of the River Plata," describing the sinking of the Graf Spee. Then there is "Reach for the Sky," "A Town Called Alice" and "The Ship That Died of Shame." Latter has been acquired by Continental Distributing.

A big British war film, now in the planning stages, is the story of Dunkirk, which the Ealing group (Sir Michael Balcon and Reginald Baker) plan to turn out for Metro release.

### SHIFTS AT LOEW'S THEATRES

#### Friedman New Treasurer—Weltman, O'Donnell Upped

Leopold Friedman has relinquished the job of corporate secretary at Loew's Theatres to become treasurer of the circuit in addition to continuing as financial v.p. He replaces the late Harold J. Cleary as treasurer.

Archie Weltman has been moved up from assistant secretary- treasurer to secretary. Leonard O'Donnell, who recently joined the company after being v.p.-treasurer of Arthur Guinness Son & Co., has been appointed comptroller.

## Par Dropping Double-Frame V'Vision Prints

Paramount is giving the bounce to its system of "super" VistaVision in which double frames of print were projected on the screen at the one time and fed through the camera horizontally. The V'Vision dual-frame photographic process will be continued, of course, but now all release prints are to be developed in the standard 35m gauge and projector-fed in conventional vertical fashion.

Company contends that all the pictorial quality is captured in the camera work alone, and there's no need to go to the trouble and expense of the double-frame projection. This elaborate presentation of product on the exhibition end was widely touted when first introduced but was used only limitedly. Par provided some exhibitors with the necessary equipment on a lease basis for the engagement of perhaps only a single picture, such as "Strategic Air Command."

But with the transfer of the negative to 35m no loss of quality, as claimed, why bother? Par now reasons.

## NOW'S TIME FOR EAST-WEST DEALS, PICKER TELLS MPEA; UA MAY SOLO

Film company presidents and foreign department heads at a New York meeting of the Motion Picture Export Assn. yesterday (Tues.) were point-blank told that now's the time to send American pictures to the Iron Curtain countries. Arnold Picker, part owner and foreign operations v.p. of United Artists, told the execs he feels assured that reasonable trading deals can be made. But to give the Yank product for free is out, for this would simply be a propaganda pitch and this is not his intent.

In a private conversation with a reporter, Picker made it clear that in the event the companies, collectively under the MPEA banner, refuse to go along with his ideas, he'll strongly urge his company and the independent producers aligned with it to sell pictures to the Soviet and the satellites on their own.

Never before has any highly-placed industry exec gone so far toward an actual deal with the East and that definite action will result, in one form or another, seems likely. He also includes Red China as a potential customer.

Picker, who attended Czechoslovakia's recent International Film Festival in Karlovy Vary, also filed a report with the U. S. State Department on his position regarding the film trading.

Some time ago State recommended such sales to the East and this was followed by meetings between Eric A. Johnston, MPEA president, and Soviet reps in Washington. Latter said in broad terms they wanted American productions but never came up with any specific proposal such as had been asked for by Johnston.

On the basis of his call on the Czechs, where he also engaged in talks with officials of other satellites, Picker said he's extremely high on the idea of establishing "visual contact" between East and West. And only motion pictures can provide such contact, he added.

Exec related he feels assured there will be no distortion of the Yank product in the East, such assurance having been given him by U. S. Government officials as well as the Iron Curtain lads. Some U. S. film company officers have expressed fear in past that America could be depicted in an unfriendly light by changes made in pic product after it reaches the Communist countries.

Picker saw first hand the virtually total lack of knowledge the people of Czechoslavakia have about the West. This was perhaps best revealed to him (and he has a snapshot to prove it) of the natives mobbing his wife, Ruth, for autographs only because she was from uncurtained terrain. And the reception given "Marty" at the film fest was nothing short of ecstatic, he added, in pointing up the eagerness of the Czechs to come into that visual contact with the West.

He was impressed, too, with the new "freedom" now in evidence—the freedom given the natives to mail uncensored letters outside the country and to speak up in criticism of their government.

Picker said he received overtures from several satellites anent acquisition of American films but he talked no specific deals.

UA is now contractually bound not to act independently of the other MPEA companies so far as film sales to the East are concerned. But this pact terminates next month, at which point UA could act on its own.

## Seattle Cinerama No. 18; Cuts Evergreen's 3,000 Seats Down to 1,396

Seattle, Aug. 7.

The Paramount theatre has been leased by Evergreen Theatres to Stanley Warner Cinerama Corp. and will open to the public Aug. 23 as the 18th Cinerama theatre in the United States. Extensive remodeling will start in a few days to transform the house, cutting the seating from the present 3,000, largest house in the city, to 1,396, and installation of the new form of screen entertainment.

A black tie premiere will take place the night before, the proceeds to go to the Orthopedic hospital and Greater Seattle Inc., sponsors of the Seafair celebration.

Prices will be $2.65 top nights, $1.75 matinees. Two performances daily with three Saturdays and Sundays are scheduled.

Robert Turner, manager of the Paramount theatre, will continue as house manager for the new management, Warren Slee, advertising and Harold Murphy, treasurer. Lester B. Isaacs of Cinerama arrives here Aug. 19 to supervise the premiere activities.

A galaxy of execs in town to set the remodeling and rejuvenation details includes Cliff Giesseman, Oscar Kantner, Victor J. Rosen, W. J. McIllwian, and Herman Maier.

# L.A. Still Strong; 'Society' Smash $36,000, 'Land' Solid 75G, 10 Spots 'City' 10G, M.&L. 55G, 2d, 9 Spots

Los Angeles, Aug. 7.

"High Society" is topping first-run biz here in current week, being the only opener showing wicket strength. It is bringing a big $36,000 into Pantages opening week. Light $13,000 is seen for "Walk Proud Land" in two situations but a good $62,000 in eight drive-ins.

"Great Locomotive Chase" shapes mild $13,000 in three locations while "Rebel in Town" looks slim $13,000 or near, also in three houses. "While City Sleeps" is slow $10,000 in two spots.

Among the extended-runs, "King and I" still is fine at $27,000 for sixth frame at the Chinese. "Pardners" shapes okay $14,000 in two theatres plus $41,000 for one nabe and six ozoners, on second week. "Proud and Profane" looms nice $6,000 in eighth round at the Four Star.

**Estimates for This Week**

**Pantages** (RKO) (2,812; $1-$1.75) — "High Society" (M-G). Sock $36,000. Last week, with Downtown Paramount, Wiltern, "Moby Dick" (WB) (4th wk-8 days), $24,500.

**Hillstreet, Wiltern** (RKO-SW) (2,752; 2,344; 80-$1.50) — "Walk Proud Land" (U) and "Raw Edge" (U). Light $13,000. Last week, Hillstreet with Vogue, Ritz, "Away All Boats" (U) and "Edge of Hell" (U) (2d wk), $12,600, plus $46,200 in seven drive-ins.

**Warner Downtown, Hawaii** (SW-G&S) (1,757; 1,106; 80-$1.25) — "While City Sleeps" (RKO) and "Flying Leathernecks" (RKO) (reissue). Slow $10,000. Last week, Hawaii, "Catered Affair" (M-G) and "Three Musketeers" (M-G) (reissue) (2d wk), $3,000.

**Los Angeles, New Fox, El Rey** (FWC) (2,097; 965; 861; 90-$1.50)—"Rebel In Town" (UA) and "Nightmare" (UA). Slim $13,000 or near. Last week, Los Angeles, "Crime In Streets" (AA) and "Naked Hills" (AA) (2d wk), $6,000; New Fox, El Rey with Warner Downtown, "Francis In Haunted House" (U) and "Congo Crossing" (U), $10,900, plus $40,400 in two nabes, eight drive-ins.

**Downtown Paramount, Vogue, Ritz** (ABPT-FWC) (3,300; 885; 1,363; 90-$1.50)—"Great Locomo-

(Continued on page 20)

## Broadway Grosses

**Estimated Total Gross**
**This Week** ..... $588,000
*(Based on 22 theatres)*
**Last Year** ..... $584,700
*(Based on 20 theatres)*

# 'King' Boffo 17G, Prov.; 'Boats' 12G

Providence, Aug. 7.

With fairly attractive film fare, nearly all stands are booming this week. Majestic heads list with "King and I," socko. Also big is RKO Albee's "Away All Boats." State's "Somebody Up There Likes Me" shapes fair.

**Estimates for This Week**

**Albee** (RKO) (2,200; 50-85) — "Away All Boats" (U) and "Jail Busters" (AA). Big $12,000. Last week, "Davy Crockett River Pirates" (RKO) and "Glory" (RKO), $3,500.

**Majestic** (Fay) (2,200; 70 $1)—"King and I" (20th). Upped scale and heavy play helping to sock $17,000. Last week, "Moby Dick" (WB) (3d wk), $7,500 in 3 days.

**State** (Loew) (3,200; 50-65) — "Somebody Up There Likes Me" (20th) and "Secret Treasure Mountain" (UA). Fair $9,000. Last week, "Catered Affair" (M-G) and "Ghost Town" (M-G), $8,000.

**Strand** (Silverman) (2,200; 50-85) —"Leather Saint" (Par) and "Navy Wife" (AA). Very dull $3,500. Last week, "Pardners" (Par), $8,500.

# 'FRANCIS' FANCY 12G, FRISCO; M&L DITTO

San Francisco, Aug. 7.

City is nearly 100% holdover this session, with "Francis in Haunted House" the lone important newcomer. It is good at Golden Gate. "King and I." displaying remarkable staying power, still is big in sixth Fox stanza. "Pardners" still is solid in second Paramount round while "Moby Dick" is rated smash in fourth St. Francis week.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; 80-$1)—"Francis In Haunted House" (U) and "Edge of Hell" (U). Good $12,000. Last week, "Away All Boats" (U) and "Crashing Las Vegas" (AA) (2d wk), $13,500.

**Fox** (FWC) (4,651; $1.25-$1.50)—"King and I" (20th) (6th wk). Big $15,000 or over. Last week, $16,700.

**Warfield** (Loew) (2,656; 65-90)—"Fastest Gun Alive" (M-G) (3d wk). Okay $10,000. Last week, $13,500.

**Paramount** (Par) (2,646; 90-$1)—

(Continued on page 20)

# 'Saucers' Sturdy 9G, Indpls.; 'Francis' 7½G

Indianapolis, Aug. 7.

Biz is running in moderate groove here this stanza. "King and I," in fourth and final week at Indiana, and "Moby Dick," in third stanza at Keith's, have lost some momentum but are holding up well. "Earth Vs. Flying Saucers" is getting a strong play at Loew's. "Francis in Haunted House" at Circle is fair.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; 50-85)—"Francis in Haunted House" (U) and "Congo Crossing" (U). Mild $7,500. Last week, "Rawhide Years" (U) and "Star in Dust" (U), $8,000.

**Indiana** (C-D) (3,200; 75-$1.25)—"King and I" (20th) (4th wk). Dandy $9,000 bringing total for run near $56,000.

**Keith's** (C-D) (1,300; 75-$1.25—"Moby Dick" (WB) (3d wk). Stout $8,000 after $11,000 second stanza.

**Loew's** (Loew) (2,427; 50-80)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Sturdy $9,000. Last week; "Johnny Concho" (UA) and "Unidentified Flying Objects" (UA), $5,500.

# 'Boats' Lofty 16G, St. Loo; 'King' 13G

St. Louis, Aug. 7.

Biz continues sturdy here with holdovers dominating and few new pix. Mercury soared to 99 degrees Sunday (5) but did not hurt trade much. "Away All Boats" still is lofty in second frame at the Fox, after a sock opening round. "King and I" also looms big in fourth week at the St. Louis. "Somebody Up There Likes Me" is okay in second Loew's stanza. "Seven Wonders of World" still is great in 15th week at the Ambassador.

**Estimates for This Week**

**Ambassador** (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Indie) (15th wk). Socko $19,000. Last week, $23,000.

**Fox** (F&M) (5,000; 51-75) — "Away All Boats" (U) and "Francis In Haunted House" (U) (2d wk). Torrid $16,000 after $22,000 in first frame.

**Loew's** (Loew) (3,221; 50-85) — "Somebody Up There Likes Me" (M-G) (2d wk). Hep $9,500 following $16,000 initial session.

**Missouri** (F&M) (3,500; 51-75)—"Outside The Law" (U) and "Behind High Wall" (U). Neat $6,000. Last week, "Tap Roots" (U) and "Kansas Raiders" (U), $7,000.

**Orpheum** (Loew) (1,914; 75-$1) —"Trapeze" (UA) (2d wk). Good $7,000 after $8,000 first stanza.

**Pageant** (St. L. Amus.) (1,000; 50-90) — "Proud And Beautiful" (Indie). Tall $3,000. Last week, "Last Days" (Col) (2d wk), $2,000.

**Richmond** (St. L. Amus.) (400; $1.10)—"Last 10 Days" (Col) (M-D). Big $2,500. Last week, "Marty" (UA) and "Summertime" (UA) (reissues) (5th wk).

**St. Louis** (St. L. Amus.) (4,000; 75-$1.25) — "King And I" (20th) (4th wk). Great $13,000 following $16,000 for third session.

# 'Boats' D. C. Leader, Wham $26,000; 'Pardners' Sock 12G, 'Saucers' 13G

## Key City Grosses

**Estimated Total Gross**
**This Week** ..... $2,741,500
*(Based on 23 cities and 234 theatres, chiefly first runs, including N. Y.)*
**Total Gross Same Week**
**Last Year** ..... $2,880,300
*(Based on 23 cities and 226 theatres.)*

# 'Likes Me' Liked By L'ville, $10,000

Louisville, Aug. 7.

"Somebody Up There Likes Me" at the State is evidently well-liked by patrons, and will lead the town in what shapes as a satisfactory hot-weather stanza. Holdover of "Pardners" at the Kentucky is smash. "Rawhide Years" and "Navy Wife" combo is sturdy at the Rialto while "Seven Men From Now" looms solid at the Mary Ann.

**Estimates for This Week**

**Brown** (Fourth Ave.) (United Artists) 1,(000; 75-$1)—"King and I" (20th) (m.o.). In for four days after three weeks at the Rialto. Still solid $3,000. House shutters for alterations after last show Sunday (5), readying for "Oklahoma" (Magna) late this month. Last week, "Catered Affair" (M-G), $4,000.

**Kentucky** (Switow) (1,000; 55-85) —"Pardners" (Par) (2d wk). Socko $6,000 after first week's $9,000.

**Mary Anderson** (People's) (1,000; 65-85)—"Seven Men From Now" (WB). Solid $6,000. Last week, "Moby Dick" (WB) (3d wk), $7,000.

**Rialto** (Fourth Avenue) (3,000; 55-85)—"Rawhide Years" (U) and "Navy Wife" (U). Pleasing $9,000. Last week, "King and I" (20th) (3d wk), $10,000.

**State** (United Artists) (3,000; 50-85)—"Somebody Up There Likes Me" (M-G). Will lead city at bright $10,000. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col), $11,000.

# 'Boats' Terrif $13,000, Balto; 'Saucers' Stout 7G, 'Duchin' 11½G, 2d

Baltimore, Aug. 7.

Holdovers are mainly the big grossers here this week. But "Away All Boats" is sock. Second round of "Eddy Duchin Story" is pleasing at the Hipp. "King and I" is still rosy in fourth stanza at the New. "Johnny Concho" is a drab new entry at the Century. Combo of "Earth Vs. Flying Saucers" and "The Werewolf" was okay at the Town. "Boats" is the socko May-fair entry.

**Estimates for This Week**

**Century** (Fruchtman) (3,000; 50-$1)—"Johnny Concho" (UA). Way below hopes at $7,000 or near. Last week, "Trapeze" (UA) (5th wk), $5,500.

**Cinema** (Schwaber) (460; 50-$1) — "Seven Little Sins" (Indie). Okay $3,500. Last week, "Front Page Story" (Indie) (2d wk), $1,500.

**Film Centre** (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (23d wk). Still potent at $9,000 after $8,500 for 22d.

**Five West** (Schwaber) (460; 50-$1.25)—"Rififi" (UMPO). Staunch $4,500. Last week, "Ladykillers" (Col) (10th wk), $2,000.

**Hippodrome** (Rappaport) (2,100; 50-$1.25)—"Eddy Duchin" (Col) (2d wk). Tall $11,500 after $17,000 opener.

**Little** (Rappaport) (310; 50-$1)—"Last 10 Days" (Col) (2d wk). Fairish $2,000 following $3,000 opener.

**Mayfair** (Hicks) (980; 35-$1)—"Away All Boats" (U). Smash $13,000 or near. Last week, "Star In Dust" (U), $3,000.

**New** (Fruchtman) (1,600; 50-$1.25)—"King and I" (20th) (4th wk). Still brisk at $10,000 after $11,000 in third.

**Playhouse** (Schwaber) (410; 50-$1)—"Lovers and Lollipops" (Indie) (3d wk). Nice $3,000 following $3,500 in second round.

**Stanley** (WB) (3,200; 30-$1.25)—"Moby Dick" (WB) (5th wk). Slipping off to $5,500 after $9,000 for fourth.

**Town** (Rappaport) (1,400; 50-$1) —"Somebody Up There Likes Me" (M-G). Starts tomorrow (Wed.). In ahead, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col), big $9,000.

Washington, Aug. 7.

Four solid entries plus cool weather are giving mainstem first-runs a lift in current session. "Away All Boats," helped by a high-powered and effective exploitation, looks smash at Loew's Palace. "Pardners" at RKO Keith's looms sock and best in weeks at that theatre. "Earth Vs. Flying Saucers" and "Werewolf" at Loew's Columbia, looks lively. "Proud and Beautiful," French import at Lopert's Dupont, is another smash newcomer. In holdover class, "Eddy Duchin Story" in third stanza at Trans-Lux, is the best bet.

**Estimates for This Week**

**Ambassador** (SW) (1,480; 90-$1.25)—"Moby Dick" (WB) (5th-final wk). Okay $4,500 in 6 days. Last week, $6,500.

**Capitol** (Loew) (3,434; 90-$1.50) —"King and I" (20th) (6th wk). Fine $16,000 after $19,000 last week. Probably goes another round.

**Columbia** (Loew) (1,174 ;70-95)—"Earth Vs. Flying Saucers" (Col) plus "Werewolf" (Col). Big $13,000, almost double average take here. Stays. Last week, "Congo Crossing" (U), oke $7,000.

**Dupont** (Lopert) (372; 90-$1.15) —"Proud and Beautiful" (Indie). Sock $8,000, just under house record for foreign language pic. Stays. Last week, "Madame Butterfly" (IFE) (4th wk-5 days), $3,000.

**Keith's** (RKO) (1,939; 75-$1)—"Pardners" (Par). Smash $12,000. Holds last week, "Davy Crockett River Pirates" (BV), $6,500.

**Metropolitan** (SW) (1,200; 90-$1.25)—"Moby Dick" (WB) (5th-final wk). Okay $6,500 in 6 days. Last week, $11,000.

**Palace** (Loew) (2,360; 85-$1.25) —"Away All Boats" (U). Sock $26,000 to top the city, with fine flackery helping. Last week, "Trapeze" (UA) (5th wk), $13,000 in final 8 days.

**Playhouse** (Lopert) (456; 75-$1.15) — "Certain Feeling" (Par) (5th-final wk). Slight $3,500 after $5,000 last week.

**Plaza** (T-L) (290; 80-$1.25)—"1984" (Col) (3d wk). Still pleasant $4,000 for this smallsceater. Last week, $6,000. Stays on.

**Warner** (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (43d wk). Low point in tourist season brings this to $12,000 after $13,000 last week. Holds on.

**Trans-Lux** (T-L) (600; 90-$1.35) —"Eddy Duuchin Story" (Col) (3d wk). Fine $11,000 after $13,000 last week. Holds over again.

# 'King' Whopping $28,000, Toronto; 'Boats' Lusty 21G, 'Crime' Good 20G

Toronto, Aug. 7.

"King and I" is off to a wham start among newcomers. "Away All Boats" also big in two Loew houses. "Crime in Streets" is doing phenomenal biz with the leather jacket set at five spots. "Eddy Duchin Story" still is neat in second stanza for five houses. "Oklahoma," in 15th frame, perked up.

**Circle, Towne** (Taylor) (750; 693; 60-$1)—"La Ronde" (IFD) (2d wk). Okay $4,000. Last week, $5,500.

**Colony, Danforth, Fairlawn, Humber, Odeon** (Rank) (839; 1,351; 1,165; 1,204; 2,318; 60-$1)—"Duchin Story" (Col) (2d wk). Neat $25,000. Last week, $40,000.

**Downtown, Glendale, Scarboro, State, Westwood** (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"Crime in Streets" (AA) and "Screaming Eagles" (AA). Fine $20,000. Last week, "The Killing" (UA) and "Frontier Scout" (UA), $15,000.

**Hyland** (Rank) (1,357; 75-$1) — "All for Mary" (Rank) (3d wk). Good $4,000. Last week, $4,500.

**Imperial** (FP) (3,344; 60-$1.10)—"Certain Feeling" (Par) (2d wk). Fair $10,000. Last week, $13,500.

**International** (Taylor) (557; $1) — "Lovers and Lollipops" (IFD) (2d wk). Light $3,500. Last week, same.

**Loew's, Uptown** (Loew) (2,098; 2,745; 60-$1) — "Away All Boats" (U). Big $21,000. Last week, (Loew's) "Tribute to a Bad Man" (M-G), $8,000. (Uptown) "Toy Tiger" (U), $7,000.

**Shea's** (FP) (2,375; 60-$1)—"King and I" (20th). Wham $28,000. Last week, "Man Who Knew Too Much" (Par) (5th wk), $7,500 for four days.

**Tivoli** (FP) (995; $1.50-$2) — "Oklahoma" (Magna) (15th wk). Picked up to $12,500. Last week, same after previous $8,000.

# Rain Ups Mpls.; 'Wonders' Sock 20G, 5 Days, M&L Hep 12G, 'Boats' 8G, 2d

Minneapolis, Aug. 7.

Unrelenting rain as been driving the public into the showhouses instead of keeping folks at home. As a result, the revitalized box-office continues to give a heart-warming performance, even though newcomers are conspicuous by their absence as numerous holdovers refuse to bulge. Fresh entries "Seven Wonders of the World" and "Pardners' stack up as another pair of boxoffice hits here, raking their places in the current long list.

It's the fourth Loop week for "King and I" and "Moby Dick" and third and second, respectively, for "Eddy Duchin Story" and "Away All Boats," all of them are standing up splendidly.

**Estimates for This Week**

**Century** (S-W) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Indie). Bowed in with $5 benefit showing. Five days landed smash $20,000. Last week, "Cinerama Holiday" (Indie) (33d wk), $38,000, giving it $650,000 for run.

**Gopher** (Berger) (1,000; 85-$1)—"Somebody Up There Likes Me" (M-G) (2 wk). Fast $6,000 or near. Last week, $6,500.

**Lyric** (Par) (1,000; 85-$1) — "Moby Dick" (WB) (m.o.). Fourth week in Loop. Neat $5,000. Last week, "Trapeze" (UA) (5th wk), $4,500.

**Radio City** (Par) (4,100; 85-$1)—"Pardners" (Par). Martin & Lewis have local large followings here, and their latest proves it. Fancy $12,000. Last week, "Moby Dick" (WB) (3d wk), $8,500.

**RKO Orpheum** (RKO) (2,800; 75-$1)—"Earth Vs. Flying Saucers" (Col) and "The Werewolf" (Col). Big $11,000. Holds. Last week, "Eddy Duchin Story" (Col) (2d wk), $9,500.

**RKO Pan** (RKO) (1,650; 75-$1) —"Eddy Duchin Story" (Col) (m.o.). Here after hefty Orpheum fortnight. Sock $8,000. Last week, "Over-Exposed" (Col) and "Houston Story" (Col) split with "Duel on Mississippi" (Col) and "Seminole Uprising" (Col), $3,000 at 65c-85c scale. "Duchin" stays on.

**State** (Par) (2,300; 85-$1) — "Away All Boats" (U) 2d wk). Has made highly favorable impression here. Fancy $8,000 or near. Last week, $12,500.

**World** (Mann) (400; 85-$1.25)—"King and I" (20th) (4th wk). Lightning-like pace continues. Virile $8,000. Last week, $8,600.

# H.O.'s Hypo Chi; 'Francis' Sock 15G; 'Santiago' Hot 18G, 'Daughter' Great $17,500, 2d; 'Pardners' Big 22G, 3d

Chicago, Aug. 7.

Chi's firstrun biz continues effervescent this round, mostly on the strength of very lively holdovers.

Sock $15,000 looms in first week of "Francis in Haunted House" and "Star in Dust" combo at the Grand. "Rififi" is wow $10.000 in first at Ziegfeld. "Make Me An Offer" looks okay $3,800 in Carnegie opener.

"Santiago" and "Foreign Intrigue" combo continues torrid in second Roosevelt week. "Fantasia" still amazes in second stanza at Loop. "Ambassador's Daughter" is socko in second at Esquire.

"Pardners" is okay in third State-Lake week. "Moby Dick" is offish in fourth round at the Chicago. "Eddie Duchin Story" is slowing somewhat in fifth week at the Woods. "King and I" continues getting good crowds at the Oriental.

"The Ladykillers" is nifty at the Surf in seventh. "Oklahoma" is okay in 32d week at McVickers. "Cinerama Holiday" continues lurdy in 60th session at the Palace.

**Estimates for This Week**

**Carnegie** (Telem't) (480; 95)—"Make Me Offer" (Indie). Oke $3.800. Last week, subsequent-run.

**Chicago** (B&K) (3,900; 98-$1.25)—"Moby Dick" (WB) (4th wk). Good $27.000. Last week, $37,000.

**Esquire** (H&E-Balaban) (1,400; $1.25) — "Ambassador's Daughter" (UA) (2d wk). Sock $17,500. Last week, $20,900, a house record.

**Grand** (Indie (1,200; 98-$1.25)—"Francis in Haunted House" (U) and "Star in Dust" (U). Tall $15.000. 000. Last week, "Fastest Gun Alive" (M-G) and "Uranium Boom" (Col) (3d wk), $7,500.

**Loop** (Telem't) (606; 90-$1.25)—"Fantasia" (BV) (reissue) (2d wk. Whooping $14,500. Last week. $20,500.

**McVickers** (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (32d wk. Stout $24,000. Last week, $25.000.

**Monroe** (Indie) (1,000; 67-87)—

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# 'Saucers' Stout $11,000, K. C.; 'Kiss' Mild 14G, 'Duchin' Rousing 7½G

Kansas City, Aug. 7.

Play is fairly strong this session with newcomers and holdovers sharing attention. "Earth Vs. Flying Saucers" at Midland and "Mohawk" at three Fox Midwest houses are big newcomers. Dickinson circuit has gone in for another of its first run combos in both indoor and drive-in theatres with "Kiss Before Dying" and "Ghost Town." "King and I" in fourth week continues pleasant, and "Eddy Duchin Story" second week at the Roxy is fancy. "This Is Cinerama" continues unusually strong at Missouri Theatre. Weather stays on the hot side, temperatures flirting with 100 marks nearly every day.

**Estimates for This Week**

**Glen, Dickinson, Leawood Drive-In, Shawnee Drive-In** (Dickinson) (700, 700, 1,000 cars, 1,000 cars; 75-$1)—"Kiss Before Dying" (UA) and "Ghost Town" (UA). Another firstrun entry in these situations which usually play subsequents. Mild $14,000. Last week, Glen had "U.F.O." (UA) and "Manfish" (UA) (2d wk); $1,500.

**Kimo** (Dickinson) (504; 75-$1)—"Man Who Loved Redheads" (Indie (2d wk). Fairish $1,500. Last week, $1,800.

**Midland** (Loew) (3,500; 60-80)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Strong $11,000, behind big ad campaign and saturation bookings in area.

**Missouri** (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Indie) (8th wk). Holds at nifty $19,000. Last week, same.

**Paramount** (United Par) (1,900; 75-$1)—"Moby Dick" (WB) (3d wk-6 days). Satisfactory $5,000. Last week, $8.500.

**Roxy** (Durwood) (879; 75-$1)—"Eddy Duchin Story" (Col) (2d wk). Fancy $7,500; holds. Last week, $10,000.

**Tower, Fairway, Granada** (Fox Midwest (2,100; 700; 1,217; 65-85)—"Mohawk" (20th) and "Rawhide" (20th) (reissue). Hearty $12,000. Last week, "Congo Crossing" (U) and "Star in Dust" (U), $9,000.

**Uptown** (Fox Midwest (2,043; 85-$1.25)—"King and I" (20th). (4th wk). Pleasing $10,000; stays. Last week same.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# 'Pardners' Lively $15,000 in Cleve.

Cleveland, Aug. 7.

Key houses were rained out somewhat over the weekend by an 85-mile-per-hour storm but many firstruns are doing nicely on the week. "Pardners" is leader with a lively session at the State. "Francis in Haunted House" is only mild at the Palace. "King and I" continues to amaze with a smash stanza, the fifth, at the Hipp. "Moby Dick" also is hotsy in fourth frame at the Allen. "Trapeze" is lofty on moveover at the Stillman, for sixth downtown week. "Johnny Concho" is rated okay on moveover to the Ohio.

**Estimates for This Week**

**Allen** (Stanley) (3,000; $1-$1.25) — "Moby Dick" (WB) (4th wk). Hep $12.000 or near. Last week, $14,500.

**Hipp** (Telem't) (3,700; $1-$1.25) — "King and I" (20th) (5th wk). Strong $13,000. Last week, $15,000.

**Ohio** (Loew) (1,244; 70-90) — "Johnny Concho" (UA) (m.o.). Okay $5,000. Last week, "Dakota Incident" (Col), same.

**Palace** (RKO) (3,285; 70-90) — "Francis in Haunted House" (U) and "Rawhide Years" (U). Mild $8,000. Last week, "Davy Crockett River Pirates" (BV), $5,000.

**State** (Loew) (3,500; 70-90) — "Pardners" (Par). Lively $15,000. Last week, "Johnny Concho" (UA), $12,000.

**Stillman** (Loew) (2,700; 70-90) — "Trapeze" (UA) (m.o.). Sixth downtown round. Lofty $7,000. Last week, $8.000.

# 'PROFANE' PERKY 21G, HUB; 'SLEEP' $11,000

Boston, Aug. 7.

Upswing at the b.o. continues, being sparked by cool, pleasant weather. Three new pix with standout being "Proud and Profane," hotsy at Met. "Black Sleep" looks fairly good at the Pilgrim and "Phantom Horse" looks okay at Exeter. "Somebody Up There Likes Me" leads holdovers at State and Orpheum. "Pardners" is rated okay at Paramount and Fenway in second round. "Moby Dick" is big in sixth at the Astor.

**Estimates for This Week**

**Astor** (B&Q) (1,500; $1-$1.50)—"Moby Dick" (WB) (6th wk). Good $14,000. Last week, $15,500.

**Beacon Hill** (Beacon Hill) (678; 90-$1.25)—"One Summer Happiness" (Times) (5th wk). Slick $10,000. Last week, $12,000.

**Cinerama** (Cinerama Productions) (1,254; $1.20-$2.85)—"Cinerama Holiday" (Indie) (50th wk). Hot $16,500. Last week, $15,500.

**Exeter** (Indie) (1,200; 60-$1)—"Phantom Horse" (Indie). Stout $8,500. Last week, "Make Me Offer" (Indie) and "Angel Who Pawned Harp" (Indie) (3d wk, $4,000.

**Fenway** (NET) (1,373; 60-$1)—"Pardners" (Par) and "Massacre" (20th) (2d wk). Okay $3,500. Last week, $5,000.

**Kenmore** (Indie) (700; 85-$1.25)—"Gaby" (M-G) (6th wk). Strong $4,000. Last week, $5,000.

**Memorial** (RKO) (3,000; 75-$1.25)—"Living Desert" (BV) and "20,000 Leagues Beneath Sea (BV) (reissues). Good $12,000. Last week, "Away All Boats" (U) and "Outside Law" (U) (2d wk), $17,000.

**Metropolitan** (NET) (4,357; 75-$1.25)—"Proud and Profane" (Par). Hotsy $21,000. Last week, "King and I" (20th) (5th wk), $16,000.

**Pilgrim** (ATC) (2,100; 65-95)—"Black Sleep" (UA) and "Creeping Unknown" (UA). Neat $11,000.

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# 'Moby' Mighty $24,000, Buff.; 'Gun' Loud 17G

Buffalo, Aug. 7.

Standout here currently is "Moby Dick," with what is rated a mammoth session at the Center. "Fastest Gun Alive" looks loud at the Buffalo, being another newcomer. "Eddy Duchin Story" at the Lafayette and "Pardners" at Paramount are doing well in second weeks. The Century currently is closed and will stay that way until Aug. 15.

**Estimates for This Week**

**Buffalo** (Loew) (3,000; 60-85) — "Fastest Gun Alive" (M-G) and "Emergency Hospital" (Col). Average $17,000 in 9 days. Last week, "Somebody Up There Likes Me" (M-G) (2d wk), $8,000.

**Paramount** (Par) (3,000; 50-80) — "Pardners" (Par) and "King Coral Seas" (Indie) (2d wk). Good $12,000. Last week, $18,000.

**Center** (Par) (2,000; 50-$1) — "Moby Dick" (WB). Huge $24,000 or near. Last week "King and I" (20th) (5th wk-5 days), $7,000.

**Lafayette** (Basil) (3,000; 50-95)—"Duchin Story" (Col) and "Magnificent Roughnecks" (AA) (2d wk). Socko $16,000. Last week, $19,000.

**Teck** (Cinema Products) (1,200; $1.20-$2.40) — "Cinerama Holiday" (Indie) (26th wk). Brilliant $16,000 or over. Last week, $15,000.

# 'King' Wham 28G, Philly; 'Boats' 12G

Philadelphia, Aug. 7.

Rain killed resort biz over the past weekend and kited firstrun biz here, making it one of best stanzas this summer. "King and I" still leader with a smash fourth round at the Fox. "Eddy Duchin Story" looks fine in sixth Randolph week while "Trapeze" is sock at Trans-Lux in same round.

Doing best of new bills is oldie pair, "High Noon" and "Moon Is Blue," with smash takings at the Viking. "Storm Center" is rated good at Midtown. "Away All Boats" is doing so well in third session at the Goldman it will stay an added fourth week.

**Estimates for This Week**

**Arcadia** (S&S) (526; 99-$1.40)—"Bhowani Junction" (M-G) (5th wk). Oke $5,800. Last week, $7,000.

**Boyd** (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (15th wk). Smash $19,000. Last week, $20,000.

**Goldman** (Goldman) (1,250; 65-$1.35)—"Away All Boats" (U) (3d wk). Neat $12,000 or near. Holds again. Last week, $14,000.

**Fox** (20th) (2,250; 75-$1.45)—"King and I" (20th) (4th wk). Regal $28,000. Last week, $30,000.

**Green Hill** (Serena) (750; 75-$1.25) (Closed on Sundays)—"Kid for Two Farthings" (Indie). Brisk $4,000. Last week, "Ladykillers" (Cont) (14th wk), $3,000.

**Mastbaum** (SW) (4,370; 90-$1.49)—"Johnny Concho" (UA) (2d wk).

(Continued on page 20)

# '7 Men' Timely $7,000, Cincy; 'Wonders' Terrif 34½G, 'Moby' Fatso 13G

Cincinnati, Aug. 7.

"7 Men From Now," shaping swell in the small Grand, and three hefty holdovers are magneting a hotsy downtown total this week. "King and I" continues to rule the roost for fourth frame at flagship Albee. "Moby Dick" at Palace and "Eddy Duchin Story" at Keith's both warrant further tenancy. "Seven Wonders" in ninth week is outgrossing the first two Cinerama issues.

**Estimates for This Week**

**Albee** (RKO) (3,100; 84-$1.50)—"King and I" (20th) (4th wk). Boff $14,500 on heels of $17,500 third round. May stay another week.

**Capitol** (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Seven Wonders of World" (Indie) (9th wk). May match last week's boff $34,500. Matinees are sellouts and advance sale continues strong. At this stage "Wonders" is outgrossing first two Cinema editions.

**Grand** (RKO) (1,400; 75-$1)—"7 Men From Now" (WB) and "Steel Jungle" (WB). Swell $7,000. Last week, "Nightmare" (UA) and "The Killing" (UA), $6,000.

**Keith's** (Shor) (1,500; 75-$1.25)—"Eddy Duchin Story" (Col) (4th wk). Approaching hotsy $8,000. Last week, $8,700. May hold for fifth stanza.

**Palace** (RKO) (2,600; 84-$1.25)—"Moby Dick" (WB) (2d wk). Fatso $13,000 in wake of $21,500 takeoff.

# B'way H.O.'s Firm, Newcomers Fast; 'Earth' Salty 37G, 'Autumn' Breezy 32G; 'Bigger' 20G, 'Pards' 20G, 2d

Light rain Sunday afternoon plus cool weather and allday rainfall Monday (6) came to the rescue of Broadway de luxers this session. Absence of many new pictures and clear, mild weather Saturday began to put the skids under firstrun trade until halted by the rainfall. Majority of new entrants are doing well.

Surprisingly good is "Earth Vs. Flying Saucers" with $37,000 in its first week at the Paramount. This is a two-week booking, with "Johnny Concho" and stageshow headed by Frank Sinatra, star of pic, due in Aug. 15.

"Autumn Leaves" is hitting a sock $32.000 in first session at the Astor, attesting to the continued popularity of Joan Crawford. "Bigger Than Life" looks to land a nice $20.000 opening round at the Victoria. "I've Lived Before" with vaude is heading for a fair $17,000 at the Palace.

"Pardners" held with a lively $20,000 in second week at the Mayfair. "Moby Dick" wound up a lusty $43,000 for fifth week, playing day-date at the Sutton and Criterion.

"Eddy Duchin Story" with stageshow is climbing aberd of its sixth stanza to head a big $127,000 in seventh (final) week at the Music Hall. Rain on Sunday and Monday pushed this up ahead of what might have been expected for the final round. "Seven Wonders of World" held at smash $47,200 in 16th week at the Warner, and is now in 17th session.

"King and I" with stagebill, holding remarkably well, probably will hit $100,000 in current (6th) round at the Roxy. This would make six weeks in a row that "King" has hit $100,000 or better since opening.

"Fastest Gun Alive" probably will hold with a great $11,000 in fourth stanza at the Globe, and stays on. "Oklahoma" looks to hold with good $20,800 in 43d round at the Rivoli.

"Somebody Up There Likes Me" is heading for fine $14 500 in present (5th) week at the State. "Trapeze" hit a fair $16.000 in ninth round at the Capitol, with "War and Peace" due to replace on Aug. 21.

**Astor** (City Inv.) (1,300; 75-$2)—"Autumn Leaves" (Col) (2d wk). Initial session ended last night (Tues.) was smash $32,000 or near. In ahead, "Proud and Profane" (Par) (7th wk), $17,000.

**Baronet** (Reade) (430; $1.25-$1.50)—"Secrets of Reef" (Indie) (3d wk). Intial holdover stana finished Monday (6) was great $9,000. First week was $9,500.

**Capitol** (Loew) (4.820; $1-$2.50)—"Trapeze" (UA) (10th wk). Ninth round ended Monday (6) was fair $16,000 after $18,000 in eighth week, with run obviously being forced awaiting arrival of "War and Peace" (Par) on Aug. 21.

**Criterion** (Moss) (1,700; 75-$2.30)—"Moby Dick" (WB) (6th wk). Fifth week ended last night (Tues.) was big $29,000 or close after $36,000 for fourth round.

**Fine Arts** (Davis) (468; 90-$1.80)—"Rififi" (UMPO) (10th wk). Ninth session finished last night (Tues.) was rousing $11,800 after $12,000 in eighth week.

**Globe** (Brandt) (1,500; 70-$1.50)—"Fastest Gun Alive" (M-G) (4th wk). Current week winding up today (Wed.) looks to reach great $11,000 or near after $13,000 for third. Continues.

**Guild** (Guild) (450; $1-$1.75)—"Private's Progress" (DCA) (3d wk). Second round concluded Monday (6) pushed to amazing $15,500 after $12,500 opener. Stays on indef.

**Mayfair** (Brandt) (1,736; 79-$1.80)—"Pardners" (Par) (3d wk). Initial holdover frame ended last night (Tues.) was bangup $20.000 or near. First week was $24,000.

**Normandie** (Trans-Lux) (592; 95-$1.80)—"Phantom Horse" (Indie) (3d wk). Second stanza finished Monday (6) was fine $6.500 after $9.600 for first week.

**Palace** (RKO) (1,700; 50-$1.60)—"I've Lived Before" (U) and vaudeville. Week ending tomorrow (Thurs.) looks like fairish $17.000. Last week, "Raw Edge" (U) with vaude, $17,400.

**Paramount** (ABC-Par) (3,664; $1-$2)—"Earth Vs. Flying Saucers" (Col) (2d wk). Initial session ended last night (Tues.) was good $37,000 or near. In ahead, "Santiago" (WB) (3d wk-5 days), $16,000.

**Paris** (Pathe Cinema) (568; 90-$1.80) — "The Doctors" (King). Opened Monday (6). Last week, "Proud and Beautiful" (Indie) (10th wk), was fair $5.700. Ninth was $8.000.

**Radio City Music Hall** (Rockefellers) (6,200; 95-$2.75) — "Eddy Duchin Story" (Col) with stageshow (7th-final wk). Looks to hold up very well in final round ending today (Wed.) with fancy $127,000, or better than the sixth week's $122,000. "High Society" (M-G) opens tomorrow (Thurs.). "Duchin" was one of most successful midsummer runs ever reeled off at the Hall.

**Rivoli** (UAT) (1,545; $1.50-$3.50)—"Oklahoma" (Magna) (43d wk). Current week ending today (Wed.) looks like good $20,800. The 42d week was $20,000. Stays until after September at least.

**Plaza** (Brecher) (556; $1.50-$1.80)—"Fruits of Summer" (Ellis) (4th wk). Third stanza ended Monday (6) was nice $10,500 after $12,500 for second week.

**Roxy** (Natl. Th.) (5,717; 65-$2.40)—"King and I" (20th) and stage bill (6th wk). Current frame winding up tomorrow (Thurs.) is heading for smash $100,000 to make it six weeks in a row that weekly take has never dropped below $100,000 mark. Fifth week was $105,000. Stays on, possibly all through August.

**State** (Loew) (3,450; 78-$1.75)—"Somebody Up There Likes Me" (M-G) (5th wk). Current week ending today (Wed.) looks to reach fine $14,500. Fourth week was $16,000. "Away All Boats" (U) is due in Aug. 16.

**Sutton** (B&B) (561; $1-$2)—"Moby Dick" (WB) (6th wk). Fifth round completed yesterday (Tues.) was socko $14,000. Fourth was $18,000. Stays on indef.

**Trans-Lux 52d St.** (T-L) (540; $1-$1.50)—"La Strada" (Indie) (4th wk). Third week ended Monday (6) held at terrific $16,300. Second was $18.500. Holds on.

**Victoria** (City Inv.) (1,060; 50-$2)—"Bigger Than Life" (20th). Initial round ending today (Wed.) looks to hit nice $20,000 or near. Holds. In ahead, "Foreign Intrigue" (UA) (3d wk), $7,000.

**Warner** (Cinerama Prod.) (1,600; $1.20-$3.30)—"Seven Wonders of World" (Indie) (17th wk). The 16th stanza ended Saturday (4) was sockeroo $47,200. The 15th week was $45,000. Stays on indef.

**55th St. Playhouse** (B-F) (250; $1.25-$1.50) — "Bullfight" (Janus) (6th wk). Fifth round ended Monday (6) hit big $7,200. Fourth was $7,800.

# 'Moby' Boff at $15,000, Omaha; 'Boats' Bangup $7,000, 'Gun' Okay 4G

Omaha, Aug. 7.

The real bright spot at downtown firstruns this week is the new entry, "Moby Dick," rated lively for the 2,980-seat Orpheum. "Fastest Gun Alive" at the State shapes sock in second stanza. "Away All Boats" still is fine at the Omaha in second round.

**Estimates for This Week**

**Brandeis** (RKO) (1,000; 75-$1)—"Eddy Duchin Story" (Col) (3d wk). Okay $4,000. Last week, $7,000.

**Omaha** (Tristates) (2,000; 75-$1) "Away All Boats" (U) (2d wk). Fine $7,000 after $10,000 bow.

**Orpheum** (Tristates) (2,890; 75-$1)—"Moby Dick" (WB). Bright $15,000. Last week, "Rawhide Years" (U) and "Congo Crossing" (U), $6,500.

**State** (Goldberg) (860; 75-$1)—"Fastest Gun Alive" (M-G) and "River Changes" (WB) (2d wk). Not as sock as opener's $6,000 but still bright at $4,000; may go third.

# 'Pardners' Robust 14G, Port.; 'King' 16G, 6th

Portland, Ore., Aug. 7.

Top newcomer here this stanza is "Pardners" with a lusty take at the Paramount. Actually the biggest coin is going to "King and I," rated terrific in sixth round at the Fox. "Away All Boats" still is solid in third week at the Broadway. "Ladykillers" still amazes at Guild, and pushing to a wow figure in fifth round.

**Estimates for This Week**

**Broadway** (Parker) (1,875; 90-$1.25)—"Away All Boats" (U) and

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# More Skull Practice on Imports

## How Can Foreign Films Crash U.S. in a Time of Product 'Shortage'?

Foreign producers, who continue as anxious as ever to crash the U.S. market, also continue to get a good deal of conflicting advice on just where the payoff is hidden in their films when it comes to the American audience.

This advice is being listened to more avidly today in some countries since the impression still prevails—and is borne out by actual experience—that there now exists an unprecedented chance for imports in the U.S. theatres.

It is true that it is perhaps as difficult as ever to break into the circuits with a foreign lingualer, but a great many indie situations which never before would have considered playing an import are willing to give it a run for it's money. And in some instances this spirit has paid off.

A large number of exhibitors, when they give thought to the question, tend to feel that the future success of the foreign pix is tied up closely with the degree to which producers abroad are willing to make concessions to the specific tastes of the American patrons.

This line of reasoning holds that, if these producers can hit on a formula that combines what they do with what Americans expect from the screen, this deliberate slanting of treatment and subject matter would automatically result not only in better grosses but in wider bookings.

E. D. Martin, board chairman of Theatre Owners of America, said on returning from Europe recently that he had seen many fine, artistic pictures, but that, unless the Europeans learned to adapt themselves to the U. S. taste pattern, "these films are of little use to us."

A year ago, TOA issued a survey concerning British films, in which the exhib org made it plain that what was wrong with the British pictures was primarily that they weren't American enough. TOA put emphasis on "technique."

There are those, including a substantial number of indie importers, who feel that any European leaning towards "Americanization" of the Continental product would be fatal. And, occasionally, an exhibitor will feel that way too. Harry Brandt, returning from Europe last week, opined it was a big mistake to counsel Europeans to worry about the American angle. It's the "typical" native productions that will succeed in the U.S., he said.

In this opinion he is joined by French director Jean Renoir who feels strongly that it's a mistake for European producers to take American tastes into account.

Observers feel that there's probably a way to resolve that double image. One solution—and it's being attempted more and more—is to dub films that have been successful in the art houses, provided

(Continued on page 16)

## Disney Stock 2-for-1

Hollywood, Aug. 7.

Two-for-one split of outstanding stock of Walt Disney Productions has been voted by the Board of Directors. Action requires approval of California Corporation Commissioner and a majority of the Disney stockholders.

Application to commissioner will be made immediately.

## Air Conditioner Blows; Firemen Overcome; St. Loo House Shut for Fixing

St. Louis, Aug. 7.

Ten firemen and two employees of the 5,000-seater midtown Fox Theatre were overcome by refrigerant gas fumes following an explosion of a compressor pump in the theatre engine room last night (Monday). Some 900 customers were uninjured and made an exodus from the house in an orderly fashion when ushers and theatre attaches explained what had happened.

About 20 firemen were given emergency treatment at the scene. One of the most seriously injured is Haber L. Rowman, theatre engineer who suffered a broken left arm and a head laceration in addition to gas inhalation.

The house will be closed for several days until repairs are made according to James Arthur, manager. Current film was "Away All Boats."

## Foresee Profit on Roxy Deal With Rockefeller

Los Angeles, Aug. 7.

National Theatres' nine-month net was $1,3787,974, or 51c a share on 2,699,486 shares of common outstanding, prexy Elmer C. Rhoden disclosed in a report to the stockholders. Gross income for the period was $42,656,463. In the same period a year ago, gross was $45,-043,063 and net $1,768,490, or 64c a share on 2,769,486 shares outstanding.

Net for the quarter ended June 23, was $455,168, or 17c a share, compared with $487,941, or 18c a share, for the same 13-week period in 1955.

Circuit sold unproductive properties during the nine months for a profit of $418,000. In the similar period last year such sales contributed $180,000 to earnings. In the last three months, sale of such properties added $216,000 to net incomes, compared with $163,000 for the third quarter last year.

Rhoden's report pointed up the fact that figures for the nine months do not reflect the boxoffice potential for several recently released films, which include "The King and I," "Trapeze," "Moby Dick" and "The Eddy Duchin Story."

An option agreement for the sale under a lease-back arrangement of the Roxy theatre in New York, reportedly to the Rockefeller interests, will give the circuit a sizeable capital gain if sale is completed, Rhoden stated.

Plans for NT's Cinemiracle, three-strip process, are progressing, Rhoden told stockholders.

## Japs Loyally Support Old, Want No New Stars, Reports Arthur Lubin

Hollywood, Aug. 7.

Arthur Lubin, just returned from four weeks in Japan to scout locations and complete shooting arrangements on RKO's "Escapade in Japan," which he'll produce and direct, reports Nip film audiences are interested only in the old established stars and insist upon being loyal to them.

No new faces are wanted in American pictures, according to Japanese exhibitors.

Theatres in cities open at 9 a.m., and immediately long lines are waiting to get into the house, mostly 3,000 and 4,000-seaters. Demand for American films is growing, Lubin says, and this applies to small towns as well as with met oudiences.

Lubin returns to Japan Aug. 26 and will be followed by a Hollywood troupe, including 75 crewmen, four weeks later. Picture, which rolls Oct. 2 and will be completed in Japan, tees off RKO's new foreign binge, in which studio will make at least six pictures abroad during the next six months.

## Briefs from Lots

Hollywood, Aug. 7.

**Rory Calhoun** will play the lead in "The Big Caper," by **Martin Berkeley**, for Pine-Thomas . . . **Steve Forrest** and Metro called off the actor's contract after a four-year exclusive deal during which he starred in seven films . . . **Fred Sears** will direct an as yet untitled "rock 'n' roll" feature for **Sam Katzman** at Columbia . . . **Richard Fitzgerald** set for a character role in "Beau James" at Paramount . . . Security Pictures using former UCLA grid star **Roy Jenson** as a stunt man in "Men in War" . . . "Bangkok" will be **Paul Gregory's** third production at RKO . . . **Anna Maria Alberghetti** and **Ben Cooper** will co-star in "Duel at Apache Wells" at Republic.

Republic has **John Lund** and **Doris Singleton** for top roles in "Affair in Reno" . . . Universal assigned **Colleen Miller** to play opposite **Ray Danton** in "The Night Runner" . . . **Mary Costa** of television to make her screen debut in Pine-Thomas' "The Big Caper," opposite **Rory Calhoun** . . . Warners will produce "The Story of the Lafayette Escadrille," with **William A. Wellman**, one of its members, as writer and director . . . **Richard Landau** to script "Voodoo Island" for Bel Air Productions . . . **Gregory Peck** and **Lauren Bacall** team in Metro's "Designing Woman" . . . **Eva Bartok** with **Dean Martin** in Metro's "10,000 Bedrooms" . . . Broadway actor **Darren McGavin** will be with Jerry Lewis in "The Delinquent."

**Don Murray, E. C. Marshall, Jack Warden, Larry Blyden** and **Phil Abbott** set at Hecht-Lancaster for roles in "The Bachelor Party" . . . Metro handed **Gena Rowlands** a term player contract . . . Columbia renewed **Rianne Foster's** player ticket . . . **Cynthia Patrick** obtained release from her Universal pact . . . Same studio assigned **Abner Biberman** as director of "Night Runner" . . . Metro assigned **Barbara Lang** to a role in "Protection for a Tough Racket" . . . With five films before the cameras, RKO postponed the start of "Underdog" until next winter . . . **Emil Sitka** snagged a role in "The Missing Witness" at Columbia . . . **Anne Francis** drew a new player ticket at Metro . . . **Anthony Mann** signed by U to direct "Night Passage."

# Inside Stuff—Pictures

Liberalized remittance policy of the German Government under a directive taking effect Aug. 15 aims to eliminate an anomaly within existing currency regulations. Here is how the Motion Picture Export Assn. explained the move to the member companies.

"The primary reason for this new, drastic revision in the conduct of the business of our member companies by the Bank Deutscher Laender is accounted for by the fact that our earnings on this market during the last two years have really been an anomaly within existing currency regulations. Theoretically, the only source for liberalized capital D-Marks is the sale of German assets held by foreigners.

"Since the liberalized D-Mark holdings of our member companies were derived from income and not from the sale of assets the position of the local member companies distorted the monetary controls of the Bank by providing an entirely unplanned and large source of liberalized capital D-Marks in money trading circles. It was to eliminate this situation that prompted the Bank Deutscher Laender to take the new steps."

New operating licenses are being issued, granting the Americans privileges similar to those of the German distribution companies. After Aug. 15, local member cos. of the MPEA either deposit their liberalized capital D-Mark holdings in a new special liberalized D-Mark account, or else they can leave the holdings on the old accounts, with the marks automatically converted into "Inland" marks.

Although it's endorsed by the ad-pub committee of the Motion Picture Assn. of America, the plan calling for a junket of some 300 newspapermen to the Coast as a press relations gimmick already appears headed for scuttling. Even some promotion execs are against it and it's regarded as a cinch that the company presidents, whose okay is required, will not uniformly approve.

One big reason is this: The smaller companies fear the visiting fourth estators would give the play to the larger and more active and attractive lots such as Metro, 20th-Fox, Warners and Paramount. Yet, Columbia, Allied Artists, Republic and other members of the MPAA would have to share the costs.

The projected program, as outlined, envisioned realms of copy flowing out of Hollywood during the junket to papers in all key cities throughout the country. But what good would this do us, reason the less elaborate outfits, if the majors get all the attention?

Another stumbling block now being talked about centers on how to hold the 300 scribes to any kind of schedule. Chances are many of those who would be selected would be newcomers to the Coast and want to onceover much more territory than the picture business. Some execs simply don't want to pick up the check if the reporters report on non-film matters.

# Daily Bulletins Tease-Pepped Crew

## George Justin at Fox Studio Chants: 'Keep 'Em In The East by Keeping the Budget Down'

"Twelve Angry Men" wound up shooting at Fox Movietone in New York last week and all members of the company doubtless will hold fond memories of the daily bulletins posted by George Justin, production supervisor, who signed himself, "The coach." Herewith, some of the communiques—

1. ALLEGAROO.

2. Remember, men, we are not doing "Gone With the Wind." We are doing a very fine, sensitive, beautiful, highly dramatic, VERY LOW BUDGET picture. Let's get in there and knock off lots of scenes today.

3. Although it is true that there are 322 days left to Christmas, it is most assuredly not true that there are that many days left to make this picture (just in case any of youse are under the illusion that this is a life-time job). KEEP 'EM IN THE EAST.

4. A nice loud ALLEGAROO for Eddie Knott who has just joined the first team. We now have the highest priced grip department on both coasts. The management wishes to take this opportunity to thank both the cast and the crew members (some of whom are very fine actors in their own right) for a brilliant performance this past week. Congratulations and keep up the good work, men. It's just possible that some of you may be getting your varsity letters before too long.

5. Yesterday was a bad day at Black Gulch, men . . . not very many scenes tick-tocked off. Therefore, we've got to work on the Day of Independence to try to make up some time. We know that you all detest the idea of overtime pay, but please force yourself to accept it. Now, get out and give your all today. Damn the torpedoes . . . Full Speed Ahead.

6. Let us all consider this day Inspiration Day. Let us stand behind our leader, Mr. Lumet. Let us help him carry the ball onward to a brilliant, artistic, LOW BUDGET victory.

7. Yesterday certainly was not Inspiration Day. On the contrary, it turned out to be Drag Your A— Day. The coach is mad.

8. Gentlemen: This marks the half way point in our glorious adventure together . . . Push dem dollies. Tote dem lights. Actors, dolly-men, cinematographers, we are all as one. God save the King. Keep 'em in the East.

9. Yesterday was another Blue Ribbon, a Number One, Grand Prix, Vive La France Day. What heavenly music to hear those scenes tick-tocking off.

10. Gentlemen: We are about to begin our rain sequence . . . Let's all put on our galoshes and heavy duty stormgear and into our dogsleds and away we go. Neither wind nor rain nor icy skies shall keep our 12 Angry Postmen from their Low Budget goal. Mush! Mush!

11. Today shall be known as Let Us Be Careful Day. Now that we have worked all of you noble warriors into a screaming frenzy and you are driving relentlessly onward toward an On Schedule, Low Budget, Keep 'em in the East, Tick Tock, God Save the King, Vive La France goal . . . we ask you, nay, we command you to pause in your frenzied, frenetic fervor . . . Today is Friday the 13th, men. Let us be careful. But, for God's love, not too careful. Onward!

12. Big brother hopes you enjoyed your well deserved weekend . . . Incidentally, since our schedule officially ends on Friday, we know, in your heart of hearts, you will VOLUNTEER your services should we not finish on time. We are sincerely grateful . . . we accept this very touching gesture.

13. Attention cinematographers and special effects prop men. Please, fellas, we are not making a documentary on "How Rain Heats Down Windows with Electric Fans." It's just supposed to be a little old New York thunderstorm . . . not "Way Down Upon the Swanee River." . . . Man the windshield wipers, men, full speed ahead.

14. Special note to our artist-thespians: Please, gentlemen, there is too much frivolity on the set. The coach insists upon the proper discipline. You're setting a bad example for our serious, hard-working, trustworthy, loyal, helpful, friendly, courteous, kind, obedient, cheerful thrifty, brave, clean and reverent Keep 'em in the East crew.

15. Hickory Dickory Dock . . . how those scenes went tickety-tock! Congratulations ye conquering heroes, ye men of steel, ye knights of the low budget lullaby to American jurisprudence.

16. Note to Mr. Lumet and the creative department: C r e a t e! Spare no horses! We don't care what it costs as long as it costs less. Onward.

"Angry Men," courtroom drama being directed by Sidney Lumet, is a joint Henry Fonda-Reginald Rose production.

# FRANCE JOGS MEXICO ON 'RIFIFI' BANNING

Mexico City, Aug. 7.

France has asked Mexico to explain the banning of "Rififi" following a hugely successful run of 31 weeks at a single theatre here. The French expressed amazement, particularly following the recent Franco-Mexican film pact covering exhibition and coproduction.

"Rififi" not only ran for 31 weeks at Cinex Prado but also have successful runs at Guadalajara and at Vera Cruz. The Mexican Interior Ministry pointed to a rare crime in Mexico—bank robbery—recently committed here and noted that "Rififi" wasn't conducive to curbing crime.

"Rififi" has a long sequence detailing a bank robbery.

Congressman Jorge Ferretis, chairman of Mexico's National Cinematographic Board, said that, in answering Paris, he would contend that the film pact didn't cover film censorship by either Republic and that Mexico holds that it's up to each individual country to decide whether a picture is to be shown or not.

# Cameramen's Union's Double Wages

## 'End as a Man' Shooting in Florida (Under Chi Jurisdiction) Must Pay Idle Standbys

Labor practice of standby personnel on the production payroll has independent producer Sam Spiegel doing a burn. In New York over the past week, he blasted cameramen's locals of the I.A.T.S.E. for what he terms injustices against film-makers which also have the effect of hurting members of the union itself.

Now shooting "End As A Man" in Florida, Spiegel said he wanted Hollywood-hep lensmen and took four with him from the film capital. Under the union regulations, however, he had to pay equal salaries to the cameramen's unit in Chicago, which has jurisdiction over Florida.

Meaning a double payoff for high-priced craftsmen. But in addition to this, said Spiegel, the Hollywood men who do the full day's work have the beef that others are being paid as well for their labors.

# NEW YORK'S INDUSTRIAL PIC BOOM

*Medicine, Religion, Welfare, Education, Sports Dominate Along With Straight Sell at Dynamic*

By ROBERT J. LANDRY

Industrial films is a business of uncertain dimensions and of vague-to-disappearing elements. There may be 6,000 such companies in the U.S. It is commonly said that New York City has about 300 industrial film companies but a recent Young & Rubicam census enumerated 414. How many of the companies (whatever their number) have their own studios and permanent staffs and how many are more than 10 years, or even more than three years old, remain unresearched questions.

Nonetheless, there is no doubt that, overall, the industrial film industry is booming in New York. An example of growth enterprise in the area is Dynamic Films Inc., which operates in a former telephone building on the upper west side of Manhattan. Its studio space is being tripled in the near future but meanwhile all facilities are contracted into mid-December.

What strikes the trade observer in a visit to the Dynamic quarters is the staggering work-load carried by a permanent staff of about 35 plus daily augmentation of actors and others as needed. In 1955, the company produced the equivalent of 150 Hollywood reels and this year will double or better that total. As of this week, chief film editor Irving Oshman (there are six editors, four assistants, two apprentices) has a backlog of 15 completed negatives waiting to be cut and the sound engineer, Jim Townsend, is also doing the one-armed paperhanger bit.

New York's industrial film "boom" by and large is a reflection of television's influence, and Dynamic has been active in that field for some years. Following the death of Henry Morley, a motion picture equipment (J. A. Maurer Co.) executive who co-founded the studios, the teleplx and advertising sales chief is Cy Pitts who was a client of Dynamic prior to becoming an employe.

## Runs the Gamut

Dynamic is one of the few industrial companies to run the gamut, producing some series (per the Monty Wooley show) on its own initiative and peddling the finished film, although mainly engaged in contract work. A run down of the type of clients for, which Dynamic (and, of course, other New York industrial companies) make film nowadays is the best way to present a panoramic concept of current utilization of the medium. During 1956 Dynamic has rolled productions for:

Anahist (the common cold)
Episcopal Church (its chaplaincy, its seminary)
Purolator Products (filtration)
Executive Furniture Guild
Champion Spark Plug
Ford Foundation
Equitable Life (old age problems)
Presbyterian Church (missions)
Methodist Church (missions)
National Coffee Assn. (office coffee breaks)
Upholstering Leather Group
Bulova Watch
Ford Motors

Since the great success of "Martin Luther," there has been an upsurge in church-sponsored films. Much of this work has been done in Hollywood but Manhattan has reaped its share. Social welfare bodies and associations dedicated to given diseases are also well represented on the industrial film shooting schedules of the present day. Recent contracts at Dynamic included Muscular Dystrophy Assn., Heart Assn., Cincinnati Children's Hospital and American Leprosy Commission.

Co-founder and driving force at Dynamic is Nathan Zucker, a brother of the one-time 20th-Fox executive who now practices law on the coast. Zucker came out of Yale about the time Thurman Arnold's activities were in the headlines. Applying for a job at the Theatre Guild, he was rejected by the interviewing official (from Harvard) on the grounds that Yale was a nest of radicals. Drifting to an employment agency where, unable to describe himself satisfactorily, he was told "you sound like a writer." And that was how he indirectly got to be an audio-visual writer for Bendix Aircraft. He set up Dynamic Films in 1946.

## Three Staff Directors

Dynamic has three staff directors and believes that an industrial studio does best to rely upon people all attuned to the same production practices and attitudes. The three are Zucker, Lee Bobker and Lester Becker. Bobker's credits: 35 script jobs, 20 editing jobs, 50 directorial credits. Becker returned to New York only last week from a four-month visit to Japan, Hong Kong and Korea where he shot footage for the Protestant Council.

School-aimed films continue on the upbeat. Dynamic has sometimes operated under contract to foundations, sometimes has produced freelance. Typical of series in this category were political party lectures, "Hats in the Ring," and a literary series emceed by drama critic Walter Kerr of the N. Y. Herald Tribune, "Writers of Today." Operlogues for youngsters is another in the educational output.

## Track of Gold

Dynamic has specialized for the past five years in "making something" of the Decoration Day 500-mile races at Indianapolis and has always succeeded in disposing of its final cut print to some manufacturer of auto parts. This year, Dynamic had seven cameramen in Indianapolis, some for four weeks, to shoot over 50,000 feet of film. Chief editor Oshman is at the moment culling two entirely separate subjects of 1,000 feet each. One version will have a novelty sound track in the form of a special hillbilly-like folk cantata by Ed McCurdy.

That Dynamic is able to dig gold out of the Indianapolis event is the more significant in the light of the fact that this is easily the most-photographed sports event of any year. Counting still cameramen there were fully 1,000 photographers on the premises this year.

Because some sponsors of special motion pictures don't know what to do with them after they're finished, Dynamic also has its own booker, Helen Kristt, and derives a profit from distribution.

## Ethical Medical Films

A newcomer to Dynamic may be the "dean" of medical film producers. He is Sol S. Feuerman. Forced out of medical school by ill health, he later worked in Hollywood. Then he combined his knowledge of medical matters and film and has about 25 years experience in the highly specialized work of producing ethical subjects for medical school, hospital and county and state medical societies. Nearly all the principal M.D. groups starting with the American Medical Assn. itself have extensive catalogs of motion pictures. Such films typically range from $20,000 to $50,000 although examples of costs going way beyond the latter figure are not uncommon.

Nearly all the leading ethical pharmaceutical manufacturers (Lilly, Parke Davis, Lederle, et al,) make from one to four medical films annually. Descriptive and instructional by nature, such film averages 40% cartoon animation. Films are wholly free of direct trademark or commercial sell, credit being confined to a single attribution on the main title. A straight scientific approach is essential.

Feuerman has also produced medical films for the layman, notably the "Arteriosclerosis" study which "Omnibus" televized.

Medical films are booked well in advance. No fee other than return postage is required. A print generally gets about three showings a month. Some subject matter may be in particular demand, necessitating up to 300 prints, as with Feuerman's still-circulating-after-15-years film on gynecology. Doctors usually prefer films not to run over half an hour but new surgical techniques (invariably photographed, though not always sponsored) may take more running time than a "War and Peace" or a "Ten Commandments."

## Strictly 'Straight'

Studio boss Nat Zucker is zealous that any and all purposeful films be first of all entertaining but he confesses that as yet he had never discovered a client who was daring enough to use humor. "And yet some commercial and professional messages fairly cry out for the humorous treatment."

He sighed and added, "We're still hopeful. After 11 years in this business, hopefulness is a perpetual state of mind."

# Japanese Permits Tabulated

Motion Picture Export Assn.'s global formula for the division of licenses got its first practical application last week when the division of the Japanese permits for 1956-57 was disclosed. Divvying up was done based on the formula.

While three companies actually gave up one permit each, the final tally showed that only two lost permits. They are Warner Bros. and RKO. Under the formula, no distributor can drop more than one license in any given year.

Formula division saw Paramount also give up a license. However, Par regained one via a bonus permit for "Rose Tattoo." And Columbia came out on top of everyone since it gained one permit under the formula and another via a bonus issue for "Picnic."

The Japanese issue bonus licenses for films considered of cultural and educational value.

Following is the 1956-57 standing of the companies in Japan. Comparable figures for 1955-56 are in brackets: Allied Artists—4 (3); Columbia—10 (9); Loew's—16 (16); Paramount—15 (16); RKO—9 (10); Republic—6 (6); 20th-Fox—13 (13); United Artists—6 (5); Universal—10 (10), and Warner Bros.—13 (14).

# 3d Vote in 5 Years, Sunday Films Win In Jackson, Tenn.

Jackson, Tenn., Aug. 7.

Sunday films won finally on the third referendum vote in five years. Some 3,604 voted for Sabbath flickers, and 3,333 against—a favorable margin of 271. Vote was last Thursday.

Resultantly the two local cinemas will begin operating Sundays Aug. 12. Matinee will be 1-6, then a break until 9 p.m. The staggered hours are to protect churches against film competition.

Sunday films lost by 18 votes in 1951 and by 515 votes in 1952. This year a number of clergymen sided with the showmen against the vigorous opposition of other divines. Pro-film forces included Jackson Chamber of Commerce, plus the Junior Chamber and the presidents of three banks. Commercial interests considered operation of downtown film parlors as healthy for the business community.

## ROY HAINES' EPAULETS

### Also New WB Status for Bernard R. Goodman

Roy Haines, Warner Bros. general sales manager, has been elected president of Warner Bros. Pictures Distributing Corp.

Warner board at the same time elected Bernard R. Goodman vice-president of the distributing corporation in charge of domestic operations. Goodman is WB coordinator of field sales activities. He was also elected a v.p. of Ace Film Labs and Film Cellulose Inc., two WB subsids.

Goodman joined Warners in 1929 in the homeoffice ad-pub department. In 1946 he was named supervisor of the company's branch operations, and in 1954 he became field sales coordinator.

## Alex Harrison in Frisco

San Francisco, Aug. 7.

General Sales Manager Alex Harrison held a two-day sales meeting for some 50 20th-Fox reps here last week, gave them a hopeful picture on future product.

In attendance were salesmen from Portland, Seattle, Denver, Salt Lake City, Los Angeles and Frisco.

# DAVIS-LOPERT SEEK 'EXPANSION' PLAN; OTHER ANGLES RE FRENCH IN U.S.

By FRED HIFT

New attempt to tackle an old problem, i.e., the more adequate distribution in the U. S. of French films, is in its embryonic stages in New York via talks between Richard Davis and Ilya Lopert.

Duo has been huddling extensively with a view to exploring the possibilities of an exchange setup that would cover the country and might serve as a major release channel primarily for the French product.

If the discussions bear fruit, it's likely that such a setup would be guaranteed product in one form or another, being backed—but not necessarily with money—via the French producers and the government.

Lopert said this week he had worked out a rough plan for something of a United Artists of indie distribs, but stressed it would have to be open to all comers; in fact, would have to take in all important indies to assure a steady supply of product. He expects to discuss the idea in Paris with Jean Goldwurm of Times Films. Lopert stressed the importance of Davis in the field.

It is almost certain, however, that a Davis-Lopert solo would not get the support of the other independents in the field, all of whom claim to have adequate releasing arrangements for their product. There is nothing, on the other hand, to prevent the French government from giving certain support to a group which it considers to have the potential to bring French pix into wider circulation.

Jacques Flaud of the Centre National du Cinematografie is on record as desiring improvements. Flaud is behind a plan under which the French would have given a financial assist to a select group of regional distributors who would have handled French pictures. American indies buying French product would have to agree to release via the "approved" exchanges.

Impression in N. Y. is that such a project has no chance whatever. Nor is it planned to give any fixed product guarantee to the Davis-Lopert group if it goes into business. At the same time, the French have apparently set aside coin for the purpose of encouraging better distribution in the U. S. and the possibility remains that they may put it to some use.

Davis and Lopert huddled in N. Y. last week with two French producers, George Loureau and Henry Deutschmeister. They've also had extensive discussions with Josef Maternati who heads up the French Film Office in the U. S. Maternati, in turn, continues sounding out the other indies for their views and, in the near future, may convene a meeting in an attempt to hash out the issue.

Asked to comment on French film distribution in the U. S. and the wisdom of a combined move, Loureau said to had "no opinion."

### Off to Europe

Davis owns the Fine Arts Theatre in New York and the Ziegfeld in Chicago and is on the prowl for more. He's also in distribution via United Motion Picture Organization and within the past year has handled some of the top French product, including the very successful "Diabolique." Lopert also is a producer and exhibitor and has indicated plans to return to distribution. He made "Summertime" and was associated with Sir Laurence Olivier, Korda and City Investing in "Richard III." He's a vet in the foreign film distribution biz.

Confirming his talks with Lopert, Davis last week stressed that nothing had jelled. "It's all still in the talking stages," he said. Davis leaves for Europe Aug. 15 and is expected to continue discussions at Venice and in Paris. Flaud, on the other hand, is expected in New York in September for the Theatre Owners of America convention and at that time will huddle with the indies on the question of distribution.

Maternati stated last week that he was continuing to explore the question of distribution. "We know what we want, but we haven't hit on the right formula yet," he declared. He had no comment on the question of the extent to which the French Government could throw its support to a single group in the U. S., even if this group were trying to achieve the aims outlined by Flaud.

# Fewer Exchanges Trend Developing In Britain, Too

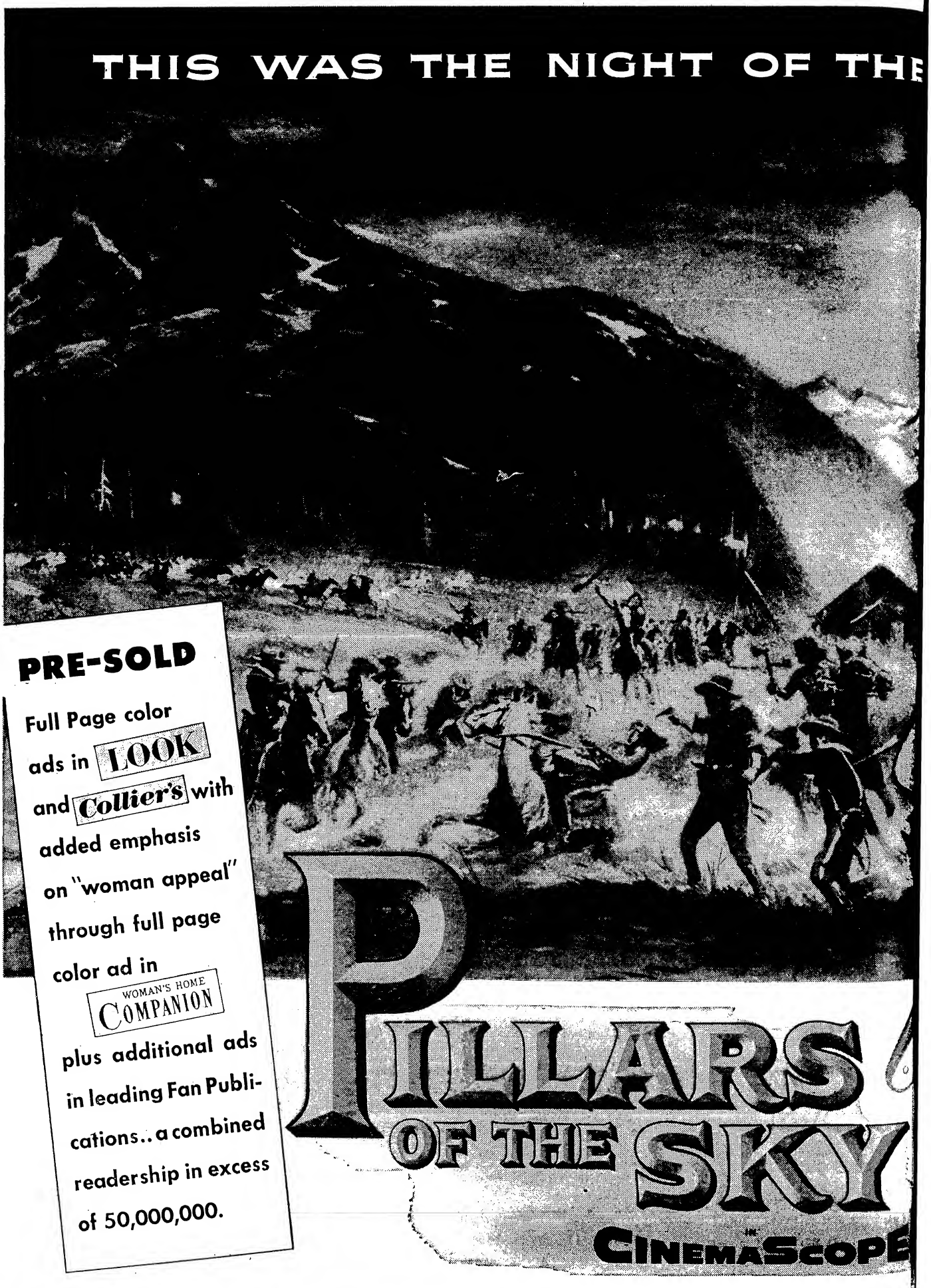
London, Aug. 7.

As part of a general economy campaign, major distributors in Britain are mulling a proposition to streamline their operation.

Already under consideration is a project to shutter exchanges in secondary areas. Liverpool is being tipped as the first city which may be affected, and, presumably, the territory would be covered from the nearby Manchester exchanges.

It is known that several of the majors already favor the idea, but others are uncertain. The saving, they argue, would probably be very small as it would be essential to retain some salesmen to cover the territory.

The matter has been discussed secretly in the council chamber of the Kinematograph Renters Society.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# Int'l Federation Pix Prods. Cracks Down on Fly-by-Night Film Fests

London, Aug. 7.

Future applications for recognition of international film festivals will be considered by the International Federation of Film Producers Assn. according to the treatment meted out to foreign films within the country concerned. So it was decided at a recent meeting which wound IFFPA's annual assembly here.

Frowning on past instances where a few fests hd been organized without prior reference to the international body, the Federation agreed a resolution that future festivals which are organized without permission will not be given support from producer associations within Federation membership and no individual members shall enter any pictures.

The meeting also opposed the efforts of the International Labor Office to draw up a convention regading copyright and neighbor rights on the grounds that it was not the competent body to do so. The IFFPA decided not to participate in any conferences on this subject other than those convened by the Berne Copyright Union and Unesco.

To give greater effect to the 1954 Locarno affirmation aimed at complete freedom in the international barter of films, a resolution was passed empowering the IFFPA to take "useful measures in so far as they are compatible with the interests of the member associations and with their national laws."

## Mex Producers, Studio Workers, Govt. in Drive To Boost Film Prod.

Mexico City, July 31.

In a special meeting last week, attended by Eduardo Garduno, director of local semi-government controlled Banco Cinematografica, Jcrge Ferretis, government film supervisor as well as officers and members of all film technicians, actors and allied film craft groups here the problem of the decreasing number of films produced annually here was discussed at length. Ferretis told the workers the government and the film industry would welcome any additional financing either from within or from outside banking sources. This also would hold true, he explaincd, for any group wishing to distribute locally-made product. Garduno, in a followup statement, made it clear that the bank was in complete agreement with Ferretis and also saw the need for increasing production. He pointed out, however, that the quality must also improve along with quantity.

Felipe Palomino, general secretary of the workers organization (STPCM) then countered by claiming that 50% of Mex film workers were idle at this time and that the technicians organization would have to produce its own films if these members were to exist. It was agreed by everybody that a minimum of 90 pix per year was necessary to keep the local industry on its feet but as to where the financing was to come from was not explainced.

Following the confab, a group of 10 top producers met with the unions' upper echelon in further huddles during which each member of the producers group agreed to put up $16,000 and also to produce no less than one extra film per year for the new outfit. It was pointed out that with this aid and with assistance from the Banco Cinematografica, there would be no further need for the unions' own production outfit, Alianza Cinematografica.

## Britain's Queen Plans To See 'Invitation'

London, Aug. 7.

The Queen has chosen to see Metro's "Invitation to Dance" at the Edinburgh Film Festival on Aug. 20. This Technicolor production of Metro's Elstree Studios took a top place at the Berlin Film Festival this year.

She also has asked to see "Festival in Edinburgh," a color short of a previous fest and "The Magic Lamp," (M-G), lensed in Hollywood.

## Toss Out Archive Filing

London, Aug. 7.

A proposed move which would make obligatory by law the depositing of every film shown in Britain in the National Archive was thrown out in the committee stage of the Copyright Bill in Parliament on Tuesday (31).

Had the clause gone through, it would have meant individual distribs footing the cost of the filed copy, and, in cases of default, the meeting of the fine. Opposing the idea, Derek Walker-Smith, Parliamentary Secretary of the Board of Trade, said there was strong objection to it from the film industry, and presidents of both British Film Producers Assn. and Kinematograph Renters Society had made a joint protest. Their note had pointed otu that at the present time suitable copies of films for deposit were selected by the distribs for presentation to the Archive when the number of copies became greater than the demand.

# Yank Films Still Tops in Berlin

Berlin, Aug. 1.

Despite strong German competition, U. S. films continue playing first fiddle in this city's Kurfuerstendamm (preem house) area. Currently, six out of 14 preem houses are showing Hollywood pix as against five cinemas with domestic pix. Two French films and one British feature complete current film schedule.

Of the new American crop, the most crix praise went to "My Sister Eileen" (Col) at Filmbuehne Wien. "23 Paces to Baker St." (20th), one of U. S. entries at the recent Berlin film fete, was preemed at Delphi and Titania Palast, and received quite good reviews. "The Kentuckian" (UA) played day-date at Filmtheatre Berlin and Metropol with slightly better than fair results. Capitol is currently showing a number of 'Scope reissues, including "Seven Year Itch," "River Of No Return" and "How to Marry a Millionaire" (all 20th-Fox), with okay results.

A number of award-winning German pix are now on release. "Before Sundown," winner of recent film festival, as voted by the public, is a big hit at Gloria Palast. The Studio is still playing "Devil In Silk," an oldie with which Lilli Palmer won the Federal award for best acting.

## GREECE READIES ITS 2D ANNUAL FESTIVAL

Athens, July 31.

Greece has joined other countries in the festival business, with the main object to attract tourists and project local talent and cultural achievements abroad. The minister responsible for the organization of this year's fest has announced it will run Aug. 6-Sept. 29, being the second to be held.

Prospects this year are not great because of reports spread abroad that things are not normal in this country as a result of the Cyprus situation. But despite this bad propaganda, the number of toursists showed a small increase in recent months which brought in $1,200,000 more than the corresponding period last year.

The main organizations to participate in this year's fest are the Greek National Theatre, the State Symphony Orchestra and the Lyric Scene (the Greek Opera)

## Warns Brit. Lion May Go on Hand-to-Mouth

London, Aug. 7.

A warning that starting in November British Lion Studios might have to live on a "hand-to-mouth" basis, was given by Harold C. Drayton, chairman, at the annual meeting.

Factors giving rise to his pessimism, he explained, involved the trend towards smaller pictures which in turn produced smaller rentals, a slowing of new production, and increasing wage demands. With a falling off in tv film productions, there would be space available at the studios. Profit for the year ended last March totalled $439,000.

# Aussie Sponsors Prefer U.S. Faves In Advent of TV

Sydney, July 31.

More excitement here presently over the advent of television than the arrival of the first Yankee khaki-clad in those World War II days.

Station TCN, operated by the powerful Frank Packer newspaper group, sprung a surprise on competitors by telecasting a series of slides July 13 on a tryout. Next week TCN will try documentary pix prior to regular program setup timed for the second week in September.

Top programs under the TCN banner include "I Love Lucy," "Disneyland," "Hopalong Cassidy," "Robin Hood," "Keith Miller Show," "Rin Tin Tin," "San Francisco Beat," "All Star Playhouse," "Count of Monte Cristo," "Father Knows Best."

TCN reports heavy sponsor selling for the major U. S. shows, plus British and homebrew stanzas. Check shows that tv sets are finding a ready sale Down Under despite the $500 price tag. Three other commercial stations are figuring on an October-November start, with the two non-commercials operated by the Australian Broadcasting Commission bidding around this time span.

TCN executives are presently—as are other top tvers—scouring the U. S. for additional programs. Those U. S. agencies should cop a wad of coin out of this territory before year's end.

## Jap Cinema Centres In N.Y. and Paris Keyed To Foreign Pix Take

Tokyo, July 31.

The Japanese government, enthused by last year's addition to the national treasury of some $2,000,000 in foreign currency earned through export of native films, plans two strong moves to increase the take in the future.

The Ministry of International Trade & Industry has announced it will establish Japanese Cinema Centres in New York and Paris next year at a cost of $160,000. MITI has already allocated a fund of $3,000 for small-scale Japanese film exhibitions in both cities during the current year.

## Cohen-Twitchell's Entry

London, July 31.

Alexander H. Cohen, with his associate Arthur C. Twitchell, is due here next week to cast an American production of Norman Ginsbury's "The First Gentleman." Tyrone Guthrie has been inked as stager.

While in London they also aim to arrange a West End production for Alfred Drake in Pirandello's "The Pleasure of Honesty."

# Austria Big Film 'Consumer'

Vienna, Aug. 7.

Just how the population of little Austria—7,000,000 population—is able to "consume" 270 pictures in a half year is a mystery, but nevertheless, it happened.

June alone saw 52 pictures, as against 38 last year. America led with 27 in June, a bit more than 50% of total and a slight increase.

France is second, beating West Germany ten to seven. Rank of Britain dropped to two releases.

# With Bars Down, Flood of Imported Pix Hits Argentine; Over 566 This Yr.

Buenos Aires, July 31.

The number of releases which now are playing here is unprecedented. After the niggardly import and release permit system of the 12-year Peron regime, the current freedom of importation adds up to an abundance which is almost embarrassing. All the backlog of the past five years has to be released, as well as the latest material.

It seems probable that 1956 will beat the 1947 high record of releases, which was 566, provided things go on as up to the present. Under Peron the figure went as low as 188.

In the first six months of the year no less than 50 dimensional films were released, 39 in CinemaScope, eight in VistaVision and three in Superscope. U. S. material has been released in the greatest number, of course, with 164 releases for the first semester, against 20 native, 26 Italian, 12 Mexican, 11 French, nine Russian, seven each Spanish and English, four German, two each Swedish and Austrian, and one each Czech, Japanese, Franco - Norwegian, Israeli and Swiss.

For comparative purposes: last year there were only 196 American releases and 17 Italian. The French had only a total of 11 releases in 1955 and already passed this in the first half of this year; the Russians with eight last year, have also gone ahead.

Native releases continue doing weak business and while exhibitors often comply with the Protection Law, they comfort their patrons by advance notices on the imported product they expect to show "next week."

The authorities are said to be contemplating stern measures to repress rampant speculation with film-theatre stubs. Cases have been reported of the SRO sign going up a few minutes after some boxoffices open. Sometimes this is because the ticketsellers themselves hold back until patrons ante up a private bonus for them, or because brokers are doing a record business.

## Yugo's Pix Biz Boom

Belgrade, July 30.

Postwar Yugoslavia increased the number of film theatres three times compared with the pre-war time, while attendance has increased approximately by five times, an official statistic of the Yugoslav Film Producers Assn. states. During 1955, 96,362,000 Yugoslavs saw mostly foreign features, while that number is 1939 was only 20.000000.

During the passed five years Yugoslavia had shown 604 foreign and 42 domestic feature films beside those imported on exchange basis and those produced in coproduction with various foreign film producers. CinemaScope, VistaVision and other new film techniques are known here.

The Yugoslav-produced films, in the course of the last two years, have been shown on all continents, except Australia, according to Jovan Ruzic, secretary of Yugo film producing society.

# UFA's Wiesbaden Studios Sold

Wiesbaden, July 31.

Last of the UFA monopoly of film production, distribution and exhibition has gone under the auctioneer's block, with the sale here of the UFA film production studios "Unter den Eichen" (Under the Oaks) to a group comprised of Taunus Films and Mosaic Films. (Mosaic was one of the unsuccessful bidders for the recently-sold UFA production center at Berlin and UFA theatre chain headquartered at Dusseldorf).

One of the stumbling blocks to other buyers in the Welsbaden enterprise was that Taunus had earlier purchased from the City of Wiesbaden the ground on which the studio is located, leaving only the physical properties of the studios for sale. The fact that Taunus owned the ground prevented heavy bidding from competitors, uninterested in the buildings alone.

The City of Wiesbaden and the UFA Liquidation Board has announced that terms for both the ground and buildings have now been worked out with Taunus and Mosaic.

While the Wiesbaden property is smaller than that of either UFA Bavaria or UFA Berlin studios, it is considered significant in film circles here that the government of the state of Hesse, in which Wiesbaden is located, has been offering financial aid and loans to producers using the Wiesbaden studios, thus giving the spot a competitive angle vis-a-vis the larger studios.

The studios in Wiesbaden are well known to Americans, N. Peter Rathvon having filmed the Joseph Cotten-Eva Bartok starrer, "Special Delivery," there for Columbia release last year. Zsa Zsa Gabor also worked there last year in the German film, "Ball of Nations," and American director Johannes Brahm having used the site in filming "The Golden Pest" for Allianz release last year.

### UFA Berlin's First Program

Frankfurt, July 31.

The strong new group which has recently purchased the UFA studios in Tempelhof-Berlin has just announced its first production schedule and given a definite answer as to who will head the various branches of the organization.

Herbert Tischendorf is overall manager, with Karl Emil Schulte as director of the UFA theatre chain and Kurt Hahne as director of production at the UFA studios. Helmut Meyer and Heinz Zimmermann are on the board of directors.

The first production program, for the 1957-58 season, will include 18 German films to be made at the Berlin studios. The group is also actively seeking foreign interests who will produce films there.

## Tempest Over Italian Nat'l Dance Academy; Seek to Save Ballet

Rome, July 31.

A violent controversy has upset the usually quiet Italian ballet world by hitting the front pages. A strongly worded letter signed by over 80 personalities in the fields of ballet, theatre, films and the arts in general has been addressed to Italian Minister of Education Rossi, denouncing the Italian National Dance Academy and its directress, Jia Ruskaja, for its monopolistic methods and many other claimed faults.

Principal objection voiced in the collective "plea to save Italian Ballet" is that by a fluke of law, Miss Ruskaja has the right to approve or not every dance teacher in the country, thus controlling the sector, since her dance academy is the only one of its kind in existence in this country. Letter further criticizes her methods of teaching, noting that since its creation (in 1940) no member of the Academy has ever entered the professional ranks in any form whatsoever. Nor are males admitted to the Academy's dance classes.

According to the petition, Miss Ruskaja's methods are also unconstitutional, in that by presiding over a committee charged with handing out permits for private dance instructions, she virtually controls that sector as well. Thus she deprives citizens of their rights to freedom of instruction under the Italian constitution.

### Beatty Again at Venice Fest

ome, Aug. 1.

Official U. S. rep at the upcoming Venice Documentary and Children's Film Fetes (Aug. 16-25) is Joseph Beatty, who held the same post last year during the fall event.

List of Yank documentaries participating has not yet been announced. Known that, among many others, Soviet Russia is entered in both the doc fete and the moppet event, with 17 pix in the former and two entries in the latter event.

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*—from the August 6th issue of Time Magazine*

# Taplinger, Aide of Banker Semenenko, Heads Warner Bros. Ad-Publicity

Robert S. Taplinger, who since the war has been primarily active in the public relations field, last week was elected vicepresident in charge of advertising and public relations for Warner Bros. Pictures Inc.

The Warner board handed him a six-year contract with a mutual option to cancel at the end of three years. He starts on the job Oct. 1, but the contract runs as of Sept. 1. Taplinger takes over the position held for years by the late Mort Blumenstock.

For the past seven years, Taplinger has been running his own press agency, and the contract allows him to continue to share in the agency's profits. Plan is to merge it with another outfit and to continue operating. Taplinger said he had been assured that many of his current clients would continue with the merged setup.

In his veepcy, Taplinger also will be eligible for the stock option "incentive" plan which WB is working out for its execs. Price at which they'll be able to pick up the shares hasn't been determined as yet.

At Warners, Gil Golden will continue as advertising manager and also will function as exec assistant to Taplinger. Larry Golob becomes national publicity director and Charles S. Steinberg is upped from assistant eastern publicity director to take the full title. William Hendricks heads the publicity dept. at the studio.

Taplinger said it was his plan to coordinate foreign publicity much closer with the domestic setup. He left Saturday (4) for a threeweek trip to Europe on behalf of his agency.

Golden is to maintain closer relations in the future with Ben Kalmenson exec. v.p., on company policy.

Taplinger, whose appointment was rumored for some time, is a friend and longtime associate of Serge Semenenko, the WB board chairman, whose group bought control of Warners from the Warner brothers. Harry and Albert Warner now are no longer active in the company but continue on the board.

No newcomer to the Warner setup, Taplinger served as studio publicity chief for four years, from 1937 through 1940. In his current position, he will devote fulltime to the job, operating from New York headquarters.

Taplinger was in radio very early, joining Columbia when, in 1928, William S. Paley assumed the web's presidency. In 1935, he opened his own publicity office which was absorbed by WB two years later when Taplinger went with the studio. Subsequently, Taplinger became exec assistant to Harry Cohn at Columbia Pictures and a v.p. for Walter Wanger and Enterprise Productions.

During World War II he served as an officer in the U. S. Navy for the Industrial Incentive Division and later for the motion picture services, which he helped organize.

## N. Y. Doubts

Continued from page 7

as long as the scheme is voluntary, they can withdraw from it, as can any of the other trade groups. Making the Eady Fund statutory would leave the Americans no choice but to participate, come what may, and is seen depriving them of a good "talking point" in the future.

The other aspect of the Thorneycroft plan that has U. S. reps puzzled is his failure to refer to the controversy whipped by in part by John Davis of the Rank Organization, i.e., when is a British picture really a British picture, and can a film with American money in it qualify as a quota entry, enjoying export benefits and Eady contributions.

It's noted with interest in N. Y. that Thorneycroft spoke before having on hand the report from the National Film Finance Corp. In the light of this, it's thought unlikely that there will be any drastic changes in the definition of the pictures eligible under the Quota Act.

## HAAS RETIREMENT CUES CIRCUIT SHIFTS

Kansas City, Aug. 7.

Edd Haas, veteran Fox Midwest Theatres executive, is retiring after 25 years with the circuit, and a revamping of the circuit's theatres from five districts into four is resulting.

Haas will be guested at a luncheon by the home office gang here Aug. 20, and is going to make his home in Chipita Park, Colo., where he has built a new residence. He began with the circuit as city manager at Hutchinson, Kans., and then went to Wichita as city manager.

New alignment will have Leon Robertson heading District One, as he does now, but gaining some of Haas' former charges. District One heretofore has been the Kansas City metropolitan area houses.

District Two will be headed by Jim Long, who will have part of his old District Five (which is eliminated as such) and part of the Haas district. Fred Soutter continues to head District Three, the Wichita area houses, and John Mainardi the St. Louis area, District Four.

## Allied Extends New Bid To Toppers

Allied invite for a toplevel conference on industry problems has been received by the film companies. Letter was signed by Rube Shor, Allied president. It cited the Senate Small Business Committee's call for more cooperation as the basis for the move.

The committee's report, issued recently, sympathized with the plight of the exhibitors but on the whole did not sustain their charges vs. distribution. Specifically, the Senate unit refused to go along with the Allied contention that arbitration should include film rentals.

## Italo Gov't Hosting Frisco Film Festival

San Francisco, Aug. 7.

An Italian film festival will be held here Sept. 4. Showing of six, or possibly seven, pictures will be an integral part of Festival which the Italian Government is "sponsoring" in Frisco.

In charge of the motion picture segment of the celebration is Irving M. Levin, divisional director of San Francisco Theatres.

Levin will lead off the festival with "La Strada," a Venice prize winner, and then plans to bring in "Scandal in Sorrento," "Neapolitan Carousel," "Lost Continent" and "Sixth Continent" on successive nights. He hopes to exhibit "Gold of Naples" and "Il Ferrovier" ("The Railroad Man,") too.

All films will be shown in the chain's 1,500-seat Alexandria, a neighborhood house. Plan is to charge $5 a person opening night, $1.50 all other nights except the last night, which will be $2.50.

## Commonweal Deplores Legion of Decency Act' Of Political Opinion

The Commonweal, opinion weekly edited by Catholic laymen, has taken a stand against the National Legion of Decency over the latter's stated objections to "Storm Center," Columbia release. While at times critical of the Legion's decision in past, the mag has defended its right to exist effectively, just as any organization, religious or otherwise, might index films on the basis of moral content.

Commonweal now sees the Legion "moved into new territory"—that is, judging a picture on the basis of the political angles. "Center" concerns a librarian's refusal to remove a Communist book.

"It is regrettable," Commonweal stated, "that the Legion of Decency has seen fit to take an action that exceeds the function it had previously assigned to itself. In order to be effective it must act responsibly within the limitations it has set itself. In making a political judgment of 'Storm Center,' the Legion has grievously failed to do this."

# Amusement Stock Quotations

## *(N.Y. Stock Exchange)*

*For Week Ending Tuesday (7)*

| 1956 High | 1956 Low | | Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for week |
|---|---|---|---|---|---|---|---|
| 32½ | 24⅝ | Am Br-Par Th | 127 | 31⅜ | 30½ | 30¾ | — ¼ |
| 30 | 22⅞ | CBS "A" | 108 | 30 | 29 | 29⅞ | — ⅛ |
| 29⅞ | 22¾ | CBS "B" | 47 | 29⅞ | 28¾ | 29¼ | — ⅜ |
| 26¾ | 18⅛ | Col Pix | 44 | 22¾ | 21¼ | 21¼ | —1¼ |
| 16⅜ | 14⅛ | Decca | 136 | 15 | 14¼ | 15 | + ⅞ |
| 100¾ | 75¾ | Eastman Kdk | 74 | 99¼ | 96½ | 97¼ | + ½ |
| 4⅞ | 3½ | EMI | 86 | 3½ | 3⅜ | 3⅜ | — ⅛ |
| 12 | 8¼ | List Ind | 121 | 8⅝ | 8¼ | 8¼ | — ⅛ |
| 25⅛ | 18⅞ | Loew's | 240 | 21⅛ | 20½ | 20⅝ | — ⅜ |
| 9¼ | 7½ | Nat. Thea | 107 | 8⅛ | 7¾ | 8 | — |
| 36½ | 30¼ | Paramount | 59 | 32⅝ | 32⅛ | 32⅝ | + ⅛ |
| 36½ | 20½ | Philco | 253 | 21⅝ | 20⅝ | 21 | — ½ |
| 50⅜ | 41⅛ | RCA | 359 | 44½ | 42⅝ | 44⅛ | +1⅜ |
| 8⅞ | 6¾ | Republic | 21 | 7 | 6⅝ | 6⅝ | — ⅜ |
| 15⅛ | 12¾ | Rep., pfd | 5 | 13 | 13 | 13 | — |
| 17¾ | 15 | Stanley War. | 49 | 16½ | 15⅜ | 15⅞ | — ⅝ |
| 27¾ | 22⅛ | Storer | 41 | 27¾ | 27¼ | 27½ | + ⅛ |
| 29¼ | 21⅛ | 20th-Fox | 90 | 25¼ | 24⅝ | 24⅞ | + ¼ |
| 29¾ | 24½ | Univ. Pix | 8 | 25½ | 25¼ | 25¼ | + ¼ |
| 82½ | 75 | Univ., pfd | *240 | 76½ | 76½ | 76½ | + ½ |
| 26¾ | 18½ | Warner Bros. | 343 | 27¾ | 27 | 27¾ | + ⅜ |
| 141¼ | 105 | Zenith | 30 | 108½ | 105 | 108½ | +2½ |

### *American Stock Exchange*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 6⅛ | 3⅝ | Allied Artists | 18 | 4¾ | 4⅝ | 4⅝ | — ⅛ |
| 13¼ | 9¾ | All'd Art., pfd. | 7 | 11¼ | 10½ | 10½ | — ⅝ |
| 2⅛ | 1½ | C & C Super | 128 | 1½ | 1⅜ | 1⅜ | — ⅛ |
| 10 | 5¾ | Du Mont | 54 | 6½ | 6 | 6¼ | — ½ |
| 3½ | 2¾ | Guild Films | 115 | 3⅞ | 3½ | 3⅝ | — ¼ |
| 5⅜ | 3 | Nat'l Telefilm | 36 | 5⅛ | 5 | 5⅛ | — |
| 5¾ | 2¾ | Skiatron | 29 | 3¾ | 3⅜ | 3⅜ | — ⅛ |
| 13¼ | 9⅜ | Technicolor | 197 | 10⅛ | 9½ | 9¾ | — ½ |
| 4 | 3 | Trans-Lux | 6 | 3½ | 3⅜ | 3⅜ | — |

### *Over-the-Counter Securities*

| | Bid | Ask | |
|---|---|---|---|
| Ampex | 37⅝ | 39½ | — |
| Chesapeake Industries | 2¼ | 3 | — ½ |
| Cinerama Inc. | 1¼ | 1⅜ | — |
| Cinerama Prod. | 3½ | 4¼ | — |
| DuMont Broadcasting | 7 | 7½ | — |
| Magna Theatres | 2⅝ | 3⅛ | — |
| Official Films | 1¾ | 2¼ | — |
| Polaroid | 85 | 88 | — ½ |
| U. A. Theatres | 6⅜ | 7⅜ | — |
| Walt Disney | 48 | 52 | — |

* Actual Volume.

*(Quotations furnished by Dreyfus & Co.)*

# Jap Producer Nagata Very Frank

## In States to Wrap Up VistaVision Deal—'I Make 10 Good Ones and 42 Quickies Annually'

Masaichi Nagata, leading figure in the Japanese film industry, feels his pictures have done "very well" at the American boxoffice and have had the important side effect of building better international understanding and goodwill. Relatively few Yanks knew much about the Nippon state prior to the exhibition in the United States of his "Rochomon," "Gate of Hell" and "Ugetsu," according to the producer, who's also head of Daiei Studios, Tokyo, which is the country's top production-distribution-exhibition outfit.

In New York this week, Nagata, speaking through an interpreter, said his visit has the dual purpose of ascertaining reaction to his product and to set up a deal for use of the Paramount-fostered VistaVision. While the first three of his features have had gratifying results, it's too early to tell about his next two, "Phantom Horse" and "Golden Demon." Edward Harrison is his distributor.

The arrangements for V'-Vision is about wrapped up—Nagata has three technicians in Hollywood studying the technique—and he plans to shoot one film in the process this year. Film-maker stated he prefers the Par system because Japanese exhibitors using it need not modify their theatres beyond using a wide angle projection lens.

Speaking with a frankness that would make most Hollywoodites squirm, Nagata reported he plans an output of 52 productions within the next year, comprising "10 good ones and the rest quickies."

One of the biggest American films to play Japan has been "Living Desert" with a gross of $750,000, said the visitor. The Daiei outfit handles distribution for Walt Disney as well as other U.S. producers.

As for Japan's imports, Nagata said he's hopeful his country's economic conditions will permit the removal of all quota restrictions by 1959. At present, Yanks send 122 major and 20 independent features into the country annually.

## Imports

Continued from page 10

they're the type that lends itself to lip sync.

Another takes in the group of pictures, sometimes made with American coin, which contains a conscious pitch for the U.S., i.e. one or more American stars, a Hollywood director, etc.

"The one thing that must be avoided is the attempt to sit on two chairs at the same time," was one comment. "There really can be two kinds of imports, one made with U.S. consumption in mind and the other made primarily for the native audience. This latter type of film could be very appealing, particularly for the art houses, but it isn't likely to get wide distribution. The fatal mistake comes in the attempt to compromise by introducing the American element in a conscious attempt to 'pep up' a picture for the U.S. by simply using an American director or scripter. This works superficially, but the result usually pleases nobody."

## Originals: 51.8% Of Total Features

Purchase of originals, to be used as the basis of major productions, has dropped to a record low in recent months, story department heads in New York declare.

At the same time, they maintain, the companies are as eager as ever for good originals and would gladly buy them if the quality merited the purchase.

Hitch, of course, is the producers' desire for "pre-sold" properties, i.e. books, plays, etc. in which an advance interest has already been created. It also seems to be true that many of the writers who once aimed at the studios now are busy turning out tv scripts.

Figures put out by the Motion Picture Assn. of America show the steady decline of the original. In 1955, 158 films were released that were based on original scripts. By comparison, in 1950, the number was 315. Whereas, in 1955, the percentage of originals to the total was 51.8% (a record low), in 1950 it stood at 73.4%. It's dropped further in 1956.

Scripters who come up with a usable original stand a good chance of earning additional coin via the paperback editions, with several publishing houses specializing in this method. "Johnny Concho" got that treatment, and so is "Anastasia."

## Senate Report To Hurt, Sez Berger

Minneapolis, Aug. 7.

Bennie Berger, chairman of Allied's emergency defense committee which waged the unsuccessful fight to get the U. S. Senate Small Business subcommittee to recommend federal regulation of film rentals legislation, predicts that the "very discouraging" report "will accelerate the closing of theatres."

He said "many exhibitors have been hanging on in hopes that the committee would come through with a definite recommendation that would immediately help them and its failure to do so will result in tossing in of sponges."

Berger pointed out that the only good thing that has come out of the hearing, as far as exhibitors are concerned, is that the committee urges distributors call an industry conference to the end "where all product will be made available to all theatres on an ability to pay basis."

In a letter to U. S. Senator H. H. Humphrey of Minnesota, the committee chairman whom Berger induced to hold the hearing, Berger expressed his appreciation, but pointed out that "while I am positive you meant well in your effort to help theatreowners in their present plight, the report was not too encouraging for the theatres."

## Theatres Argue Staff Mostly Part-Timers and Wage Boost Unjustified

Minneapolis, Aug. 7.

After hearing a number of exhibitor witnesses testify that their cashiers and ushers are part-time workers supplementing their incomes or earning pin money while residing at home and that the proposed $1 per hour minimum pay would work a financial hardship on them, the Minnesota state industrial commission has taken the matter under advisement.

The commission gave S. D. Kane and Mandt Torrison, counsel representing North Central Allied and United Paramount Theatres here, respectively, 30 days to submit briefs. It will study these briefs before making a decision.

Witnesses included Charles Winchell, U.P. president-general manager here, and five independent theatreowners from various parts of Minnesota.

The Minnesota wage advisory board has recommended the $1 minimum wage. NCA has conducted a vigorous fight against the proposal. Most theatres pay their employees from 50 to 65c an hour and NCA contends that the majority of these cannot shoulder any additional financial burdens now.

"The wage advisory board has drawn up a 'straw' woman as a standard criterion," Kane pointed out to the commission. "She's a single woman living alone in a rented room and eating three meals a day and entirely dependent on her income from her services.

"But no such woman is employed in theatres. Employees, instead, are usually high school students living at home and supplementing their allowances or obtaining pin money from this employment."

# A DARING MOTION PICTURE... LAUNCHED WITH A DYNAMITE CAMPAIGN!

## SHE WAS GOING TO HAVE A BABY... HIS WAY OUT WAS TO KILL HER!

# "A KISS BEFORE DYING"

Color by DE LUXE

STARRING

ROBERT WAGNER · JEFFREY HUNTER · VIRGINIA LEITH · JOANNE WOODWARD

WITH MARY ASTOR · Screenplay by LAWRENCE ROMAN · From the novel by IRA LEVIN · Produced by ROBERT L. JACKS · Directed by GERD OSWALD · Photographed in CINEMASCOPE

CROWN PRODUCTIONS PRESENTATION

THRU UA

**and acclaimed by the trade press with BOXOFFICE reviews!**

"Intensely dramatic murder story ... heavy on suspense, well sustained throughout!" —M. P. DAILY

"This chiller has all the ingredients!" —BOXOFFICE

"Suspenseful murder melodrama will intrigue all audiences! Sensational aspects with which exploiteers can have a field day!" —FILM BULLETIN

"Robert Wagner registers in killer role!" —VARIETY

"Action and suspense... shock value. Highly polished!" —EXHIBITOR

"Notable boxoffice values!" —FILM DAILY

# Hollywood Production Pulse

## ALLIED ARTISTS

*Starts, This Year..... 17*
*This Date, Last Year.....17*

**"HUNCHBACK OF PARIS"**
(Shooting in Paris)
Prods.—Robert and Raymond Hakim
Dir.—Jean Delannoy
Gina Lollobrigida, Anthony Quinn, Jean Danet, Philipe Clay, Pieral, Danielle Dumont
(Started April 17)

**"JEANNIE"**
(Shooting in London)
Prod.—Marcel Hellman
Dir.—Henry Levin
Vera Elien, Tony Martin, Robert Fleming, Zena Marshall
(Started June 25)

## COLUMBIA

*Starts, This Year.....17*
*This Date, Last Year..... 19*

**"FIRE DOWN BELOW"**
(Warwick Productions)
(Shooting in London)
Exec Prods.—Irving Allen, A. R. Broccoli
Prod.—Ronald Kinnoch
Dir.—Robert Parish
Rita Hayworth, Robert Mitchum, Jack Lemmon, Edric Connar, Bonar Colleano, Joan Miller, Herbert Lom, Peter Illing.
(Started May 14)

**"END AS A MAN"**
(Horizon-American Production)
(Shooting in Florida)
Prod.—Sam Spiegel
Dir.—Jack Garfein
Ben Gazzara, James Olsen, George Peppard, Arthur Storch, Pat Hingle, Paul Richards, Geoffrey Horne, Larry Gates, Clifton James.
(Started July 2)

**"SEVEN WAVES AWAY"**
(Copa Productions)
(Shooting in London)
Exec. Prod.—Ted Richmond
Prod.—John R. Sloan
Dir.—Richard Sale
Tyrone Power, Mai Zetterling, Lloyd Nolan, James Hayter, Stephen Boyd, Moultrie Kelsall, Noel Willman, Clare Austin, David Langton, Clive Morton, Ralph Michael, Austin Trevor
(Started July 9)

**"THE CAPTIVES"**
Prod.—Harry Joe Brown
Dir.—Budd Boetticher
Randolph Scott, Maureen O'Sullivan, Richard Boone, Arthur Hunnicutt, Henry Silva, Skip Homeier, John Hubbard, Robert Burton, Chris Olson, Fred Sherman, Robert Anderson
(Started July 16)

**"UTAH BLAINE"**
Prod.—Sam Katzman
Dir.—Fred Sears
Rory Calhoun, Susan Cummings, Angela Stevens, Max Baer, Ken Christy, George Keymas, Paul Langton, Ray Teal, James Seay, Kack Ingram, Norman Frederic, Gene Roth, Steve Darrell, Terry Frost
(Started July 30)

## WALT DISNEY

*Starts, This Year ..... 1*
*This Date, Last Year ..... 1*

## METRO

*Starts, This Year..... 15*
*This Date, Last Year..... 13*

**"RAINTREE COUNTY"**
Prod.—David Lewis
Dir.—Edward Dmytryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

**"THE LITTLE HUT"**
(Shooting in Rome)
Prod.—F. Hugh Herbert
Dir.—Mark Robson
Ava Gardner, Stewart Granger, David Niven
(Started July 4)

**"SOMETHING OF VALUE"**
(Shooting in Africa)
Prod.—Pandro S. Berman
Dir.—Richard Brooks
Rock Hudson, Dana Wynter, Wendy Hiller, Sidney Poitier, Juano Hernandez
(Started July 18)

**"THE WINGS OF THE EAGLES"**
Prod.—Charles Schnee
Dir.—John Ford
John Wayne, Dan Dailey, Maureen O'Hara, John Todd
(Started July 30)

**"THE VINTAGE"**
Prod.—Edwin H. Knopf
Dir.—Jeffrey Hayden
Mel Ferrer, Pier Angeli, Leif Erickson, Theodore Bickel, Don Dubbins
(Started Aug. 6)

## PARAMOUNT

*Starts, This Year.....13*
*This Date, Last Year..... 7*

**"THE RAINMAKER"**
Prod.—Hal Wallis
Dir.—Joseph Anthony
Burt Lancaster, Katharine Hepburn, Wendell Corey, Lloyd Bridges, Earl Holliman, Cameron Prud'homme
(Started June 18)

**"THE BUSTER KEATON STORY"**
Prods.—Robert Smith, Sidney Sheldon
Dir.—Sidney Sheldon
Donald O'Connor, Ann Blyth, Rhonda Fleming, Peter Lorre, Larry Keating, Pamela Jayson
(Started June 25)

**"THE JIM PIERSALL STORY"**
Prod.—Alan Pakula
Dir.—Robert Mulligan
Anthony Perkins, Karl Malden, Norma Moore, Perry Wilson, Adam Williams, Peter Votrian, Brian Hutton, Hart Burns
(Started July 10)

**"BEAU JAMES"**
Prod.—Jack Rose
Dir.—Melville Shavelson
Bob Hope, Paul Douglas, George Jessel, Vern Miles, Alexis Smith, Darren McGavin, Walter Catlett, Joe Mantell
(Started July 23)

**"FLAMENCA"**
(Shooting in Spain)
Prod.—Bruce Odlum
Dir.—Donald Siegel
Carmen Sevilla, Richard Kiley
(Started July 26)

## REPUBLIC

*Starts, This Year..... 4*
*This Date, Last Year.....12*

**"AFFAIR IN RENO"**
Assoc. Prod.—Sidney Picker
Dir.—R. G. Springsteen
(Started Aug. 2)

## RKO

*Starts, This Year.....10*
*This Date, Last Year.....10*

**"BUNDLE OF JOY"**
Prod.—Edmund Grainger
Dir.—Norman Taurog
Eddie Fisher, Debbie Reynolds, Adolph Menjou, Tommy Noonan, Nita Talbot, Scott Douglas, Howard McNear, Gil Stratton, Jr., Robert H. Harris, Una Merkel, Melville Cooper, Bill Goodwin, Roxanne Arlen, Bonnie Bolding, Pamela Jayson
(Started June 11)

**"DAY THEY GAVE BABIES AWAY"**
Prod.—Sam Wiesentnal
Dir.—Allen Reisner
Glynis Johns, Cameron Mitchell, Rex Thompson, Patty McCormack, Alan Hale, Hope Emerson, Ellen Corby, Stephen Wooten, Butch Bernard, Eulanda White, Terry Ann Ross
(Started July 2)

**"THE YOUNG STRANGER"**
Prod.—Stuart Miller
Dir.—John Frankenheimer
James MacArthur, Kim Hunter, James Daly, James Gregory, Whit Bissell, Roxanne Arlen, Jeff Silver, Marian Seldes
(Started July 9)

**"BRAVE TOMORROW"**
(Galahad Production)
(Shooting in New York)
Prod.—Hiram Brown
Dir.—John Newland
John Beal, Augusta Dabney, Malsom Broderick, Dennis Kohler, Beverly Lunsford, Shepperd Strudwick, Rosemary Murphy
(Started July 9)

**"I MARRIED A WOMAN"**
Prod.—William Bloom
Dir.—Hal Kanter
George Gobel, Diana Dors, Adolphe Menjou, Nita Talbot, Jessie Royce Landis
(Started July 16)

## 20th CENTURY-FOX

*Starts, This Year..... 10*
*This Date, Last Year..... 10*

**"ANASTASIA"**
(Shooting in London)
Prod.—Buddy Adler
Dir.—Anatole Litvak
Ingrid Bergman, Yul Brynner, Helen Hayes, Akim Tamiroff, Natalie Schafer
(Started June 6)

**"THREE BRAVE MEN"**
Prod.—Herbert B. Swope Jr.
Dir.—Philip Dunne
(Started Aug. 7)

## UNIVERSAL

*Starts, This Year.....20*
*This Date, Last Year..... 17*

**"INTERLUDE"**
(Shooting in Munich)
Prod.—Ross Hunter
Dir.—Douglas Sirk
June Allyson, Rossano Brazzi, Marianne Cook, Keith Andres, Jane Wyatt, Frances Bergen, Francoise Rosay
(Started June 18)

**"THE WORLD AND LITTLE WILLIE"**
Prod.—Howard Christie
Dir.—Jerry Hopper
Maureen O'Hara, Tim Hovey, John Forsythe, Frank Faylen, Philip Bourneuf, Jeanette Nolan, Barry Atwater.
(Started June 28)

**"QUANTEZ"**
Prod.—Gordon Kay
Dir.—Harry Keller
Fred MacMurray, Dorothy Malone, Sydney Chaplin, John Gavin, John Lareh, Michael Ansara, James Barton
(Started July 9)

**"JOE BUTTERFLY"**
(Shooting in Japan)
Prod.—Aaron Rosenberg
Dir.—Jesse Hibbs
Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn, Charles McGraw, John Agar, Eddie Firestone, Fred Clark, Keiko Tsushima, Herbert Anderson, Frank Chase
(Started July 9)

**"CRAZY LOVE"**
Prod.—Edmund Chevie
Dir.—Richard Bartlett
Sal Mineo, John Saxon, Luana Patten, Fay Wray, Rod McKuen, Sue George, Edward Platt, April Kent, Bob Courtney, John Wilder, Douglas Fowley, Glen Kramer, Shelly Fabres, Alan Reed Jr.
(Started July 16)

**"THE EYES OF FATHER TOMASINO"**
Prod.—Robert Arthur
Dir.—Joseph Pevney
Tony Curtis, Marisa Pavan, Gilbert Roland, Jay C. Flippen, Argentina Brunetti, Ted de Corsia, Peggy Malley
(Started July 16)

**"THE DEADLY MANTIS"**
Prod.—William Alland
Dir.—Nathan Juran
Craig Stevens, Alix Talton, William Hopper, Donald Randolph, Pat Conway
(Started July 26)

## WARNER BROS.

*Starts, This Year..... 6*
*This Date, Last Year 14*

**"THE OLD MAN AND THE SEA"**
(Shooting in Nassau, B.W.I.)
Prod.—Leland Hayward
Dir.—Fred Zinnermann
Spencer Tracy
(Started April 4)

**"BUFFALO GRASS"**
(Jaguar Productions)
Assoc. Prod.—George Bertholon
Dir.—Gordon Douglas
Alan Ladd, Virginia Mayo, Edmond O'Brien, Les Johnson, John Qualen, Julie Bishop, Tony Caruso, Don Castle, Les Johnson
(Started June 25)

## INDEPENDENT

**"THE PRIDE AND THE PASSION"**
(Stanley Kramer Productions)
(For UA Release)
(Shooting in Spain)
Prod, Dir.—Stanley Kramer
Cary Grant, Frank Sinatra, Sophia Loren
(Started April 23)

**"THE MONTE CARLO STORY"**
(Titanus Films)
(UA Release)
(Shooting in Monaco)
Dir.—Sam Taylor
Marlene Dietrich, Vittorio De Sica, Arthur O'Connell
(Started May 22)

**"MEN IN WAR"**
(Security Productions)
(For UA Release)
Prod.—Sidney Harmon
Dir.—Anthony Mann
Robert Ryan, Aldo Ray, Robert Keith, James Edwards, Nehemiah Persoff, Vic Morrow, Phil Pine
(Started July 9)

**"THE UNDEAD"**
(Roger Corman Productions)
(For American-International Release)
Prod.-Dir.—Roger Corman
Pamela Duncan, Allison Hayes, Richard Garland, Bruno VeSota, Nel Welles, Aaron Saxon
(Started July 26)

**"RUNAWAY DAUGHTERS"**
(Golden State Productions)
(American-International Release)
Exec. Prod.—Samuel Z. Arkoff
Prod.—Alex Gordon
Dir.—Edward L. Cahn
Marla English, Anna Sten, Tom Conway, Mary Ellen Kaye, Gloria Castillo, Lance Fuller, Adele Jergens, Jay Adler, Betty Blythe, Steven Terrell, Frank J. Gorship, Nickey Blair, Maureen Cassidy, Anne O'Neal, Reed Howes, Buddy Mason, George Dockstader, Eddie Baker, Syd Sailor
(Started July 26)

**"BLACK STOCKINGS"**
(Bel-Air Productions)
(UA Release)
(Shooting at Kanab, Utah)
Exec. Prod.—Aubrey Schenck
Dir.—Howard W. Koch
(Started July 30)

# Shakespeare Town's No-Prize Film Fest

By GERALD PRATLEY

Stratford, Aug. 7.

This year's Stratford (Ontario) Shakespearean Festival has an afternoon companion in a modest non-competitive film "festival." Opening with Welles' "Citizen Kane," it runs four days a week for a month, until Aug. 16. The films are shown in the afternoons only at the Avon Theatre in downtown Stratford. Admission is 50c.

"Kane" (its first reissue showing in Canada) was followed by the Canadian premiere of the Spanish picture, "Marcelino Pan Y Vino." Other new pictures include Metro's "Invitation to the Dance," "Romeo and Juliet" and "The Life of Private Brovkin" (USSR), and "Living" from Japan. "Umberto D" was scheduled but withdrawn later with the excuse that it was unavailable.

Other films slated that have not been seen commercially here include "On the Twelfth Day," "Paris 1900," "Berliner Ballade," "Il Est Minuit, Dr. Schwitzer" and "Leonardo Da Vinci."

The remainder of the program is made up of film society material including Dreyer's "Passion of Jean D'Arc," Flaherty's "Louisiana Story," Pabst's "Kameradschaft," and Sucksdorff's "A Divided World" and "Rhythm of a City."

Short subjects include Norman McLaren's "Rhythmatic" (first showing) and the NFB's "Jolifou Inn" and "The Shepherd."

The program of August 6 will be devoted to excerpts from films given awards in this year's Canadian Film Awards competition, and Maurice Evans is expected to announce the winning films and present certificates to their producers.

In the program covering the entire Festival there is note about the film festival saying "The aims of this, the first Film Festival to be held in Stratford, are briefly to show fine films old and new which have not had general distribution in Canada . . . it is our hope that the film shown this summer will enlarge the audiences which film societies and specialized cinemas have created." It concludes with "the earnest wish that a Canadian Film Festival of international repute may develop in Canada."

# More Fan Gripes on Poor Theatre Projection and Sloppy Management

New York.

*Editor, VARIETY:*

Paul Caster's letter in VARIETY has spoken wisely, not only for himself and for me, but for the millions of former regular moviegoers who have, in recent years, forsaken in disgust the neighborhood houses. His reasons require few additions; they are thorough and precise and honest.

I remember the afternoon I subwayed to the 72d Street Trans-Lux to see the Champions in "Jupiter's Darling." Banners suspended from the marquee of the theatre proclaimed CinemaScope! I arrived, by habit, a few minutes before the feature began. When it began most of the film titles and credits were illegible: the first and last few words of each line were either off-screen or not projected within the narrow limitations of the screen. Obviously the film was not an honest CinemaScope exhibition. I tolerated the mutilation until the Champions' first dance routine, until Marge and Gower, alternately and together, disappeared beyond the side edges with a rapidity that was ridiculous. Then I walked out. En route to the street I reminded the manager (or an antagonizing appointed representative) that the theatre was advertising a film process that was not being exhibited. I was indifferently advised that "you tourists better stick to Broadway."

Half an hour later I called Metro's New York office and reported the incident. I was informed that Metro has no control over the exhibition of their films. I called the office of VARIETY and discussed the incident with a reporter.

I remember another afternoon at the neighborhood Loew's. I arrived, as usual, some minutes before the advertised CinemaScope feature was to be shown. I was pleased with the dimensions of the new wide-screen used for the secondary B feature. Then the feature for which I had been waiting appeared on an absurdly modified screen: the height was reduced, the width unchanged. I haven't been to my neighborhood Loew's since that afternoon.

I remember many other instances in neighborhood and out-of-the-neighborhood theatres when similar presentations were offered. Excepting the Waverly Theatre in the Village, there has not been a single theatre that has exhibited CinemaScope films in proper perspective. In every instance, except the aforementioned Waverly, much of the action is lost upon the narrow screens. In all cases, however, films are prominently advertised in newspaper and marquee as CinemaScope productions.

There are five theatres on Broadway (to my knowledge and experience), five theatres of national reputation and unquestionable merit, that are forced, by building limitations and other imperfections as dated as the horse-and-buggy, to display shortened CinemaScope presentations. I remember "East of Eden"; that one, I viewed a second time at the Waverly in order to see the complete film as Mr. Kazan must have intended. And I vividly recall others; "odigal S" and "len of Tro" and "e Conquer," not to forget that magnificent "nd of the Phara" with ck Hawkin and lovely on Colli.

Perhaps I expect too much. Perhaps I should best forget about misleading advertising being a criminal offense. Perhaps I should learn forgiveness. Perhaps I should stick to tv as Mr. Caster has advised. I'm quite a glutton for punishment; I still go to the movies. But I have become more selective in choosing the theatres I attend; I have become happily resigned to attending foreign films of pre-CinemaScopic proportions in the numerous art theatres scattered about Manhattan. The price may not always be right but the films always are. I suppose I'm old-fashioned in expecting shirts advertised as non-shrinkable to not shrink, in wanting to wear in the shower a wristwatch advertised as waterproof, in hoping to see CinemaScope when it has been touted as such.

And, like Mr. Caster, I early await the Columbia and RKO and Warner backlog of films on TV. I am more eager, however, than Mr. Caster; I also await the redesign of our tv screens to permit the showing of those CinemaScope features I have, for quite obvious reasons, never seen. *W. R. Sweigart.*

**Can't Fool the Public**

Bronx, N. Y.

*Editor VARIETY:*

Paul Caster's letter in your Aug. 1 issue really hit the nail on the noggin re shoddy theatre management these days. And he is so right when he says that 3-D was scuttled by lazy projectionists. I remember going to Loew's Spooner to see "House of Wax." The projectors were completely out of synchronization. At one point, one projector broke down, and the other continued to show its print on the screen. The 3-D illusion was not only shattered, but everybody got a headache, thinking it was "the glasses" that did it. When I complained to the manager, I was shrugged off as some kind of "nut." 3-D was a wonderful process, properly projected, for my money the only real illusion of depth seen on the screen.

Having killed off 3-D, the exhibitors settled for second best: CinemaScope . . . The average person cannot tell whether a picture is or isn't in VistaVision.

Even CinemaScope is not properly presented in some theatres. Somehow the image never stays in focus. And not all screens are wide enough to accept the 2:55-1 ratio and material is cut off at the sides. And of course, stereophonic sound is a thing of the past. 'Smatter, showmen, was this too much work, too?

Years ago, managers really had to work when vaudeville was in its heyday. Then, they had 5 to 8 acts to get on, actors and musicians to deal with, curtails, lights, etc. Now they can't seem able to frame the screen properly when CinemaScope come on, leaving an annoying strip of dark gray on the sides or at the top.

Bet you exhibitors didn't think the average moviegoer notices these things, eh?

*Maurice Fischer.*

# Jack L. Warner: 'Good Pictures Still Cure-All'

Jack L. Warner, in his first "policy" statement since taking over the presidency of Warners, this week revived the old axiom that there's nothing wrong with the picture business—and specifically with Warners—that good pictures wouldn't cure.

"No blueprint, no industry-wide plan, no committee report can take the place of the basic axiom that nothing succeeds like a successful motion picture," Warner said in a statement.

Future of Warner Bros., he pronounced, was "keynoted by the two most essential factors for success in this or any other business—strength and courage." Enlarging on that point, Warner said "If all the man-hours spent in fear and trembling over the fate of the industry by too many motion picture people were devoted to a strong and courageous effort in the cause of good picture making, this industry would far exceed any peak it has ever achieved."

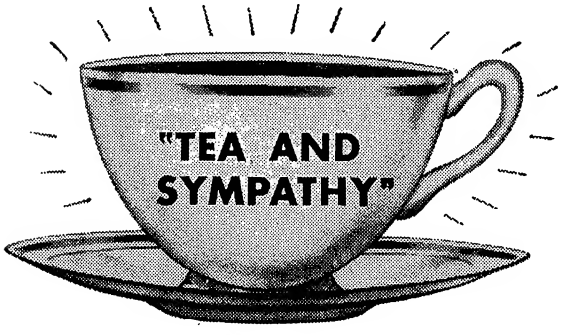
Warners, he stated, with its foundation "more solid than ever before," intended to "go forward and live up to our responsibility and our obligations as a motion picture producing and distributing company and as a public-spirited institution." Company was entering on a new phase in its career, he declared.

While the statement was coupled with a rundown of upcoming Warner pix, Warner never mentioned his company's recent $21,000,000 sale of 750 feature pictures to television, which are being shown on the air now in competition with the theatres.

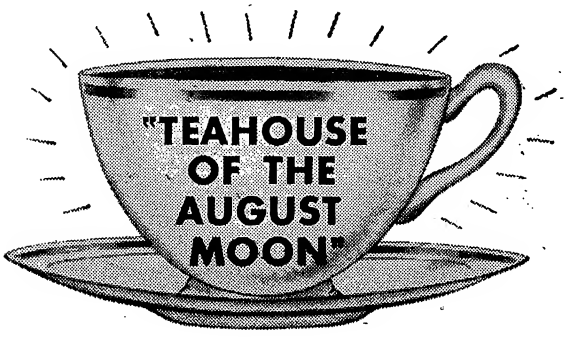
Among the upcoming WB films listed were "Giant," "The Bad Seed," "Spirit of St. Louis," "Toward the Unknown" and "The Old Man and the Sea," along with "The Sleeping Prince," the Marilyn Monroe picture, and Elia Kazan's "Baby Doll" and "A Face in the Crowd."

# TEA 'N TEA!

## When Leo of M-G-M brews TEA, it's got a kick that spells B-O-X-O-F-F-I-C-E!




*M-G-M presents in CinemaScope and METROCOLOR • "TEA AND SYMPATHY" starring DEBORAH KERR • JOHN KERR • with Leif Erickson • Edward Andrews • Screen Play by Robert Anderson • Based on the Play by Robert Anderson • Directed by Vincente Minnelli • Produced by Pandro S. Berman*




*M-G-M presents in CinemaScope and METROCOLOR • MARLON BRANDO GLENN FORD • MACHIKO KYO in "TEAHOUSE OF THE AUGUST MOON" co-starring Eddie Albert • Paul Ford • Jun Negami • Nijiko Kiyokawa Mitsuko Sawamura • Screen Play by John Patrick • Based on a Book by Vern J. Sneider and the Play by John Patrick Directed by Daniel Mann • Produced by Jack Cummings*

### EXCITEMENT!

The reaction to the news of this great picture is unprecedented. It's as though showmen throughout America were waiting for this celebrated play to come to the screen—and now that it's a living, thrilling reality they're eager to bring it to their audiences. It will live up to all expectations. M-G-M, recognizing its unlimited boxoffice ceiling, is putting behind it one of the biggest campaigns—newspapers, magazines, radio, TV—the works!

★

### DREAMS COME TRUE!

Although it will not be available for several months, we want to share with you the good news that "TEAHOUSE OF THE AUGUST MOON" has had its first studio screening and is unquestionably one of the great motion pictures of all time!

★

# Australian Exhibs' Stiff Upper Lip As Television Preems in November

Advent of television in Australia in November has exhibitors there worried, but determined to take the new medium in their stride are two prize-winning managers of Norman B. Rydge's Greater Union Theatres. They are Thomas R. King, manager of the Capitol Theatre, a 3,000-seater in Sydney; and Robert Watts, manager of the Odeon, an 1,198-seater in Penshurst, a Sydney suburb.

Both King and Watts, who left New York Monday (23) after a five-day stay, are on an all expense paid- round-the-world plane tour which they captured for topping a six-months' GUT business building competition. Of GUT's some 160 theatres, 62 houses participated in the contest that's been an annual event since Rydge joined GUT about 18 years ago.

Way the contest is set up, incidentally, has a manager "competing against himself" and not against his counterparts in other houses. "The general idea," the visiting duo explained, "is to beat last year's figure. Among other things the contest is based on total admissions, exploitation, publicity, theatre management, projection, cleanliness and service rendered to patrons. Points are allocated by the GUT head office during frequent inspections."

Match, which covered the 26-week period from Oct., 1955 through March, 1956, was held in two divisions. One embraced GUT's 40 city theatres while the other 22 comprised suburban and rural houses. This year, for the first time in the history of the event, a world tour went to the winners. King and Watts left Sydney July 2 and returned there Saturday (4). Their itinerary gave them Rome and Paris stopovers plus 12 days in London, where they saw tv the first time.

"Television," admitted Watts, "makes me a little nervous." His observation came during a press luncheon hosted for the visitors in New York recently by Capt. Harold Auten, Rydge's U. S. rep. Both Watts and King feel that video's initial impact in Aussie may be heavy due to the novelty, but when that wears off the strength of the medium will depend upon what's on its screen—much as it is in the U. S. and Britain.

Meantime, Australian business is fine. The champ managers attributed this not only to good product but also to "aggressive salesmanship" on the part of theatre staffers. What may be an important factor in the healthy Aussie b.o. is GUT's policy of giving its managers a free hand in operation of their respective sites. "I look upon the Capitol as *my* theatre," King emphasized.

Constant showmanship and a live wire attitude were the primary reasons, it was intimated, why they nabbed top honors in the 26-week competition. At New York—the halfway mark in their global junket—the pair said on the basis of other theatres they'd seen on the trip so far Australia appears to have the lowest admission scale. Tariff at Sydney's Capitol, for example, ranges from as low as 11c in the morning to upwards of 42c in the evening.

King and Watts covered Washington and Chicago, then followed with six days in Los Angeles. They planed back to Sydney via a brief stopover in Honolulu.

### 'Encore Night' Idea

San Antonio, Aug. 7.

The Josephine Theatre operated here by Tom Sumners Theatres, has instituted an "Encore Night" policy. On the closing day of each week's attraction, a popular pic of past years will be added to the bill for a single showing only. This will be around 8 p.m., enabling patrons to see the regular attraction either before or after the added attraction.

The management invites patrons to write them for names of attractions they would like to see.

# How to Catch A Theatre Burglar

Detroit, Aug. 7.

An epidemic of theatre burglaries in the Detroit area has caused Allied Theatres of Michigan to issue a warning and some advice to members. Most of the recent burglaries follow a set pattern—there is no evidence of break-in, but the safes, offices, concessions and vending machines are wrecked and looted.

Allied officials believe that entry to the theatres is made in the following manner: The burglar purchases a ticket to the late show. While the last feature is showing and the auditorium is unattended, he attaches a thin, flexible wire to the panic bar on one of the exit doors. He then slips the other end of the wire between or underneath the exit door to the outside. He leaves the theatre through the front door. After the theatre is closed for the night, he returns to the "fixed" door, pulls the protruding wire which operates the panic bar and opens the door.

Allied suggests that any member finding the wired panic door leave it alone, call police and trap the burglar as he enters.

### Assoc. British Shows Halt in Biz Decline

London, Aug. 7.

Since the financial report was published a few weeks ago, the up-to-date situation of the Associated British Pictures Corp. shows a check in the sharp downward trend in attendances, receipts and profits. Announcing this at the 29th ABPC annual meeting on Aug. 1, Sir Philip Warter, chairman, said: "This should help to stabilize the position until the long-awaited reduction of admission duty becomes a reality."

Sir Philip revealed that ABPC's commercial tv subsidiary, ABC-TV, was making solid progress and advance ad bookings indicated the tremendous confidence in the medium.

### Mack Sennett Settles

Washington, Aug. 7.

A tax deficiency claim, based mainly on income from the sale of his life story, is being settled by Mack Sennett for $500, according to Federal tax records. The Internal Revenue Service claimed $6,817 in back taxes for 1949 and 1950.

The producer of old time comedy shorts fought the Government's claim in the U. S. Court and won.

# 'Boats' Bright $11,000, Seattle; 'Moby' 9½G, 2d

Seattle, Aug. 7.

Seafair, this city's annual mardi gras, opened Sunday and has been attracting crowds to town. However, this has not helped cinema biz much with counter-attractions getting a play. Ace newcomer is "Away All Boats" with a solid session at Orpheum. "Moby Dick" still is socko in second Music Hall week. "Pardners" continues swell in first holdover stanza at Coliseum.

**Estimates for This Week**

**Blue House** (Hamrick) (800; 90-$1.25—"Swamp Women" (Indie) and "3 Outlaws" (Indie) (2d wk). $1,800 in 3 days. Last week, $4,700.

**Coliseum** (Evergreen) (1,870; 90-$1.25) — "Pardners" (Par) and "Leather Saint" (Par) (2d wk). Swell $9,500. Last week, $12,700.

**Fifth Avenue** (Evergreen) (2,500; $1-$1.50)—"King and I" (20th) (6th wk). Great $8,500. Last week, $9,200.

**Music Box** (Hamrick) (850; 90-$1.25)—"The Killing" (UA). Slow $2,500. Last week, "Frisky" (20th), $2,100 in 6 days.

**Music Hall** (Hamrick) (2,200; 90-$1.25)—"Moby Dick" (WB). (2d wk). Sock $9,500. Last week, $13,300.

**Orpheum** (Hamrick) (2,700; $1-$1.25)—"Away All Boats" (U) and "Star In Dust" (U). Solid $11,000 or near. Last week, "Fastest Gun" (M-G) and "Shadows of Fear" (UA) (2d wk), $4,800.

**Paramount** (Evergreen) (3,039; 90-$1.25)—"Certain Feeling" (Par) "Quincannon" (U) (2d wk). Dim $3,500 in 6 days. Last week, $4,800 in 6 days.

### Actors' Egoes Too Often Obstruct Success—Carey

Hollywood, Aug. 7.

It may come as a great shock to some proponents of the "art is all" school, but Columbia contract player Phil Carey takes a dim view of thesps who feel they know more than the studio about proper casting. Not, he emphasizes, that it hasn't happened that an actor ankled a contract because he felt he was getting the wrong roles—and had benefited as a result of his departure from the studio.

"On the other hand," he insists, "the streets to Hollywood casting offices are paved with the bones of former contract players who have become forgotten men because of the transition."

The trouble with most of these actors, he opines, is that eventually, "the yeast in his ego begins rising. He becomes an expert on every phase of picture making."

For himself, Carey is delighted that he's under contract. "A long time ago," he points out, "I got into the habit of eating three square meals a day. To me it's not so much the type of roles that count—it's the weekly paycheck."

# Oddities of The Drive-In Biz

Detroit, Aug. 7.

In discussing ozoners, the Goldberg twins, Irving and Adolph, who operate four drive-ins, and several walk-ins, as well, in the Detroit area, told of these experiences in an interview:

"We've had extra customers smuggled in by way of the trunk of the car, but the most interesting customer is one who is not actually a customer himself. He hates movies, but almost every week he drives his family to one of our drive-ins. He pedals away on a bicycle he carries in his station wagon. Then he returns at closing time to drive his family home."

The twins say ozonites are especially sensitive about the order of showing twin bills. They insist that the main film come second. Sometimes the projectionists forget and start the main event first. When that happens horns blow and lights flash on—and keep right on until a correction is made.

About product, the Goldberg twins say: "A good Western movie goes a long way and color is a star in itself, receiving top billing along with some of Hollywood's biggest names. Color also makes for better outdoor viewing. The drawing room type of conversational drama is least favored."

The twins added: "The drive-in theatre is one of the motion picture industry's best answers to television. In addition to making it possible for a family to have a night out, drive-ins don't cut into regular theatre business because movie going wasn't a habit, usually, with the out-door fan until the ozoners came along."

Hotel of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIF.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
BING GRACE FRANK
CROSBY • KELLY • SINATRA
in "HIGH SOCIETY"
in VistaVision and Color
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

# Picture Grosses

## LOS ANGELES

(Continued from page 8)

tive Chase" (BV). Mild $13,000. Last week, in different units.

**Orpheum, Iris, Uptown, Loyola** (Metropolitan-FWC) (2,213; $16; 1,715; 1,248; 80-$1.50)—"Johnny Concho" (UA) and "Patterns" (UA) (2d wk). Fair $21,000. Last week, $41,200.

**State, Hollywood** (UATC-FWC) (2,404; 756; 80-$1.25)—"Pardners" (Par) and "Leather Saint" (Par) (2d wk). Okay $14,000 for Martin-Lewis pic. Last week, $23,700 plus $75,700 in one nabe, seven ozoners.

**Hollywood Paramount** (F&M) (1,430; $1-$1.50)—"Certain Feeling" (Par) (5th wk). Slow $5,600. Last week, $6,300.

**Chinese** (FWC) (1,908; $1.25-$2.40)—"King and I" (20th) (6th wk). Fine $27,000. Last week, $28,500.

**Warner Beverly** (SW) (1,612; $1-$1.75)—"Duchin Story" (Col) (6th wk). Good $9,000. Last week, $9,900.

**Four Star** (UATC) (868; 90-$1.50)—"Proud and Profane" (Par) (8th wk). Nice $6,000. Last week, $6,300.

**Fine Arts** (FWC) (631; $1.25-$1.75)—"Fantasia" (BV) (reissue) (9th wk). Neat $4,000. Last week, $5,500.

**Fox Wilshire** (FWC) (2,296; $1-$1.75)—"Trapeze" (UA) (10th wk). Fair $6,500. Last week, $7,000.

**Egyptian, United Artists** (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (38th wk at Egyptian, 32d wk U.A.). Steady $18,000. Last week, $18,400.

**Warner Hollywood** (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (39th wk). Into current stanza Sunday (5) after stout $30,300 last week.

## PHILADELPHIA

(Continued from page 9)

Weak $10,000 or less. Last week, $21,000.

**Midtown** (Goldman) (1,000; 99-$1.49)—"Storm Center" (Indie). Good $12,500. Last week, "Fastest Gun Alive" (M-G) (2d wk), $9,000.

**Randolph** (Goldman) (2,500; 99-$1.49)—"Eddy Duchin Story" (Col) (6th wk). Fine $13,000. Last week, $16,000.

**Stanley** (SW) (2,900; 99-$1.49)—"Moby Dick" (WB) (5th wk). Fair $11,000. Last week, $16,000.

**Stanton** (SW) (1,483; 99-$1.35)—"Proud and Profane" (Par) (5th wk). Oke $7,500. Last week, $9,000.

**Trans-Lux** (T-L) (500; 99-$1.80)—"Trapeze" (UA) (6th wk). Sock $12,000. Last week, same.

**Viking** (Sley) (1,000; 75-$1.49)—"High Noon" (UA) and "Moon Is Blue" (UA) (reissues). Loud $12,500. Last week, "Rebel In Town" (UA), $8,500.

**World** (Pathe) (604; 99-$1.49)—"Madame Butterfly" (IFE) (3d wk). Fancy $5,500. Last week, $6,000.

## PORTLAND, ORE.

(Continued from page 9)

"Raw Edge" (U) (3d wk). Tall $7,000. Last week, $8,600.

**Fox** (Evergreen) (1,536; $1-$1.50)—"King and I" (20th) (6th wk). A new playing record for this spot. Pushing close to huge $16,000. Last week, $12,400.

**Guild** (Indie) (400; $1.25)—"Ladykillers" (Cont) (5th wk). Climbed to big $3,500. Last week, $1,300.

**Liberty** (Hamrick) (1,890; 90-$1.25)—"Fastest Gun Alive" (M-G) and "Crime Against Joe" (UA) (2d wk). Solid $6,500. Last week, $10,000.

**Orpheum** (Evergreen) (1,600; $1-$1.25)—"Satellite In Sky" (WB) and "Seven Men From Now" (WB). Modest $6,000. Last week, "Godzilla" (Indie) and "Strange Adventure" (Rep), $4,900.

**Paramount** (Port-Par) (3,400; 90-$1.25)—"Pardners" (Par) and "The Killing" (UA). Loud $14,000. Last week, "Certain Feeling" (Par) and "Frontier Scout" (UA), $9,100.

## BOSTON

(Continued from page 9)

Last week, "1948" (Col) and "Storm Over Nile" (Col), ditto.

**Paramount** (NET) (1,700; 60-$1)—"Pardners" (Par) and "Massacre" (20th) (2d wk). Oke $9,500. Last week, $11,000.

**Orpheum** (Loew) (3,000; 65-$1)—"Somebody Up There Likes Me" (M-G) and "Quincannon" (UA) (2d wk). Trim $18,000. Last week, $23,500.

**State** (Loew) (3,000; 65-$1)—"Somebody Up Likes Me" (M-G) and "Quincannon" (UA) (2d wk). Great $12,000. Last week, $15,000.

## 'Godzilla' Fine $18,000, Denver; 'Town' Neat 11G

Denver, Aug. 7.

"Godzilla" is standout newcomer here currently with a fine take at the Denver. "Rebel in Town" shapes almost as good at Paramount where a fine session is in prospect. "King and I" is so strong in sixth round at the Centre it will stay a seventh. "Proud and Profane" also is good in third Denham stanza, and stays a fourth.

**Estimates for This Week**

**Aladdin** (Fox) (1,400; 76-$1) — "Fantasia" (BV) (reissue) (3d wk). Good $5,000. Last week, $7,000.

**Centre** (Fox) (1,247; 75-$1.25)—"King and I" (20th) (6th wk). Nifty $14,000. Stays on. Last week, ditto.

**Denham** (Cockrill) (1,750; 60-$1)—"Proud and Profane" (Par) (3d wk). Good $9,000. Holding. Last week, $9,500.

**Denver** (Fox) (2,525; 60-$1) — "Godzilla" (Indie) and "Strange Adventure" (Rep). Fine $18,000. Last week, "Autumn Leaves" (Col) and "Storm Over Nile" (Col), $8,500.

**Orpheum** (RKO) (2,600; 60-$1)—"Davy Crockett and River Pirates" (BV) and "Last of Desperadoes" (Indie). Poor $5,000 in 4 days, and then pulled. Last week, "First Texan" (AA) and "Magnificent Roughnecks" (AA), $10,000.

**Paramount** (Wolfberg) (2,200; 60-$1)—"Rebel in Town" (U) and "Emergency Hospital" (UA). Nice $11,000 or near. Last week, "Kiss Before Dying" (UA) and "Manfish" (UA), $10,500.

## SAN FRANCISCO

(Continued from page 8)

"Pardners" (Par) and "Leather Saint" (Par) (2d wk). Fancy $12,000 or better for Martin-Lewis comedy. Last week, $13,000.

**St. Francis** (Par) (1,400; $1-$1.25)—"Moby Dick" (WB) (4th wk). Smash $13,000. Last week, $16,000.

**Orpheum** (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (53d wk). Great $17,700. Last week, $17,400.

**United Artists** (No. Coast) (1,207; 70-$1)—"Trapeze" (UA) (6th wk). Oke $7,800 in 6 days. Last week, $9,000.

**Stagedoor** (A-R) (440; $1.25-$1.50)—"Fantasia" (BV) (reissue) (2d wk). Sock $9,500. Last week, $10,000.

**Larkin** (Rosener) (400; $1) — "Last 10 Days" (Col) (3d wk). Smooth $2,600. Last week, $2,400.

**Clay** (Rosener) (400; $1)—"Adorable Creatures" (Indie) (5th wk). Fast $3,400. Last week, $2,700.

**Vogue** (S.F. Theatre) (377; $1)—"Lovers and Lollipops" (Indie) (4th wk). Good $1,800. Last week, $2,000.

**Bridge** (Schwarz) (396; $1-$1.25)—"Lady Killers" (Cont) (7th wk). Fine $2,800. Last week, $2,800.

**Coronet** (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (24th wk). Great $17,800. Last week, $16,800.

**Rio** (Schwarz) (397; $1) — "The Temptress" (Indie). Fair $1,200. Last week, "Night Is Kingdom" (Indie), $1,800.

## CHICAGO

(Continued from page 9)

"Hot-Rod Girl" (Indie) and "Girls in Prison" (Indie). Fine $6,500. Last week, "Davy Crockett and River Pirates" (BV) and "Man in Space" (BV), $4,200.

**Oriental** (Indie) (3,400; 98-$1.25)—"King and I" (20th) (6th wk). Big $35,000. Last week, $41,000.

**Palace** (Indie) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (60th wk). Solid $25,000. Last week, $27,000.

**Roosevelt** (B&K) (1,400; 65-98)—"Santiago" (WB) and "Foreign Intrigue" (UA) (2d wk). Hotsy $18,000. Last week, $25,000.

**State-Lake** (B&K) (2,400; 98-$1.25)—"Pardners" (Par) (3d wk). Oke $22,000. Last week, $28,000.

**Surf** (H&E Balaban) (685; $1.25)—"Ladykillers" (Cont) (7th wk). Fancy $6,200. Last week, $6,800.

**United Artists** (B&K) (1,700; 98-$1.25)—"Trapeze" (UA) (8th wk). Okay $17,000. Last week, $19,000.

**Woods** (Essaness) (1,206; 98-$1.50)—Duchin Story" (Col) (5th wk). Nifty $26,000. Last week, $29,000.

**World** (Indie) (430; 98)—"Last 10 Days" (Indie) (2d wk). Loud $5,000. Last week, $5,800.

**Ziegfeld** (Davis) (430; 98)—"Rififi" (UMPO). Smash $10,000. Last week, "Sins Borgias" UA), (3d wk), $2,700.

FIRST KEY OPENINGS START NEXT WEEK!

"THE BAD SEED" IS THE BIG SHOCKER!

"THE BAD SEED" IS THE BIG SHOCKER!

"THE BAD SEED" IS THE BIG SHOCKER!

"THE BAD SEED" IS THE BIG SHOCKER!

"THE BAD SEED" IS THE BIG SHOCKER FROM WARNER BROS.

"THE BAD SEED" IS RECOMMENDED FOR ADULTS ONLY!!!!

A hidden shame out in the open -- and the most terrifying rock-bottom a woman ever hit for love!

STARRING NANCY KELLY AND INTRODUCING PATTY McCORMACK WITH HENRY JONES EILEEN HECKART EVELYN VARDEN WILLIAM HOPPER PAUL FIX JESSE WHITE Gage Clarke Joan Croyden A MERVYN LeROY PRODUCTION Screen Play by JOHN LEE MAHIN Based upon the play by MAXWELL ANDERSON and the novel by WILLIAM MARCH DIRECTED BY MERVYN LeROY MUSIC BY ALEX NORTH

# Britain's Com'l TV Gets a Govt. Slapdown on Coin For Culture

London, Aug. 7.

Dismay has been expressed by Independent Television Authority, controlling body of commercial tv program contractors in Britain, at the government's refusal to make available a $2,100,000-a-year grant set aside under the terms of the 1954 Television Act to pay for cultural programs.

When the Act came into force, it provided for this maximum sum to be laid aside from deductions made by the Treasury from license revenue. Under this arrangement, the Treasury had received $2,800,000 over 16 months. The government's decision, made for economic reasons last Wed. (1), now means that there'll be no money—at least for another year—to meet the costs of serious programs such as operas, concerts, drama, discussions and documentaries: commercial programmers will continue to network popular shows which are predominantly of a light nature.

During the passage of the 1954 Television Bill, the grant was defined as being necessary to keep a proper balance of programs and to secure that ITA should have this money at its disposal so that it could arrange to network programs that were not associated with advertising.

Shortly after the government gave the thumbs-down on Wednesday, ITA pointed out: "This is not a situation which the Authority can accept without feeling that it is failing in one of its main duties, whatever degree of success it may have achieved in the discharge of others . . . independent television, if it is to grow to its proper stature, should not be dependent on advertising revenue alone."

# ABC's $1,000,000 Radio Windfall

Daytime network radio is rolling along merrily for fall. Last week it was CBS and $1,500,000 in sunlight biz from Standard Brands. Now ABC Radio has accumulated 10 ayem sponsorships for a $1,000,000 in gross billings (net billings being about $700,000).

Together, the 10 ABC sponsors bought a total of 525 five-minute segments during the 1956-57 season. Four of the bankrollers are new to network radio: Atlantis Sales (French's birdseed) Haysma Co. (hayfever cure); McIlhenny Co. (Tobasco sauce) and Mishawaka Rubber and Woolen Mfg.

Pactees for Don McNeill's "Breakfast Club" on Mondays through Fridays were: Bristol Myers, with regular buys five days a week and with special one-shotters running throughout August and early Sept.; Drackett Co., four segs weekly for Dazy as of Oct. 1, and segs on Wed.-Thurs.-Fri. as of Oct. 1 for Drano and Windex; General Foods, Wednesdays and Fridays as of Aug. 8; Haysma, a segment a day, various times from Aug. 15 through Aug. 31; Mishawaka, two segs weekly, as of April 1, 1957; State Pharmacal, Mondays on Sept. 10.

Renewal in McNeill's 9 to 10 ayemer was Dixie Cup for segs on Monday and Thursday.

New sponsors for "My True Story" 10 to 10:30 a.m. were: Ex-Lax, three segs a week as of Aug. 15; Atlantis, three a week on Sept. 10. McIlhenny becomes first Jack Paar (11:15 to 11:30 a.m.) bankroller with a five-minute seg on Wednesdays and Thursdays as of today (Wed.).

# McPherrin To NBC-TV as Program Executive

John W. McPherrin, ex-publisher of American mag and veep at Crowell-Collier Publishing, joins NBC-TV as a general program executive. He'll "specialize in long-range editorial planning" for the network's "Today"-"Home"-"Tonight" parlay.

Before he starts on the new tv job, he'll visit several affils which carry the trio for Richard Linkroum, exec producer of network participating programs.

## Lux Goes Legit

"Lux Video Theatre," which has stuck to its original premise of Hollywood - adaptations - only with few major departures, is "going legit" for the first time. The NBC-TV program will do "Wayward Saint," a short-lived Broadway play of the 1954-55 season, as its Aug. 30 presentation.

Liam Redmond is coming over from Ireland to recreate his original Broadway role on the tv show. Play was written by Paul Vincent Carroll.

# It's Three Down Seven To Go On Ford's 'Jubilee'

Although NBC-TV's major spec entry "Producers' Showcase," has been finalized for next season, with all 10 one-a-month attractions accounted for, CBS-TV counterpart, "Ford Star Jubilee" has hit a snail's pace in progress. Thus far only three shows are definite, with remaining seven-entries only a gleam in the programmers' eyes.

Set thus far are the opening show, based on Cole Porter's career as a tunesmith (Gordon MacRae and Shirley Jones will play leads); the "Wizard of Oz" filmusical which CBS lend-leased from Metro, and Sidney Kingsley's "Men In White." (Kingsley is under exclusive contract to the network with a writer-producer status.)

Arthur Schwartz is committed to three specs but nothin's been formalized as yet, although there's been talk of his doing an updated "Bandwagon" musical and a musical version of "Green Pastures." There have also been discussions with Ed Murrow on the possibility of doing a year-end "Jubilee" spec based on highlights of 1956.

# WCAU'S 650G FOR SCRANTON UHF'ER

Philadelphia, Aug. 7.

WCAU, Inc., of this city, has purchased control of television station WGBI-TV, Scranton, Pa. UHF outlet, which broadcasts on Channel 22, serves 1,500,000 viewers in Northeastern Pennsylvania.

Donald W. Thornburgh, president and general manager of the WCAU stations, said WGBI-TV will remain exclusively a Scranton operation. WCAU, Inc., under an agreement with the shareholders of Scranton Broadcasters, Inc., paid $650,000 for one-half of the outstanding capital stock and 15 shares of the total of 20 shares of voting stock.

Philly group is interested only in the tv. The Scranton radio station will be transferred to a new corporation owned entirely by the present stockholders of Scranton Broadcasters, Inc. Expansion plans include erecting a new antenna more than twice as high as present tower and constructing a new transmitter building.

# Geo. Burns, Son Sought For 'Playhouse 90' Entry

Hollywood, Aug. 7.

George Burns has been approached by CBS-TV to co-star with son Ronnie in "Sideman and Son," for the net's upcoming "Playhouse 90" series. Story deals with a clothing salesman and his showbiz son.

However, it's understood that while Burns likes the script, he's lecry of doing a 90-minute live teledrama.

# Arness to Hit Road

Hollywood, Aug. 7.

CBS-TV brass and star Jim Arness of the "Gunsmoke" teleseries are mulling a p.a. tour through the U. S. for Arness, starting Oct. 6, to plug the start of the new fall series.

**SAMMY KAYE**

Swinging and Swaying
On Tour

Aug. 10 thru 16, Steel Pier, Atlantic City, N. J.
Columbia Records - current release, "EVERY SUNDAY MORNING" b/w "ONCE AGAIN."
New Album Release:
Sammy Kaye Swings and Sways MY FAIR LADY (For Dancing)
On ABC Radio—"Sunday Serenade"

# 'Amateur Hour' Int'l Status In Live Mex Stanza

Reemack Corp, which packages the "Original Amateur Hour," is going international with a full hour weekly live Mexican version. Deal has been negotiated between Reemack and Emilio Azcarraga, Mexican radio-tv kingpin and owner of five video operations throughout Mexico, whereby a Latino version will originate out of Azcarraga's XEW in Mexico City and be carried on his Mex network of stations.

In place of Ted Mack, who does the weekly show on ABC-TV, there will be a Mex counterpart on the below-the-border show. However, there will be an interchange of talent between the two stanza, with the three-time winners of the ABC stanza to participate in the Mexican edition and vice versa.

Mex show preems on Oct. 1, probably in the 7:30 to 8:30 Sunday evening time (which, incidentally will be the same period on which "Amateur Hour" holds forth on ABC next season, when it is moved up from the current 9 to 10 p.m. Sabbath slot.)

Meanwhile plans are in the works now for kine editions of the Latino show to be used on Goar Mestre's Cuban network and in Venezuela. A Mex sponsor is now being lined up.

Negotiations between Azcarraga and Reemack were consummated by Tyro Productions, the exploitation arm of Reemack.

# Fedderson Nixed On Alleged Embezzler; Who Pays the 35G?

Hollywood, Aug. 7.

CBS top level execs in N. Y. have ordered Don Fedderson, producer-owner of the Edgar Bergen quizzer, "Do You Trust Your Wife?" to substitute another episode tonight (7) for the one in which an alleged bank embezzler appeared as a contestant with his wife, Jacqueline Beer, onetime "Miss France." Jim Morgan, director, toiled through most of last night to dub a new program so as not to disturb the show's continuity.

Last Tuesday Fedderson was instructed by CBS in N. Y. to mail a print of the disputed program. Decision to expunge the controversial program, it is said, "came from the top." There had been no objections from the show's two sponsors.

It now remains to be decided who takes the loss of the $35,000 production cost for the half-hour film that can never be shown in this series. Fedderson met his contractual obligation by delivering the print to CBS and the sponsors never benefitted from the show being on the network. This puts it squarely up to CBS, which ordered the show thrown out.

# The New Nielsens

(*Top 10 for 2 Weeks Ending July 14*)

| Total Audience | | Average Audience | |
|---|---|---|---|
| $64,000 Question (CBS) | 38.1 | $64,000 Question (CBS) | 35.0 |
| Ed Sullivan Show (CBS) | 32.3 | $64,000 Challenge (CBS) | 28.3 |
| $64,000 Challenge (CBS) | 30.8 | What's My Line (CBS) | 26.2 |
| All Star Baseball Game (NBC) | 30.2 | Ford Theatre (NBC) | 24.0 |
| Lux Theatre (NBC) | 29.4 | Gunsmoke (CBS) | 24.0 |
| What's My Line (CBS) | 28.7 | Ed Sullivan Show (CBS) | 23.7 |
| Steve Allen Show (NBC) | 27.6 | Dragnet (NBC) | 23.6 |
| Gunsmoke (CBS) | 26.7 | I've Got A Secret | 23.5 |
| Dragnet (NBC) | 26.5 | Alfred Hitchcock Presents (CBS) | 23.2 |
| Ford Theatre (NBC) | 26.5 | Do You Trust Your Wife (CBS) | 23.1 |

# Test Case in Steamboat Springs

## Gov. Ed Johnson Defies FCC Cease & Desist Order On Booster Station

Denver, Aug. 7.

Gov. Ed Johnson defied the Federal Communications Commission in ordering a Steamboat Springs (Colo.) station to ignore an FCC order to discontinue use of a booster station so that Steamboat Springs people can enjoy television.

W. R. Webber, who sells television sets in Steamboat Springs, put up the booster power at his own expense, and allowed anyone to use the output without charge. Along came an FCC agent, who ordered the tower use discontinued.

Gov. Johnson, a former U. S. Senator, who once served as chairman of the U. S. Senate Commerce Commission, has created a new "personal communications staff" and has named Webber as its first member. He authorized and directed Webber "to continue to serve the people of Steamboat Springs without charge by boosting 'on channel' the tv signal of KOA-TV, Denver." Johnson said he took this action without consulting with legal authorities or the state public utilities commission. He feels that in this manner Colorado may become the testing ground of "the arbitrary and incomprehensible action of the FCC to deny entertainment and education to people in isolated areas."

Steamboat Springs is unable to get tv signals in the ordinary manner, being ringed with mountains. So Webber put up the booster tower in order to be able to have a market for tv sets. Johnson said the operation "does not interfere electronically or otherwise in any degree with any tv broadcast interstate or intrastate." Johnson also said an agent of the FCC "without regard for the public interest and the cultural and educational needs and rights of the people of Steamboat Springs, ordered

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# WOR's Huckster Show

Madison Avenue activities will be spotlighted in a new five-minute strip show over WOR, N. Y., headlining Joseph Kaselow, advertising editor of the New York Herald Tribune, and sponsored by Edward Petry & Co., station reps.

The advertising column of the air starts Monday (13) at 7:45 and is expected to feature remote pickups from various agencies once a week. It is believed the first show of its kind in New York and the only one to garner a station rep as a sponsor.

# Plymouth Mulls A Midnite Spec As 200G 1-Shot

Plymouth Dealers are mulling the first latenight (11:15 p.m. to 12:45 a.m.) video spectacular in network history for sometime next fall. It's nip and tuck on whether deal will be finalized between N.W. Ayer, agency for the sponsor, and CBS-TV, but if it is, the dealers are expected to spend well over $200,000 for the one-shot.

Blueprint is an outgrowth of a local program, called "New Year In N.Y." done by WCBS-TV (flag of the network) on Jan. 1 of this year. The N.Y. Plymouth dealers conceived of a local one-shot of similar smalltime spec dimensions for themselves in the fall, but during the Ayer-WCBS negotiations other dealer assns. wanted in, so it became a network matter, with the local station figuring heavily in the talks.

The station reported Friday (3) that the deal may be dead, but an Ayer spokesman said that as far as he knew it was still on. Sponsor is said to want more participation by network personnel in carrying the show off.

Stars or date have not been discussed. When show was slated for WCBS-only it was estimated that it would cost N. Y. Plymouth dealers $42,500.

Meantime, the manufacturing arm of Plymouth, according to Ayer, has made a decision to reenter network sponsorship. Agency spokesman indicated that Plymouth is o.o.ing all network availabilities it can find for a "show of major stature." Last year, Plymouth division of Chrysler Corp. spent $4,000,000 in time and talent for twice-weekly sponsorship of "News Caravan" on NBC-TV.

# National Spot Radio In 20% Hike for '56

National spot radio, in a six-month overall tabulation, was found to have made a 20% jump over the Jan.-June period of 1955. Data was compiled after the monthly spot report by Price-Waterhouse.

In June, radio spot hit $11,389,000, slightly below May, but 30% over June of 1955. (There was a dropoff in tv spot, too, this spring.) Six month total in radio was $65,647,000, vs. $54,824,000 for the similar period in 1955.

# Charles Ayres In NBC Radio Exit

In a move not unexpected, Charles Ayres exited this week as veepee in charge of NBC Radio. While the Ayres departure was known to be on tap (as disclosed in last week's VARIETY), the suddenness with which it came, however, took many an NBCer by surprise.

Ayres joined the network last Nov. 1, moving over from ABC. A successor is expected to be named shortly and for the time being the duties will be divided between Billy Goodheart and Jack Cleary, the former riding herd on the web's new "Bandstand" morning show with Cleary handling the afternoon and nighttime programming rosters. Fred Horton continues in charge of sales. All report to NBC prexy Robert W. Sarnoff.

# Shirley Booth Dickers TV 'Torch Bearers'

Shirley Booth has expressed interest in doing a 90-minute tv version of George Kelly's "The Torch Bearers" for CBS.

If it goes on it will be done either on the network's "Ford Star Jubilee" Saturday night series or on "Playhouse 90."

# HOW TO LIVE WITHOUT A CAR

## TV's 103 Sunday Supplements

There are now 103 Sunday newspapers throughout the country carrying separate tv supplements. That's a situation without parallel in show biz-newspaper relations, unheard of, for example, even in the days when the film industry grabbed the lion's share of entertainment copy.

The newspapers are finding the supplements a revenue bonanza for advertisers who are not only anxious to identify themselves with the tv logs and their readership appeal but are paying premium rates for the privilege.

For the press departments at the networks and ad agencies, it's a headachy turn of events. Color supplements, as a rule, require four to six weeks' advance servicing. But most shows aren't cast that far ahead, with result that the webs all too often lose out on tinted displays. And even if the shows are cast, sets aren't constructed until close to show time. Which often entails an added expense on the part of the press departments in "faking" facsimilies of the sets to be used in order to bring in an appropriate layout.

Last year at this time there were less than 60 Sunday papers carrying separate tv supplements. Since May there have been close to a score of new ones. Last week the Baltimore American joined the ranks as the latest to go "tv supplement." It was jam-packed with business.

## Pat Weaver's 'Who, Me?'

### Denies Knowledge of Impending NBC Shakeup, Spikes Resignation Rumor

Hollywood, Aug. 7.

Those rumors floating around the trade since the efficiency engineering firm of Booz, Allen & Hamilton has been "going through" NBC and RCA were ridiculed by Sylvester "Pat" Weaver, NBC board chairman, as "perennial gossip to be expected at this time with no foundation in fact." He said he knew nothing of an impending shakeup of NBC personnel and also spiked the widely circulated report that he was leaving the network.

As for an offer from Crowell-Collier's to head up its tv-radio operation, "it doesn't merit consideration," he said, and added he knows of no other offers assertedly proposed to him. "This week marks my seventh year with NBC and despite the recurring rumors, I am tied to NBC by contract and will continue with the network," he said."

Admittedly here on a selling mission for the tv network, Weaver said he made two presentations to clients in Frisco and two here. He is extremely bullish about color specs and believes that next season will show an increase over last. Only half of three Monday night specs remain unsold.

"The type of programming which I inaugurated when I joined NBC is working out very satisfactorily and will be maintained next season," said Weaver. "When programs are scheduled the same hour the same night every week in the year the medium loses its vitality. You lose audience and publicity value when the viewer know's

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## Sullivan 19.9; Allen 15.5

Steve Allen, utilizing Judy Holliday, Carmen Cavallero and Louis Jordan on his Sunday (5) NBC-TV'er, came closer to Ed Sullivan on CBS-TV than he ever has before, barring his Elvis Presley victory over the columnist last month.

Allen registered a 15.5 rating and a 34.9 share against Sullivan's 19.9 and 43.2.

## 'Break the Bank' Breaks Out With $250,000 Format

"Break the Bank" gets a new lease on life, with the Bert Parks-emceed quizzer resurrected from threatened oblivion by the NBC-TV sales forces. (Show has been a Dodge-sponsored ABC-TV entry the past season, but with the auto company deciding to call it quits.) However, in keeping with the give-away craze the ante is being upped and it will now be possible under the new format for three persons to compete for a grand prize of $250,000, giving it the same payoff status as Revlon's "Most Beautiful Girl in the World." "Bank" tees off Oct. 9.

NBC has succeeded in bringing Benrus and Lanolin Plus into the sponsorship picture and they'll jointly sponsor the show in the Tuesday night 10:30 period next season. That's the slot originally reserved for "People Are Funny," but latter has been shifted to Saturday night 7:30.

It now gives Parks a major stake in the NBC radio & tv programming picture since he also emcees the two-hour cross-the-board "Bandstand" show (with an hour of it as a video simulcast).

## Camel Returning To NBC-TV Fold

When R. J. Reynolds pulled out of the John Cameron Swayze news show a few weeks back, the prospect of the whole network becoming a dry and arid spot insofar as Camel ciggies was concerned loomed prominently on the NBC-TV horizon.

However, the sales boys mustered their forces over the past week to remedy the conspicuous lack (particularly since Camel is so well entrenched on CBS) and rectified the situation. As result, R. J. Reynolds will now become a co-sponsor with Toni of Art Linkletter's "People Are Funny" stanza when the show shifts to the Saturday 7:30 p.m. period in the fall.

Originally "People" was slated for Tuesday night 10:30, but lacking a sponsor, NBC maneuvered the shift to Saturday, persuaded Toni to pull out of the Perry Como show (with RCA going into the latter) and staked a claim in "People."

## AL LEWIS TO HELM GOBEL'S TV SHOW

Hollywood, Aug. 7.

Al Lewis, creator of "Our Miss Brooks," has been named producer-director of George Gobel's NBC-TV show succeeding Hal Kanter, who's exiting to "carry out his plans for expanded activities, including other Gobel assignments in tv and feature films." He currently is directing Gobel in "I Married A Woman" at RKO and will also direct him in another film property under negotiation.

Kanter will also help out on specs and one-shots on which Gobel appears. Lewis collabed with Kanter on the Danny Kaye radio show years ago and also worked with him in Armed Forces Radio Service during war.

## NETWORKS SRO DESPITE DETOUR

By GEORGE ROSEN

The television networks, notably NBC and CBS, have pulled off the neatest trick of the year—attaining a virtual SRO status for the new season without benefit of approximately $25,000,000 in uncommitted automotive sponsorship coin.

Particularly for NBC, the upcoming season threatened disastrous consequences in terms of Detroit client pullouts, especially since NBC had put such reliance on the auto companies to perpetuate the spec concept of programming. Yet despite such conspicuous defections as the parent General Motors, along with Ford, Pontiac, Plymouth and Chrysler (and in the case of CBS the Buick pullout), the two networks are in as healthy a nighttime position as they can recall.

True, the automotive retreat has taken its toll on the 90-minute spec formula (with Ford cancelling out of the Monday night "Producers' Showcase" and NBC abandoning its Friday night spec programming), yet with the exception of a mere handful of availabilities, NBC and CBS are practically closed up tight. If the auto companies went in, it's a case of moving in on the fringe leftovers.

CBS' major auto coin will come from Ford ("Ford Star Jubilee"), Lincoln-Mercury ("Ed Sullivan Show") and Chrysler ("Climax"), while NBC will still be riding with Oldsmobile (Saturday night specs), Chevrolet (the Dinah Shore and Bob Hope 60-minute spreads) and DeSoto (Groucho Marx). But this is a far cry from the '55-'56 sponsorship picture which saw Detroit & Co. moving into the No. 1 slot among all client categories.

For CBS the situation wasn't too acute, for the network put somewhat less reliance on the automotives than NBC. Today Columbia needs only an alternate-week one-hour sponsor on its forthcoming "Playhouse 90" dramatic series to post the SRO nighttime sign.

NBC, avowedly disturbed over the GM, Pontiac, Plymouth, Chrysler and Ford exodus, nonetheless went to work over the past four weeks and, in a major reshuffling of its programming schedule (and in the face of a Friday night spec retreat), corralled $15,000,000 in new sponsorship coin to counteract the auto breakdown. With the exception of Monday 7:30 to 7:45 and fragments of Sid Caesar and Steve Allen and two "Producers' Showcase" installments, NBC has gone clean, with every indication that pre-September commitments will fall in line.

When "People Are Funny" faced a sponsorless season, NBC persuaded Toni to shift from Perry Como to the Art Linkletter showcase, subsequently installing RCA into the Como segment. On top of that it maneuvered Toni into the Buddy Hackett "Stanley" Monday night show as co-sponsor with Pall Mall, after Helene Curtis checked off because the ciggie outfit objected to

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## WENDELL CAMPBELL AS GT SALES CHIEF

Appointment of Wendell R. Campbell as national sales manager of General Teleradio's o&o radio and tv stations highlights a number of GT appointments this week.

Oscar Nittel, chief accountant for the WOR division, has been named assistant treasurer of GT, while Clifford A. Frohnhoefer, assistant comptroller of Mutual the past three years, has been shifted to the comptroller's spot at WOR. Both appointments are effective Sept. 1.

Campbell, long associated with CBS and a former v.p. of CBS radio in charge of spot sales, will supervise and coordinate the sales activities of GT's station reps, H-R and Adam Young.

## Trade Ponders Tom O'Neil's Future Stake in Mutual in Light of Events; New Affiliation Pact May Be Key

### This Crazy Business

Here's an instance of how cumbersome the operation of a rapidly expanding tv network can become:

Bob Wilbor, a commercial film director for N. W. Ayer agency in N. Y., was roused out of a sleep at 3 ayem on July 26, the day the Andrea Doria sank, by an urgent message from the NBC-TV news department. He was told to meet a Coast Guard cutter at an eastside Manhattan dock to head up a network crew covering the disaster.

Wilbor, thinking he was being asked to take on a free-lance job, said "That's fine, how much will I be paid?" "Be paid?" was the querulous reply to Wilbor who quit the "Today" - "Home" - "Tonight" operation some eight months ago for the Ayer post, "Aren't you with NBC?"

## Colgate Mad About Those Soaps; Inks $1,500,000 More

Colgate-Palmolive came through yesterday (Tues.) with another $1,500,000 in gross billings for CBS Radio, thereby doubling its original order on the web's daytime radio. C-P has inked for an additional five seven-and-a-half minute units a week in CBS soaps, "Backstage Wife," "Our Gal Sunday" and "Second Mrs. Burton." Sponsor has also taken another five daylight units in the CBS scheme, but the programs in which they will be inserted have not been determined.

Initial C-P order, to start Sept. 3, was for 10 seven-and-a-half minute weekly buys in the three aforementioned soap strips. Hence, the total daytime network buy becomes 20 units. CBS reports that it deducts approximately 25% from gross billings in radio to get at the net billings figure; that would put the C-P buy at a return

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## CHESEBROUGH-POND'S BUYS 'WB PRESENTS'

Chesebrough-Pond's has taken the alternate-week hour of "Warner Bros. Presents." With that fall vacancy filled, ABC-TV becomes SRO on Tuesday nights.

Sponsor has bought "Conflict," which changes in the 7:30 to 8:30 p.m. spot with General-Electric's "Cheyenne" offerings. Chesebrough, in its first ABC buy in history, recently pacted for alternate sponsorship of "Adventures of Jim Bowie," Fridays at 8 p.m. Other sponsor there is American Chicle.

Overall show title, "WBP" is being eliminated, it seems. "Cheyenne" and "Conflict" will bear those respective titles on alternate weeks, with the Coast major dropping its title identification.

## Gleason's Script Stable

Jackie Gleason has pacted his stable of writers, bulk of them being bought from the William Morris Agency. Gleason is under the wing of Music Corp. of America.

On the script staff are Arnold Auerbach, Hal Collins, Terry Ryan, Arnie Sutan and Marvin Worth.

An accumulation of events has the trade trying to figure out whether Mutual will be the first of the radio networks to go out of business.

First of all there's the swiping by NBC of Mutual affils in Cleveland and Fort Wayne to compensate for its Westinghouse defections. Then there was the big Chi blow when WGN decided to go independent. Losses in revenue add further to chairman Thomas O'Neil's problems at MBS.

Then there is the question of how O'Neil himself feels about continuing in network radio. Not too long ago, many industryites had the idea that O'Neil's interest in Mutual was waning, but the network dismissed all reports as erroneous. Yet new light may have been shed on O'Neil's feelings when the network partially lost its affiliation at WAFB, Baton Rouge, La., to ABC—an event that went almost unnoticed when NBC Radio lost its Westinghouse affils.

One of the reasons WAFB is believed to have made a joint ABC-Mutual affiliation is because ABC is in a position to offer some relatively strong network material. But circumstances surrounding the two-ply affiliation, which went into effect last Wednesday (1), suggest something far deeper to onlookers.

**The Dwight Martin Story**

WAFB is headed by Dwight Martin, who until only a few months ago was a veep at General Teleradio under O'Neil. Considered in the know by most everyone at Mutual and GenTel, Martin was in a position to know the innermost workings of the O'Neil operation. Hence, there is a feeling that in bringing ABC into the WAFB picture Martin was reacting to what may be O'Neil's privately expressed feelings as to the future of radio networking. The ABC tie would serve as a "buffer" against the day that MBS goes out of biz or is sold to new management. (The possibility of O'Neil selling out instead of dropping out is slight, since the most saleable part of the network are the o&o's, which he wants.)

The lowest of the four radio networks in billings, Mutual has been a substantial loss for O'Neil, who also owns RKO Pictures and several lucrative owned-operated stations in both radio and tv.

In 1955, Mutual's gross billings were under $16,000,000. They were nearly $20,500,000 in 1954 and over $23,150,000 in 1953. The $16,000,000, apart from being a heavy loss over previous years, is not considered an indication of the true profit picture, since the gross is in-

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## Swayze To Exit NBC-TV News Slot

After helming the show for eight years, John Cameron Swayze will exit the NBC-TV News Caravan. It's understood that Chet Huntley will get the nod as Swayze's successor with expectations that he'll go in soon after the political conventions.

For years one of the big coin earners for NBC, particularly during the period when Camel was underwriting the stanza cross-the-board, News Caravan has since fallen on leaner periods. Camel is no longer identified with the program. Plymouth, which co-sponsored last season, is also out. Show is now being sold to a variety of sponsors, including Time, Miles Labs, Sperry Rand and National Carbon.

Also, ratings are harder to come by these days, with the ABC and CBS lineups getting much the better of it.

# Birmingham College's On-the-Air TV Stock Company Gets Sponsor

Birmingham, Aug. 7.

Actors, playwrights and technicians with a yen to get into tv have found an outlet here in the second season of a tv summer stock company under the direction of Arnold Powell and Birmingham-Southern College Sunday afternoons for 30 minutes weekly on WBRC-TV. The show is sponsored, too.

This tv summer stock company, called the Birmingham Southern Summer Studio, offers opportunities for civic theatre actors and local playwrights as well as student actors, playwrights and technicians.

The nine-week series which began July 1 and ends Aug. 28 is again under the direction of Dr. Arnold Powell, head of the drama department at Birmingham College. (He studied tv writing under Edward Barry Roberts at Yale several years ago.)

Sponsor for the series is Alabama Blue Cross-Blue Shield, which uses the 1:30 p.m. spot Sundays in the other seasons for a panel show, "What's Your Problem?" The sponsor pays the college for the dramatic show.

Powell, who directs every show, has two scripts in rehearsal at all times with the student class—for college credit—working daytimes on one show and a civic group—recruited incidentally, via tv on the show with a spot announcement about tryouts—rehearsing at night. These two groups present plays on alternate weeks.

The season opened with a student production of a Powell adaptation of the Stephen Crane story, "The Bride Comes to Yellow Sky." First civic production was an adaptation of the Henry James story, "The Tone of Time," written by student William Mobley.

The third play was "Ten Tenor," one-act play in the public domain by Frank Wedekind. The fourth civic show "By Proxy" was an original by Birmingham playwright Ruby Lloyd Apsey. Sunday (29) the student group did "Uncle Billy and the Kids," an original by student James Gillespy.

Future production include "Darlin' Corey," an original based on a folk ballad and written by Powell; "A Day the Weeds Grew," a Civil War story based on a real event concerning a Confederate heroine by Fred Woodress, a public relations consultant; "My Last Duchess," an original play based on the Robert Browning poem by former student Mary Jean Parson, now promotion director for WSGN, Radio; and an untitled original by Stuart Mims, Birmingham-Southern faculty member with one Broadway play to his credit.

Powell does all his rehearsing at the college, then puts up the sets in the WBRC-TV studios the Saturday night before the show. Sound rehearsals are held Sunday mornings with only three hours of camera rehearsal time in the studio before the actual production. Powell has two students on assistantships for technical help.

## RANK'S 'MAGIC BOX' AS KRAFT SHOWCASE

For the first time, "Kraft Theatre" will showcase a feature film. Next Wednesday (15), Kraft will presen. "The Magic Box," a J. Arthur Rank production which had been sold to the net by National Telefilm Associates. Telecast will be in color.

The "live" format was scrapped for two reasons. Firstly, NBC feels that with the Democratic Na ional convention underway, the film edited down to an hour is a perfect standby if the show must be yanked because of convention developments Another is that under NTA's deal with NBC, inked about a year ago, the net has until Sept. 15 to telecast the Rank production, before the film accrues back to NTA. Next Wednesday's telecast will get NBC off the hook.

The film, a joint effort by the British film industry, pays tribute to British cinema pioneer William Friese-Greene. Stars featured include Robert Donat, Laurence Olivier and Michael Redgrave.

## WBIR-TV Hits the Air

Knoxville, Tenn., Aug. 7.

Plans for lining up programming for WBIR-TV, new CBS affiliate which goes on the air for the first time Sunday (12), are being firmed up. WBIR-TV's bow will give this East Tennessee city its second VHF station, the other VHFer being WATE-TV, an ABC-NBC affiliatc. WTSK-TV is the UHF outlet here.

Initial showing will highlight a preview of the Democratic national convention in Chicago. More than 50 CBS shows have already been scheduled and at least a dozen local "live" shows are scheduled for the beginning lincup.

Construction has begun on a new 25,000 square foot studio building which is expected to be completed by early 1957. Pres and general manager John Hart estimated that the cost of technical equipment, transmitter, and the projected studio building will run more than $750,000.

## Newshawks' Extra Loot Via 'Press Conference,' Look Good With Bosses

The Martha Rountree-Oliver Presbrey NBC-TV package, "Press Conference," with its 125-station hookup, is the largest loop for this sort of program. "Meet The Press" has about 70 stations, of which 20 are sponsored. Corn Products underwrites "Press Conference" nationally. In addition, the show is going on the entire Mutual web with 200 stations committed and others to be added.

Some 16 Washington correspondents comprise the "conference," of which Ruth Montgomery (INS), John O'Donnell (N.Y. News) and Dave Sentner (Hearst) are the permanents. The guest newshawks get $150 a crack and, with 16 the usual quota, the tab there alone is $2,500. The co-packager and femcee, Miss Rountree, tries to call on each at least one time; sometimes there's an encore or footnote question permitted but o herwise it is held down. The D.C. correspondents corps frankly admits it's great "personal ham stuff" and they like it; besides, like with the solons themselves and their impact on their political constitutents, this also makes the newsmen and women "look good with the bosses" back home at their publishers' looking-listening posts. Inciden'ally, it's an open secret that the newsmen's mike-camera deportment governs their encores back for another $150 weekly check.

Incidentally, the Rountree-Presbrey news mag, "Fact," published in Washington, has been permit ed to lapse of late because of the new video venture.

## NO COM'L RIDE FOR PITT'S EDUC'L TV'ER

Washington, Aug. 7.

The FCC yesterday (Mon.) turned down a request by educational station WQED in Pittsburgh to telecast the NBC coverage of the political conventions on a commercial basis.

Agency said it "cannot find" that the public interest would be served by allowing a noncommercial station to accept compensation from a network.

## Gen. Tire Buys TV 'Salute To Football'

NBC-TV got a sponsor but lost a spec. General Tire & Rubber will do a "Kickoff 1956 Salute to Football" on the network, with Sunday, Sept. 16, set as the date for the live half-hour.

Network originally hoped to launch the new grid season (as a lead-in to its broad NCAA, etc., coverage) with a 90-minute telecast patterned after the spec it did this spring, called "Salute to Baseball." Half-hour sponsorship was arranged by D'Arcy agency.

## Orson Welles Seg For 'On Trial' With Jos. Cotten Directing

Hollywood, Aug. 7.

In deals set last week by producer Collier Young of the new NBC-TV "On Trial" series, Orson Welles will star in Joseph Cotten's directorial debut in one stanza, and Ida Lupino will direct another.

Welles-Cotten episode, "The Tichborne Claimant," marks the first professional reunion of the pair since "Citizen Kane" and "The Magnificent Ambersons," pix lensed almost 15 years ago, were made. In addition to his directorial duties, Cotten is the steady host-narrator of the series, in which he, producer Young, and scripters Larry Marcus and Don Mankiewicz are partners under the Fordyce Enterprises banner.

Miss Lupino will direct "The Trial of Mary Surratt," in which Cotten will also star.

## Justice Dept. Suit Vs. Philly Stations

Washington, Aug. 7.

Dept. of Justice last week followed up its criminal anti-trust action against Philadelphia radio stations with a similar civil suit to break an alleged conspiracy to fix radio advertising rates.

Suit was filed in the U. S. District Court in Philly against the Philadelphia Radio and Television Broadcasters Assn. and nine member radio stations (WCAU, WIP, WFIL, WHAT, WDAS, WIBG, WJMJ, WPEN and WFLN-FM). Named as a co-conspirator but not as a defendant was Westinghouse Broadcasting Co., which operated KYW until its acquisition by NBC.

The government is seeking to terminate restrictive agreements to maintain published advertising rates, to cancel any "by-law, policy or code" adopted by the Association, and to require the organization to conform with the Sherman Act.

Assistant Attorney General in charge of Anti-Trust Victor R. Hansen said the purpose of the suit is "to restore freedom of action to each of the radio broadcasting concerns involved and insure to purchasers of radio broadcasting time the benefits of free and open competition."

## Hubbard's Variations On a 'Monitor' Theme As Twin Cities Hypo

Minneapolis, Aug. 7.

Believing that audio can still cut a considerable swath "if it keeps on its toes" and that tuners-in want something different from time to time, Stan Hubbard, KSTP president-general manager, is launching a new programming concept that comprises a number of novelties for the Twin Cities.

In essence, it's a local variation of NBC's ne'work "Monitor" show which his NBC outlet station also carries.

Featured are tapes, a la "Monitor," made throughout the Twin Cities and surrounding area. These, for example, bring to the air a robbery witnesses' first-hand accounts of the crime, a young man being sworn into the Army and interviews with various performers where the latter are holding forth.

These human interest tapes are being made as things happen and intersperse the music, news and weather report programs throughout the day and night in the "Monitor" manner.

Unique here is the part of Jimmy Valentine's five-mornings-a-week "Party Line" show when the listening audience is privileged to participate in a discussion on any subject, controversial or otherwise. A phone serves as the instrument on which the audience participant can be heard as Valentine interviews him or her or permits the expression of opinions publicly over the air.

In this way, Hubbard points out, KSTP is allowing setowners to air their views on politics, highway safety, such household problems as how to ill "quack grass" and whatnot, with Valentine as the moderator.

# From the Production Centres

## *IN NEW YORK CITY . . .*

**Allan Jackson,** CBS correspondent, reporting blow-by-blow the annual Soap Box Derby from Akron Sunday (12) . . . Cleffer-88er **Eddie Heywood,** on the CBS Radio "Woolworth Hour" guest roster last Sunday (5), also made an appearance same day on **Mitch Miller's** audiocast via same web. . . . **Norman Secon** guest recitaled on the first of the new WQXR "Studio Series" last week and returns again next Sunday (12) for another turn at the piano; it's his first time on the station . . . **Martin Goldberg** to research staff at H-R Reps . . . **Morgana King,** singer, and jazz pianist **Bobby Scott** will do a turn on CBS' "Upbeat Saturday (11) Night" . . . **Kim Novak** integrated into tomorrow's (Thurs.) "Amos 'n' Andy" on CBS . . . At WCBS Radio: Jack Sterling acting on the networks televised "Studio One" past Monday (6); **Bob Haymes'** ayem casing on air four years Saturday (11); **Martin Weldon** has returned to "This Is New York" after a month in Puerto Rico and Dominican Republic; **Lanny Ross** plans concert tour through midwest in early October . . . **Walter Winchell** will forego vacation time to participate in Mutual's national convention coverage.

**Vicki Vola,** and **Donald Briggs** co-star in 15-episode suspenser, "Moon Madness," on CBS' "Aunt Jenny" skcin; began yesterday (Tues.) . . . Kidstar **Ralph Robertson** into CBS' "My Son, Jeep" . . . **Johnny Weismuller, Morey Amsterdam, Julie Styne** guest on "Mitch Miller Show," CBS, Sunday (12). . . .

**G. W. (Johnny) Johnstone,** NAM's dir. of radio/tv pr, flew to Chicago Monday (6) to attend Demo convention and will spend two weeks following in San Francisco for GOP conclave. Johnstone hasn't missed a national political convention since 1924—the eventful "24 votes for Underwood"-Alabama delegation "stall" which held up the Demo convention (old Madison Sq. Garden, N.Y.) that year for six weeks. but made Graham McNamee—whom Johnstone as flack for WEAF, N.Y., had touted to his management as a guy with a great future—a household word.

## *IN HOLLYWOOD . . .*

While **Bing Crosby** lolls in the cool of Idaho's Hayden Lake, **Bill Morrow** is sweating over a hot typewriter in Hollywood to prepare his scripts. The shows are taped lake-side, for which there should be no groaning . . . The old bugaboo that tv'd baseball slows the turnstiles at the parks was exploded when the Hollywood Star's prexy, Bob Cobb, revealed that attendance is off from last season when the games were televised. He gambled that no-tv would help the gate and lost $100,000 for tv rights in the bargain. The Los Angeles Angels, who tv some of their games, are also less attended than last season when all games were pictureized . . . **Ozzie Nelson** worked through most of the summer and will have enough telefilms ready for Eastman to fill out the first quarter . . . To mark 21st anni, **Leo Burnett,** gifted personnel with cash and lighters . . . **Zeke Manners,** long one of the town's top deejays, doesn't go along with KLAC's new policy of playing only the top 30 disks. He points out that when he was on KFWB he tripled the rating of the KLAC jocks because he ignored the top 10. "It destroys incentive and why dial me when they can get them on the other stations." He doesn't guess wrong very often and was in the driver's seat on the rock & roll fad . . . Japan Trade Center bought four quarter hours on KNX to hop up interest in Nipponese travel.

## *IN CHICAGO . . .*

NBS newsman **Clifton Utley,** absent from the local radio-tv scene for nearly three years while recovering from a serious illness, returns Sept. 3 to a regular WMAQ berth, taking over the 5 to 5:05 p.m. news strip vacated by **Austin Kiplinger** who's moving to Washington . . . Account exec **Bob Singer** elevated to veepee ranks at Olian & Bronner . . . NBC's THT sales specialist **Ed Stockmar** and family getting away from it all for two weeks in the Northern Wisconsin lake country . . . CBS newscaster **Frank Reynolds** addressing the Hammond (Ind.) Optimists Club today (Wed.) . . . Dcejay **Eddie Hubbard** has deserted the freelance ranks to sign an exclusive pact with WGN . . . WBBM's **Joe Foss** will do the play-by-play on the Big 10 pickups on CBS' college football roundup next fall . . . Chi AFTRA exec secretary **Ray Jones** in New York this week for huddles with national topper **Don Conaway** . . . WGN-TV telecast the annual All-Star football luncheon yesterday (Tues.). Sun-Times columnist **Irv Kupcinet** emceed and Chicago Federal Savings & Loan bankrolled . . . Ventriloquist **Terry Bennett** working a Saturday morning kiddie show on WBKB for Polk Bros . . . Commentator-record spinner **Norman Ross** on a quickie junket to Europe . . . WBBM-TV has auditioned 11-year-old **Susan Heinkel** for a projected new moppet show . . . **Sig Sakowicz** flying to Europe to tape servicemen interviews for a new radio show . . . while **Jack Eigen** scanned the Las Vegas scene, **Daddy-O Daylie** helmed his WMAQ Chez Show last week . . . **Teddy Phillips** and orch debut on WBKB Aug. 18 for People's Pontiac.

## *IN BOSTON . . .*

WNAC-TV has expanded its staff with the addition of 11 people: **Peggy Williams,** promosh; **Peggy McDonald,** transcription; **Kay O'Connor,** radio traffic; **John Porcello, Fred Alloi,** production supervisors for tv; **Marie Accamando,** accounting; **Marilyn Tucker,** local sales; **Stanley Rosenthal,** tv news; **Bickford Webber,** tv films, **Grethe Christiansen,** promosh; **Marjorie Wilde,** radio copywriter . . . **Louise Morgan,** WNAC-TV personality, leaves Friday (10) for two weeks vacash in Nantuckct . . . National Shawmut Bank of Boston renewed its WNAS-TV spots through Oct., 1957, this week and C. F. Mueller Co. is signed to sponsor the new "Dr. Christian" series 4 p.m. Sundays beginning Oct. 7 . . . **Four Aces, Eileen Rodgers** and **Betty Wells** spotlighted the musical cast on WBZ-TV's "Saturday Hop" (4) with **Norm Prescott** and **Alan Dary co-hosting** . . . WBZ-TV inked to carry "Omnibus" starting Oct. 14 Sundays at 2:30 to 4 . . . Cameramen from WBZ-TV are filming N. E. beach resorts for showing over the station's 6:30 p.m. newscasts . . . **Jean McDonough** named asst. public service and education director for WBZ-WBZA radio this frame . . . **Art Smith,** WEEI, announcer and newsman, picked up a third degree sunburn and windburn covering the collision of the "Andrea Doria" and the "Stockholm" and did his stint on "Beantown Matinee" swathed in bandages . . . **Rod MacLeish,** WBZ news director, sold a short story, "The Senator," based on radio news politico reporting to the Saturday Evening Post this week. MacLeish's previous Post story, "Night of Disaster," based on last year's New England floods, was bought by Metro for filming.

## *IN PHILADELPHIA . . .*

WRCV staged a farewell party (7) for **Ruth Welles,** who resigned after 16 years as a daytime radio commentator . . . Kitchen Kapers, WIP'S "roadshow," has moved into its temporary summer quarters—a lion's cage in Willow Grove Park . . . WIP is originating broadcasts with dcejay **Joe McCauley** and **Wendy Phillips,** station's women's director, from the Chalfonte-Haddon Hall Hotel, Atlantic City . . . **Steve Allison** (WPEN) and **Mary Margaret Kearney** (WCAU) had parts in the Playhouse in the Park production of "Solid Gold Cadillac" . . . **Jack Barry,** former freelancer at WPEN, has taken over **Fred Ben-**

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# $17,000,000 CONVENTION TAB

## Boxscore on The Conventions

Following is the boxscore on major network radio and television coverage of the Democratic and Republican national conventions. The Democrats open in Chicago on August 13, and the Republicans in San Francisco on August 20. However, each net will start covering preliminary events several days before. ABC, CBS, and NBC have each sold packages which include both radio and video coverage.

**ABC**

Philco Corp. will sponsor for the **ABC** pickup, the package take coming to about $4,300,000. (Four years ago, the sponsor was Admiral and the price ran about $2,000,000.) John Daly, the Web's vice president for news, special events and public affairs, will head the staff of about 30 broadcasts and news analysists. Overall planning will be handled by v.p. Thomas Velotta. Assisting will be Francis Littlejohn, director of news and public affairs and Donald G. Coe, director of special events. Among the name newsmen will be Quincy Howe, Martin Agronsky, George Sokolsky, Bryson Rash and Edward P. Morgan. There'll be an overall crew of about 300.

**CBS**

Westinghouse will bankroll the **CBS** package to the tune of an estimated $5,000,000, roughly twice the 1952 figure by the same sponsor. Sig Mickelson, the web's vice president in charge of news and special events, will supervise convention coverage. He'll be aided by Elmer Lower, director of special projects in news and public affairs; John Day, CBS director of News; Paul Levitan, executive producer. Among the top newsmen and commentators will be Walter Cronkite, pivot man for tv; Robert Trout, anchoring CBS radio; also Edward R. Murrow, Eric Severeid, Charles Collingwood, Ted Koop and Griffing Bancroft.

**NBC**

RCA, Oldsmobile and Sunbeam are pooling to pay the sponsorship bite of about $5,000,000. In 1952, it cost Philco about $2,750,000. Coverage will be under the supervision of Davidson Taylor, vice president in charge of public affairs; William R. McAndrew, news director, and Barry Wood, director of special events. Anchor team for tv operations will be Bill Henry, Chet Huntley and David Brinkley. Pauline Frederick and Ned Brooks will direct radio. Among top commentators and newsmen will be H. V. Kaltenborn, Morgan Beatty, John Cameron Swayze, Joseph F. McCaffrey, Richard Harkness and Ray Henle. Overall, NBC expects to have nearly 400 in its convention staffs.

**MUTUAL**

News coverage for Mutual Network will be under Milton Burgh, director of news. The radio web will head its list of newsmen and commentators with Fulton Lewis Jr., Gabriel Heatter, Robert F. Hurleigh, Walter Winchell and Cedric Foster. With technicians and clerical aid, there'll be a staff af about 60 for the conventions. Kohler Co., manufacturers of plumbing—fixtures, will sponsor.

## Demos' New Timetable Looms As Body Blow to Webs' Exchequer

Chicago, Aug. 7.

If Democratic National Chairman Paul Butler's pre-convention political soundings prove faulty, television networks are in for some real and expensive headaches.

Butler yesterday (Mon.) ordered a last minute change in the program of the Dems national convention which starts here Monday (13), whereby nominations and balloting for the party's presidential standardbearer won't commence until Thursday (16). This is a day later than originally scheduled.

Butler's assumption is that the conclave will stick to advance the timetable during three warmup days and that only a minimum number of ballots will be needed to pick the Presidential and Vice Presidential candidates in time for the windup Friday night (17), but if his strategy backfires it'll

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## 'H'wood Story' Set For 'Wide World'

Hollywood, Aug. 7.

Second show of the new season's "Wide Wide World" on NBC-TV will be "The Hollywood Story," with the entire 90-minute program to originate here. Highlight will be the beautification of Hollywood Blvd. with a parade of film stars planned.

Alan Neuman, who is coordinating the diverse facets of the project and will produce under the executive wing of Barry Wood, has been pledged the cooperation of all major picture studios but due to union restrictions, television cameras will not roam the lots. Basic plan of the show is to present the side of Hollywood that tourists want most to see. Dave Garroway, WWW's emcee, and David Broekman, music director, will move here for the first time away from their N. Y. base

### Burnett Exits Mutual

Jack Burnett has resigned as sports director for the Mutual net. Veteran sportcaster Art Gleason is expected to take his place.

Burnett, who had been advised by his doctors to lighten his load, will continue to produce all of Harry Wismer's sports shows over MBS following a five-week leave of absence.

## 'Every Network For Itself' On Chi Side-Shows

Chicago, Aug. 7.

Like in '52, the gavel-to-gavel television coverage of the floor action of the Democratic presidential convention here next week will be a pooled proposition. Nonetheless, plenty of competitive fireworks are in the making between the three tv networks with their individual strategems to get those exclusive shots of the politicians in action.

The web's newsmen and lensers will, of course, be on their own blanketing the sidebar features of the big show that occur outside the main arena at the International Amphitheatre. And despite the "gentlemens' agreement" on the pooled facilities, the "every network for itself" battle this year will be waged to a much greater extent than prevailed four years ago right on the convention floor.

NBC's Bob Doyle will again be calling the shots for the pool feed from the seven camera locations set up in the International Amphitheatre. When the Democrats raise their curtain next Monday (13), the bulk of the networks' fare will emanate from these vantage points, three on each mezzanine

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## SPONSORS GOING FOR MOST OF IT

Washington, Aug. 7.

At the national and regional networks and at hundreds of radio and television stations across the land, they're readying the most extensive coverage ever for the two great national political conventions.

The show will be put on the road Aug. 13, when the Democrats meet in Chicago. One week later, in San Francisco, it will be the turn of the Republicans.

In each city, the broadcasters gathered to cover will be more numerous than the delegates, and their coverage will cost far more than the conventions themselves.

The tab on the broadcasters' job will run in the neighborhood of $17,000,000, nearly all of which they hope to recoup from commercial sponsors.

As in 1952, the big emphasis will be on television. TV, they are saying, has just killed the circus. But tv is welcomed as an honored and influential guest at these quadrennial political circuses with their flying banners, their bellowing, ponderous pachyderms on the platform and their political acrobats and peanut vendors.

The national committees bow low in the direction of video, admit they are making every effort to streamline formats for its benefit.

**100,000,000 Audience**

Here's the reason why:

In 1948, there were 30 stations on the air and fewer than 600,000 sets in operation, mostly along the Atlantic seacoast.

In 1952, there were 108 stations and 17,000,000 receivers in the hands of the public.

For these 1956 conventions, there are 496 commercial television stations in operation, plus 20 more educational tv stations. And there'll be close to 40,000,000 sets in homes and public places. It is believed that over 100,000,000 Americans will watch some part of the shows.

To serve up the political fare to these and the radio audiences, the industry will have an estimated 1,800 men and women working at Chicago. A few less will be in Frisco.

Network crews, aggregating between 1,000 and 1,100 persons, will range from company executives, commentators, reporters and announcers to engineering and traffic personnel, makeup artists, set designers, stenographers and press agents.

About another 750 will be on hand for nearly 300 individual stations and representatives of foreign stations and Governmental networks.

The networks have sold sponsors package deals of full radio and television convention coverage, plus election night coverage for about $14,500,000. If the conventions run their scheduled four days, the webs should break even.

If, on the other hand, either or both should get into a snarl and drag out beyond their allotted times, then the webs will begin to bleed. Since they've sold full coverage packages, the webs will have to dip into their pockets to finance the extended coverage, including costly preemption charges.

The bill for individual station coverage will take care of the remainder of the estimated $17,000,000. Many stations will be able to sell sponsorship for special coverage of their local delegates and other political brass at the conventions.

### WINS' Navy Grid Sked

WINS, N. Y., the Elroy McCaw radio indie, will air the 1956 football games of the U. S. Naval Academy. Station will carry eight of the nine-game sked in N. Y., one exception being the Army-Navy game which has been sold via network.

Les Keiter will handle play-by-play from the various stadiums.

## Networks One Big Mass Citizens' Caucus, Thanks to Q&A Shows

By FLORENCE LOWE

Washington, Aug. 7.

If it is not best informed, as well as the largest, audience in U. S. history that settles down before its tv receivers next Monday (13) to watch politics in action, it will not be the fault of the networks.

For all three webs have been conducting a well organized, carefully planned program of electronic briefings to keep viewers, and listeners, up to date on the swiftly changing political situation. This mass citizens' caucus will culminate in an 11th hour barrage of tv interviews, panels, news shows, and previews this coming weekend.

Though tv has been building up to next week's climax for months, actual background shows began four weeks ago, with ABC's "Campaign Roundup" and CBS' "Bandwagon '56." Both shows will update viewers on last minute trends around the country next Sunday. In addition, CBS will have a final wrapup in the form of "Convention Preview," devoted to an explanation of the procedures, maneuvers, and agenda to which televiewers will be exposed, plus an outline of the physical arrangements for the weeklong sessions.

CBS must be credited with top honors in the battle for pre-convention "firsts" with the flashy brace of closed circuit telecasts for delegates. These shows bought such a flood of kudos from the select few who saw them that they were partially repeated for the general public in the July 26 installment of "Bandwagon." Success of the closed circuit technique in the CBS stunt, as well as in last Spring's effective "Salute to Eisenhower" closed circuit telecast, undoubtedly presages expanded use in the coming political campaign.

**Panel Shows**

Greatest single contribution to the concentrated briefing deluging the tv audience has been the growth in number of news panel shows since '52. The three NBC shows which brought politicos to the screen in various forms of give-and-take, are still in existence. To these three—NBC's "American Forum," "Meet the Press," and "Youth Wants to Know," have been added four others, making a total of seven q.&a. shows. Newcomers are ABC's "College Press Conference"; CBS' "Face the Nation"; the syndicated telepix series, "Reporters' Roundup"; and the new Martha Rountree "Press Confer-

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### NBC Precautions

NBC staffers headed for the Demo convention in Chicago had to be fortified with polio shots on orders of the medical high command. This applied with particular emphasis to parents. CBS Chi staffers are also getting shots.

Chicago is having a big polio breakout.

## Lots of Global AM-TV Coverage For Conventions

Washington, Aug. 7.

While the networks are aiming for virtually identical coverage of the two conventions, which will involve the expense of some last-minute flying of equipment from Chicago to San Francisco, there'll be greater flexibility among the independents.

For instance, many southern broadcast stations, like southern newspapers, are more interested in the Democratic convention and will cover that alone. On the other hand, western radio and television stations will take up the slack at the GOP conclave.

No fewer than 50 California radio and tv stations are accredited to San Francisco, as are seven from Oregon and six from Washington State.

Both conventions will be covered by BBC, Canadian Broadcasting Corp., Voice of America, Radio Free Europe, individual stations from Canada, Broadcasting Corp. of Japan, the Northwest German Radio, Radio-Televisione Italiana, and stations in the Virgin Islands and Alaska. A Hawaiian station will cover at Frisco.

Approximately 100 individual television stations will cover one or both shows. Mostly they'll be making 16m films of the local biggies for airmailing back home.

Despite the great number of applicants, the Congressional radio-television galleries, which control the distribution of credentials, had only 368 seats to distribute for the Democratic convention and 350 for the Republicans. The others will be working away from the seating sections.

Similarly, there aren't nearly enough floor passes to go around among those who wish to interview delegations for radio and video. Aside from those assigned to the networks, all the rest will be issued on a rotating basis. Each recipient will have to get his story, get off the convention floor, and return the pass so someone else can use it.

### Wisc. Politico Network As An Indie Package

Chicago, Aug. 7.

Special coverage of the Democratic convention for independent midwest stations is being worked out by H. Ellis Saxton, head of his own Milwaukee ad agency, and Chi packager Hal Tate.

Saxton, who supplied a similar package during the '52 conventions, has lined up 30 Wisconsin indies for the state-slanted reports. They'll be piped around Wisconsin via the statewide FM network with the AM'ers taking the off-the-air feeds.

Tate, who'll share Saxton's booth at the International Amphitheatre, has set a deal with WIND to use its Cubs midwest network line during the off hours and is pitching his coverage to the 27 Illinois and the 13 Indiana outlets on the baseball hookup.

## 600G Engineering Tab for CBS-TV

Hollywood, Aug. 7.

Engineering tab alone to CBS-TV for covering the widely seperated GOP and Demo national political conventions this year will reach almost $600,000, over double the 1952 cost. Robert G. "Tommy" Thompson, director of CBS-TV technical operations, disclosed this last week, en route to S.F. for further consultations on GOP coverage problems.

"Originally, we asked the parties for six weeks between conventions, so we could shift the equipment, manpower and telephone facilities from one city to another. Instead, we have to set up a complete duplication, two complete systems. We'll have 80 engineers in each city and CBS will have 325 people, overall, covering the conventions."

That the conventions may overlap is causing headaches among net execs, Thompson admitted. At present, CBS has 30 cameras in Chi, including seven in the networks pool, and plans to move at least some to S.F. for the Republicans, if time permits. However, if overlapping occurs, Columbia will have to scrounge up more cameras from Hollywood, Minne-

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# Haas Nod on TV Grant Becomes A Red Hot Issue

Washington, Aug. 7.

Attorneys for Queen City Broadcasting Co. (KIRO) are expected to push for an immediate decision by the FCC now that an examiner has upheld his previous recommendation favoring KIRO in the hot contest for channel 7 in Seattle, Wash. It is considered doubtful, however, that final action will be taken before late fall.

Examiner Thomas H. Donahue, in a report last week, cleared Saul Haas, head of Queen City and majority stockholder, of Commie sympathies. A minority interest in the company is held by Sen. Warren G. Magnuson (D-Wash.), Chairman of the Interstate Commerce Committee.

The case was remanded to the examiner last March for additional evidence regarding policies of the old Seattle Record of which Haas was editor and co-owner. Among the allegations made were that the newspaper "espoused the cause of Soviet Russia while denouncing American and British imperialism."

The examiner found that while Haas was associated with a newspaper 30 years ago that had "a pro-Russian slant," he has since built a radio station that has made significant contributions to the community and has won awards for public service. When Haas's character is viewed in the whole, Donahue asserted, his newspaper background appears "in a far less ominous light."

The examiner said he was "not unmindful of the serious and far-reaching implications of Communism and the necessity of protecting communication sources from falling into the hands of those who would use them to the detriment of this nation's security." But he asserted he was unable to find "any rational basis" for changing his original recommendation.

The report is subject to arguments before the full Commission before the final decision is issued.

# 30% of Station Programs Filmed

Washington, Aug. 7.

Member tv stations of the NARTB now devote over 30% of their broadcast schedules to local film originations, according to the 1956 Film Manual distributed last week by the trade organization.

A survey taken by NARTB, the Manual reveals, showed that film programming on an all-station basis increased from an average of nearly 30 hours weekly in 1954 to nearly 33 hours in 1955.

The all-station average of time on the air, according to the Manual, is 104 hours, an increase of five hours and 37 minutes over last year. Time devoted to network programs has increased slightly but local live hours show a decrease.

Survey showed that stations in localities serving the smallest and largest number of tv families have the highest percentage of programming devoted to film. Thus, stations in localities serving up to 100,000 tv families devoted 32½ hours to film and 14½ hours to live shows while those in localities serving 1,000,000 or more tv families devoted 42 hours to film and 23 plus hours to live productions. The lowest use of film was among stations in areas serving 250,000 to 500,000 tv families. These outlets devoted 29 hours to film and 16 hours to live programs.

Heaviest use of film, according to the survey, is on Saturday. Sunday is second.

Manual was compiled and edited by Dan W. Shields, assistant to NARTB veepee for television Thad H. Brown Jr.

**Detroit**—Robert J. McIntosh, veteran of more than 20 years in broadcasting and since 1954 sales manager of WWJ, has been named manager of the station, it was announced by Edwin K. Wheeler, general manager.

# TV Networks' '56-'57 Program Schedules

## SUNDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | OPEN | TELEPHONE TIME<br>Bell Systems<br>(N. W. Ayer) | MEET THE PRESS<br>Pan-American (JWT)<br>Johns-Manville (JWT) |
| 6:30 | OPEN | YOU ARE THERE (Air Power)<br>Prudential<br>(Calkins & Holden) | ROY ROGERS<br>General Foods<br>(Benton & Bowles) |
| 7:00 | YOU ASKED FOR IT<br>Best Foods<br>(Guild, Bascomb & Bonfigli) | LASSIE<br>Campbell Soup<br>(BBD&O) | 77th BENGAL LANCERS<br>General Foods<br>(Y & R) |
| 7:30 | AMATEUR HOUR<br>Pharmaceuticals<br>(Ed Kletter) | JACK BENNY-PRIVATE SECRETARY<br>American Tobacco<br>(BBD&O) | CIRCUS BOY<br>Reynolds Metals<br>(Clinton E. Frank) |
| | *NBC, 7:30 to 9:00—HALL OF FAME (3 Shows), Hallmark Cards (Foote, Cone & Belding)*<br>*9:00 to 10:30—HALL OF FAME (2 Shows), Hallmark Cards (Foote, Cone & Belding)*<br>(One Show Wednesday Night)<br>*9:00 to 10:00—DINAH SHORE-BOB HOPE (5 Shows each), Chevrolet (Campbell-Ewald)* | | |
| 8:00 | | ED SULLIVAN SHOW<br>Lincoln-Mercury | STEVE ALLEN SHOW<br>Jergens<br>Viceroys<br>(⅓ open) |
| 8:30 | OPEN | (Kenyon & Eckhardt) | (Robt. W. Orr)<br>(Ted Bates)<br>(Compton) |
| 9:00 | OMNIBUS<br>Aliminium Ltd. | GENERAL ELECTRIC THEATRE<br>General Electric<br>(BBD&O) | ALCOA HOUR-GOODYEAR PLAYHOUSE |
| 9:30 | Union Carbon<br>(½open)<br>(JWT)<br>(J. M. Mathes) | ALFRED HITCHCOCK PRESENTS<br>Bristol-Myers<br>(Y&R) | Alcoa<br>(Fuller & Smith & Ross)<br>Goodyear<br>(Y & R) |
| 10:00 | | $64,000 Challenge<br>Revlon<br>(C. J. LaRoche)<br>P. Lorillard<br>(Y & R) | LORETTA YOUNG SHOW<br>Procter & Gamble<br>(Benton & Bowles) |
| 10:30 | OPEN | WHAT'S MY LINE?<br>Remington Rand<br>(Y & R)<br>Helene Curtis<br>(Earl Ludgin) | NATIONAL BOWLING CHAMPIONS<br>General Cigar<br>(Y & R) |
| 11-11:15 | | SUNDAY NEWS SPECIAL<br>Pharmaceuticals<br>(Kletter) | |

## MONDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 7:15 | JOHN DALY | DOUGLAS EDWARDS<br>American Home Products<br>(Y & R) | (No Network Service) |
| 7:30 | BOLD JOURNEY<br>Ralston-Purina<br>(Guild, Bascomb & Bonfigli) | ROBIN HOOD<br>Johnson & Johnson<br>(Y&R)<br>Wildroot<br>(BBD&O) | OPEN<br>NEWS CARAVAN<br>National Carbon<br>(Wm. Esty) |
| 8:00 | DANNY THOMAS<br>Kleenex<br>Armour<br>(Foote, Cone & Belding) | BURNS & ALLEN<br>B. F. Goodrich<br>(BBD&O)<br>Carnation<br>(Erwin Wasey) | SIR LAUNCELOT<br>Whitehall Pharmacal<br>(Ted Bates)<br>Lever Bros.<br>(SSC&B) |
| | *NBC, 8:00 to 9:30—PRODUCERS' SHOWCASE (Every 4th Monday), RCA (Kenyon & Eckhardt), John Hancock (McCann-Erickson), Buick (Kudner) (one-fifth open)* | | |
| 8:30 | VOICE OF FIRESTONE<br>Firestone<br>(Sweeney & James) | GODFREY TALENT SCOUTS<br>Lipton<br>(Y&R)<br>Toni<br>(North) | STANLEY<br>Pall Mall<br>(SSC&B)<br>Toni<br>(North) |
| 9:00 | BISHOP SHEEN | I LOVE LUCY<br>Procter & &Gamble<br>(Grey)<br>General Foods<br>(Y&R) | MOST BEAUTIFUL GIRL IN THE WORLD<br>Revlon<br>(BBD&O) |
| 9:30 | LAWRENCE WELK TALENT SHOW | DECEMBER BRIDE<br>General Foods<br>(Benton & Bowles) | ROBERT MONTGOMERY PRESENTS |
| 10:00 | Dodge<br>(Grant) | STUDIO ONE<br>Westinghouse<br>(McCann-Erickson) | Schick<br>(Warwick & Legler)<br>Johnson's Wax<br>(Needham, Louis & Brorby) |
| 10:30 | OPEN | | OPEN |

## TUESDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 7:15 | JOHN DALY | DOUGLAS EDWARDS<br>Pall Mall<br>(SSC&B) | (No Network Service) |
| 7:30 | WARNER BROS. PRESENTS<br>General Electric<br>(Y&R)<br>(BBD&O)<br>Chesebrough-Pond's<br>(J. Walter Thompson) | NAME THAT TUNE<br>American Home Products<br>(Ted Bates) | No Show Set Yet<br>Lewis Howe Co.<br>(Dancer-Fitzgerald-Sample) |
| 7:45 | | | NEWS CARAVAN<br>Sperry Rand<br>(Compton) |
| 8:00 | | PHIL SILVERS SHOW<br>R. J. Reynolds<br>(Wm. Esty)<br>Amana<br>(Maury, Lee & Marshall) | BIG SURPRISE<br>Speidel<br>(Norman, Craig & Kummel)<br>Purex<br>(Weiss & Geller) |
| 8:30 | WYATT EARP<br>General Mills<br>(D-F-S)<br>Procter & Gamble<br>(Compton) | THE BROTHERS<br>Sheaffer<br>(Russel M. Seeds)<br>Procter & Gamble<br>(Leo Burnett) | NOAH'S ARK<br>Chesterfield<br>(McCann-Erickson) |

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# WBBM's Exclusive In Hodge Scandal; 'City Desk' Nixed

Chicago, Aug. 7.

CBS' WBBM and WBBM-TV scored a major coup last week when Illinois Gov. William Stratton accepted veep H. Leslie Atlass' offer to use the stations for a "report to the people" on the million-dollar scandal in the state administration which has ousted state auditor Orville Hodge under a wholesale list of indictments.

The governor's acceptance of the offer to present his side of the case on the Columbia stations last Wednesday night (1) touched off an immediate chain reaction. Herbert C. Paschen, the Democratic gubernatorial candidate, quickly requested and received equal time. He'll appear tomorrow night (8) in the same 6 to 6:30 slot.

It also prompted a fast renewal from WNBQ-WMAQ news director Bill Ray of his invite to the chief executive to appear on the NBC station's "City Desk." Latter show is formatted along question and answer lines with a panel of local newsmen grilling the guest.

Ray stressed this point in the telegram he sent to Stratton, repeating the bid he had made three weeks back that the governor sit in on "Desk."

Ray's wire to the governor read: "Inasmuch as you reportedly have accepted an invitation to appear on another Chicago tv station to make a statement without being subject to questions by newspapermen, I wish to renew my invitation to answer the questions of newsmen during our regular 'City Desk' program on Aug. 5. We feel this program performs great public service by giving public officials opportunity to answer unrehearsed questions of newsmen on public issues before the tv cameras."

It's understood this second invite was also turned down because of "conflicting engagements."

# Spurt in TV Set Output for 1956

Washington, Aug. 7.

Television receiver production, which got off to a slow start this year, appears to be catching up with the high pace of 1955 output. Turnout for the first six months, according to the Radio-Electronics-Television Manufacturers Assn., exceeded 3,415,000 sets, which is only about 10% less than what the industry produced in the comparable period of last year.

During the first quarter of the year, production each month was substantially below 1955 but the second quarter has shown an increase over the same period of last year. Production during June nearly equalled the record June of 1955. About 14% of current output includes sets with UHF bands.

June retail sales established a record for the month, with 439,362 sets sold over the counter. Sales for the first half of the year totaled 2,868,000 sets compared with 3,203,000 in the same period of 1955.

# WPIX's 'Popeye' Snares National Biscuit Coin

"Popeye," SRO weekdays over WPIX, N. Y. indie, has latched on to another sponsor for Saturdays.

Beginning Sept. 4, National Biscuit Co. has bought Saturday participations in "Popeye." The biscuit outfit, as part of the deal, also bought spots in the Tuesday and Thursday segments of "Clubhouse Gang Comedies."

In another sale, Mars, Inc., and Brown Shoe Co. will co-sponsor "Buffalo Bill Jr.," which will be returned to the air at WPIX starting Saturday from 6 to 6:30 p.m.

**Albany**—Duncan Mounsey, former NBC-TV executive, is new manager of the Schine-owned WPTR. He assumed the post Friday (3), after Leo Rosen resigned. Rosen, veteran radio, television and theatreman, suffered a severe heart attack in June, from which he is recovering but with which he faces a long period of convalescence.

# MUSICAL SPECS' SLIPPED DISKS

## KIVA No Diva

Washington, Aug. 7.

A protest by a tv station in Yuma, Ariz., against the grant of a second station on grounds that the community (pop. 9,145) cannot support two stations and that both would fold if they tried to compete was turned down in a report yesterday ((Mon.) by an FCC hearing examiner.

The examiner, H. Gifford Irion, held that station KIVA failed to prove that it would be economically injured by the Commission's authorization last January of channel 13 to the Wrather-Alvarez Broadcasting Co., operators of KFMB-TV in San Diego, Calif.

J. D. Wrather Jr., president of the company, is a motion picture produeer. Edward Petry & Co., station reps, hold a 22% interest.

Among the issues on which hearings were held was "whether the advertising potential of the Yuma market is such as may indicate that both stations, the existing and the proposed, will be deleted with the result that the listening public will be left without any tv service at all."

In recommending that the grant be confirmed, examiner Irion held that KIVA failed to disprove a showing made by Wrather-Alvarez that enough sources exist in Yuma for the production of the live programs it proposed. Company has not proposed a specific network affiliation and there was no dispute as to availability of film shows.

## Overloading Stations With Pitchmen Quick Way to Oblivion, Sez Bartley

Hollywood, Aug. 7.

Stations that overload with commercials will lose their audienee without any need of policing by FCC or any other "traffic cop," in the opinion of FCC Commissioner Robert T. Bartley, who addressed the So. Cal. Broadcasters Assn. at a dinner at Beverly Hills hotel last week. Pitchmen, who misrepresent their wares are made to answer to Federal Trade Commission, he said, although the Commission takes eognizance of these code violations when the offending station comes up for license renewal every three ycars.

"The dialer is the best judge of what is offensive in overemphasis on commercialism," said Bartley. "He can always tune to another station that doesn't stress the hard sell over the entertainment portion of the program." Bartley declined to say what he believes to be a fair radio of advertising and entertainment.

Bartley preferred to "pass" on the subject of toll-tv, saying he would rather not prejudge the controversial issues. He did venture that it would not be "popularity contest" based on public sentiment and that FCC would make its own decision predicated on its own study and the mass of correspondence to be scrutinized. By the end of this year the commissioners will consider all phases of pay-tv, he said, but when asked how long it would take before a decision would be reached, he grinned, "it

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## Revue Prod. Gets Nod From Schlitz

A new half-hour film drama series goes into the CBS-TV 9:30 to 10 Friday night slot for Schlitz Brewing effective Nov. 1, when the client's contract with Meridian Productions expires. Schlitz is dumping Meridian and is embracing MCA-TV's Revue Productions. (Along with Revue, practically every major production unit in tv was bidding for the Sehlitz nod.)

Move is part of an overall bid by the Milwaukee brewery outfit to strengthen its stake in tv programming. Budget for the show is being hiked considerably and efforts will be made to line up major names a la Revue's "General Electric Theatre" anthology series.

J. Walter Thompson, agency on the Sehlitz account, is expanding its Coast operation and setting up a story department on behalf of the Schlitz entry.

Arriving this week for meetings with Cornwell Jackson, Coast veep of the Thompson agency, will be John Toigo, veepee and director of advertising for Schlitz; Dick Steenberg, formerly with MCA and now ad manager of Schlitz, and Dan Seymour, eastern radio-tv head of Thompson.

## Burr Gets 'Mason' Nod

Hollywood, Aug. 7.

CBS-TV's "Perry Mason" will be Raymond Burr, who was inked last week to star in the net's new series. Pilot rolls next month, upon completion of Burr's eurrent feature assignment in Dudley Pictures' "The Fever Tree," presently locationing in Havana.

## NBC's $4,000,000 D.C. Plant Geared To TV Tintcasts

Washington, Aug. 7.

Elaborate plans for a $4,000,000 plant here which will include "the nation's first tv station designed and constructed from the ground up specifically for local and network color programming" were announced over the weekend by NBC. Construction of the plant, which will house the network's owned and operated stations WRC and WRC-TV in Washington, is to start in two weks on a seven-acre tract on Nebraska avenue adjacent to the Naval Communication Center.

Robert W. Sarnoff, NBC prexy, said the new facilities are in line with network efforts to spur color development on a national basis. They will make it possible, he said, to bring the Washington scene in color to the whole country and at the same time provide the home audience with local color program-

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## Tex & Jinx Expansion Cues Herb Sheldon Exit; Features in Morning

Herb Sheldon is being dropped in September from his Monday-thru-Friday 1 to 1:30 p. m. anchorage on WRCA-TV, N. Y., in order to make room for an expansion of the Tex and Jinx McCrary strip. Comedian will also lose his 9 to 10 ayem cross-the-boarder for juves and time will be taken by an hour-long feature film exposure, which Sheldon may host.

Josephine McCarthy, the hausfrau gabber who has been part of the "Sheldon at One" program will be used in other programs, the station has indicated. New Tex & Jinx program, which has been on from 1:30 to 2 p. m., will be seen in the fall from 1 to 2.

The forthcoming feature film strip at 9 a. m. will be an edited rerun of films that are also being shown in the NBC key from 5:30 to 6:45 p. m., it's understood.

## RUN AWAY FROM TV SHOW TUNES

Whatever aspirations the tv networks may have had in terms of converting their musical specs into subsequent recording bonanzas for their subsid companies have added up to one of the major flops of the season. A year ago RCA Victor had high hopes of siphoning off a sizable chunk of residual coin from NBC-TV musical specs; ditto for Columbia Records, which had a disk gleam in its eye in its pre-assessment of the CBS-TV "Ford Star Jubilee" musicals.

However, what has subsequently happened—which adds up to practieally nothing—has eaused these two major diskeries to do an about-faee and walk away from them. NBC can't get RCA Victor to touch 'em and the same applies to CBS, with Mitch Miller and the Columbia Records boys, who are usually hot for show albums, preferring them off the musical legiter beltline rather than tv.

Take the case of Arthur Schwartz, for example. He did original scores for both the "High Tor" and "Bell for Adano" specs which appeared on "Ford Star Jubilee." Columbia Records wanted no part of the "Adano" score and in the case of "Tor," in which Bing Crosby starred, only Decca went for an album (with some ill-fated results.)

When NBC-TV presented its "Marco Polo" spec as a Max Liebmann presentation, it got a decisive RCA Victor nix. Col brought out an album but it died. In the case of the NBC-TV "Our Town" spec, which starred Frank Sinatra, RCA Victor either wouldn't or couldn't touch it (since Sinatra is a Capitol reeording artist). Cap ventured forth with an EP but with something less than startling results, although Sinatra's "Love and Marriage" side registered as a elick.

Way back in the days of the first spec — Betty Hutton's ill-fated "Satins and Spurs"—Cap thought it would jump the gun on its rivals by bringing out an album on the show's tunes. It proved to be a bomb. It was the first sour note in the spec-disk alliance.

A number of musical specs are on the '56-'57 roster which, it's figured in advance, could well lend themselves to album exploitation, such as the Kay Starr-Louis Armstrong "The Lord Don't Play Favorites" (which preems the "Produeers' Showcase" roster); the "Jack and the Beanstalk" spec, also slated for "Showcase"; the upcoming Gordon Jenkins "Manhattan Tower" (with Jenkins composing new music for the presentation), etc.

Capitol will do a Jenkins album (he recently switched over from Vik Records) but there are no commitments on the others.

## WATV Ups Rate Card

WATV, the Newark-N.Y. video indle, is jacking its ratcs down the line approximately 20%. Increase is to eover the 20th-Fox features to start on the station in 16 times a week showing on Oct. 1.

New card becomes effective on Sept. 1. Class A charge for a single time 60-minute stanza goes from $1,250 to $1,500. Class B goes from $938 to $1,140 and Class C from $625 to $750.

Features will be shown at 7 and 10 p.m. nightly, with added matinee exposures at 2:30 p.m. on Saturday and Sunday. All of these times are encompassed in WATV Class A time. Last card increase at the met station were in July, 1955, at the time its power was inincreased.

The 16 film exposures will be banded under the title "Famous All-Star Movie." Station plans a policy of showing each pic in its entirety, and some of them run in excess of two hours. New feature sked will disrupt the foreign lingo stanzas, which the station has been using with some frequency during the evening hours as well as during the day.

## Mid-Continent's 850G Miami Sale Okayed in Face of Doerfer Attack

Washington, Aug. 7.

Sale of radio station WQAM in Miami by the Knight newspaper intcrests (Miami Herald) for $850,000 to Mid-Continent Broadcasting Co. squeczed through the FCC last week by a slim 4-3 margin. Action was taken after the agency received a reply from Mid-Continent to questions raised regarding its "pattern of operation," in which money giveaway shows were involved in its stations in Kansas City, Omaha, Minneapolis and New Orleans.

Approval of the deal was given with the stipulation that the action "is not to be construed as approving or condemning any particular program or types of programs" carried on Mid-Continent stations. It was further understood that statements made by Mid-Continent in a letter regarding its programs "formed no part of the basis or the consideration upon which a majority of the Commission gave its consent to the transfer."

In a strong dissent to the majority action, Comr. John C. Doerfer charged that the agency, in permitting the transfer, "eschewed any responsibility for requiring well-balanced programming." While expressing "grave doubt" that the Commission has such a responsibility, Doerfer protested that "such responsibility has been sloughed off without a dctermina ion of the extent of our jurisdic ion or lack of it."

The "net effect," he said, is to continue the "confusion" in the minds of the industry, Congress and the public. "It would be much better," he said, "to essay difiniteness, right or wrong, than to continue a state of uneertainty."

In view of the failure of the Commission to indieate what type of programming is not "well bal-

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### Post Time Buyers

Albany, Aug. 7.

Hudson Valley Broadcasting Co., Inc., operating WCDA-WCDB-TV and WROW, will play host to 125 time buyers from New York at a party arranged for the Saratoga racetrack tomorrow (Wed.).

The time purchasers will arrive at the Albany airport about 11 a.m., in chartered Convair planes; will be taken to the Union Ave. course in busses. They will be flown back to New York in the early evening.

Frank M. Smith, president and Thomas S. Murphy, general manager of the local television and radio stations have made the arrangements. Invitations in the form of a racing program were issued.

## 'Beautiful Girl's' 250G As Revlon's Entry Vs. 'Lucy'

NBC-TV is embracing the big money quiz formula in two major programming areas in a bid to whittle down the CBS competition. It's not only moving the $100,000-plateaued "Big Surprise" into the Tuesday night at 8 segment as the web's answer to the Phil Silvers show, but has now decided, under Revlon sponsorship auspices, to throw in the "Most Beautiful Girl In the World" package, with its attendant $250,000 prize money, against the still formidable "I Love Lucy" Monday night at 9 competition.

New Revlon show, also out of the ex-Lou Cowan office (now Entertainment Productions, Inc.), gives the cosmetic house a virtual stranglehold on the big loot networks shows, other Revlon entries, of eourse, being the CBS brace of "$64,000 Question" and "$64,000 Challenge."

Installing of "Beautiful Girl" show in the Monday segment eues a Monday programming change for NBC. Originally slated for the period was the half-hour "Impasse" vidfilm series which was acquired by Chesebrough Pond's. Latter, however, has agreed to release its option and instead will shift over to ABC-TV to become a co-sponsor of the Warner Bros.-produeed "Conflict" series on alternate weeks to General-Electric's "Cheyennc," also a WB product.

"Beautiful Girl" tees off Sept. 24. Show offers a potential $250,000 prize for reigning beauty queens based on "intelligence, beauty and talent" and with all sorts of tabulating gimmicks incorporated into the show's format.

## WRCA 'Finders Keepers' Creates Traffic Jams, Cops Gotham Headlines

Gotham newspaper coverage has been great—and so seems to be the consternation of the N. Y. Public Library, Grand Central Terminal and Broadway Maintenance Co.—about WRCA radio's giveaway didoe—"Finders Keepers." Deejay Bill Cullen has been giving clues to the whereabouts of a voucher for $1,000 on his ayem N. Y. "Pulse" stanza.

The second $1,000 was found last Thursday (2) by two Brooklyn teenagers in a telephone booth at Grand Central Station. N. Y. Central R. R., which controls the terminal, said that the onslaught of something-for-nothing seekers disrupted traffic there, and the station master had to announce over the loud-speaking system that the

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## Toni as Alternate Client on 'Stanley'

Chicago, Aug. 7.

Toni has signed to share sponsorship on NBC-TV's Buddy Hackett's "Stanley" situation vehicle with American Tobacco's Pall Mall, thus taking the Helene Curtis cosmetic firm off its contraetual hook on the new series slated for Monday nights at 7:30. Helene Curtis' half interest buy ran into a snag over the insistence on plugging its Stopette deodorant, notwithstanding the eiggie firm's longstanding edict against sharing billings with such products.

Meanwhile, NBC is still at loggerheads with HC over its one-third identity on the current Monday night Ernie Kovac show. Curtis reportedly informed the network it wanted no part of the Kovac display if it couldn't plug Stopette on the upcoming "Stanley" series. While the network agreed to let Curtis out of its contract for "Stanley" if another client could be found, it's standing pat on the contraetual commitments to the Kovac summer show.

## WW'S MUTUAL SHOW TO SEABOARD DRUG

Seaboard Drug Co. has taken full sponsorship of the Walter Winchell Sunday news show over the complete Mutual net, beginning Sept. 9. Carlos Franco Associates is the agency.

The contract is for a firm 44 weeks, taking into account Winchell's usual summer eight-week hiatus. Seaboard's Merican, a medicine for arthritis and rheumatism, will be pitched.

Deal represents the first full sponsorship for the Winchell show over the Mutual net. Last season, Trans World Airlines picked up the tab in the top 39 Mutual markets, with the other markets tieing in with local sponsors.

# Com'l Competition Forces BBC-TV To Hike Its Budget

London, August 7.

Among adult viewers with tv sets tuned to receive alternative channels, three look in on commercial programs to every two who watch BBC-TV's offerings, admits the British Broadcasting Corp. in its annual report. This is its first sumup since the indie undertaking began networking six months ago.

By the end of March, an estimated 16,000,000 adults were able to view BBC-TV against 3,000,000 who could switch over to indie tv. The report indicates that competition with the commercial web added over $2,800,000 to BBC-TV's operating expenses during the year, partly due to rising costs "but also to the increase in program output to 50 hours a week, and to increased expenditure on programs so as to add to their quality and attractiveness." Fees for artists, performers and sporting events were necessarily increased by this competition. The year's total income of $63,000,000 represented an increase of $4,760,000 on the previous year.

BBC-TV is now available to 95% of the population, adds the report, and by the fall should reach 97%

The need for a second tv program to cater for more selective audiences is unaffected by the advent of indie tv. "Alongside the easier and more popular forms of entertainment, there is the need to cultivate those which have only a minority appeal. A second service is essential if the BBC is to have elbow room to carry on the long-term policy on which its value to the nation depends."

# Douglas' 415G Suit Vs. 'Disneyland'

Los Angeles, Aug. 7.

How much privacy does a film star have?

That's the $415,000 question asked by Kirk Douglas in a Superior Court suit filed against Walt Disney and others associated with ABC-TV's "Disneyland" program, on two occasions, showed footage of Douglas and his children riding on a miniature train at Disney's home.

Coincident with filing the action, Douglas asked Screen Actors Guild for its support in his battle. SAG, branding the Disney action "reprehensible," promptly gave its blessings to the lawsuit which seeks to establish the principle that footage of performers cannot be used without their permission and without compensation.

Douglas said he was "enticed" to Disney's home on the pretext that it was a social visit since Disney well knew "plaintiff would never have accepted if it were for the purpose of picture making or other commercial purposes." Footage was lensed during the visit but Douglas had no idea Disney was doing anything more than some amateur photography until the scene showed up on a "Disneyland" program. He protested and the producers agreed to stop using the footage but despite this promise, the scene was telecast once more. He asks $200,000 compensatory damages, $200,000 punitive damages and $15,000 for value of services.

Disney issued a complete denial of Douglas' charges, contending that when the films were taken, Douglas was on hand voluntarily and cooperated cheerfully in staging the sequence and lining up the cameras.

## Zenith Profits Down

Chicago, Aug. 7.

Zenith Radio logged a six-month profit of $2,530,824, or $5.14 a share, on sales of $65,370,935. Net for the same period last year was $3,126,061, or $6.35 a share, from sales totaling $71,455,702.

Net for the quarter ended June 30 was $699,659, equal to $1.42 a share, compared with a profit of $1,051,101, equal to $2.14 a share a year ago. Sales were down to $27,455,617 from $31,083,890.

# TV Networks' '56-'57 Program Schedules

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| | | | |
|---|---|---|---|
| 9:00 | BROKEN ARROW<br>-General Electric<br>(Y&R) | HERB SHRINER SHOW.....<br>Pharmaceuticals<br>(Ed Kletter) | JANE WYMAN FIRESIDE THEATRE<br>Procter & Gamble<br>(Compton) |
| 9:30 | DUPONT CAVALCADE THEATRE .....<br>Du Pont<br>(BBD&O) | RED SKELTON .....<br>Johnson's Wax<br>(Needham, Louis & Brorby)<br>Pet Milk<br>(Gardner) | KAISER ALUMINUM HOUR-ARMSTRONG CIRCLE THEATRE<br>Kaiser Aluminum<br>(Y&R)<br>Armstrong Cork<br>(BBD&O) |
| 10:00 | OPEN ..... | $64,000 QUESTION<br>Revlon<br>(BBD&O) | |
| 10:30 | OPEN ..... | DO YOU TRUST YOUR WIFE<br>Frigidaire<br>(Kudner)<br>L & M Filters<br>(D-F-S) | BREAK THE BANK<br>Benrus<br>(Lennen & Newell)<br>Lanolin Plus<br>(Russell M. Seeds) |

## WEDNESDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 7:15 | JOHN DALY.....<br>Miles Labs<br>(Geoffrey Wade) | DOUGLAS EDWARDS.....<br>American Home Products<br>(Y&R) | (No Network Service) |
| 7:30 | DISNEYLAND .....<br>American Motors<br>American Dairy<br>Derby Foods<br>(Geyer; Brooke, Smith, French & Dorrance)<br>(Campbell-Mithun)<br>(McCann-Erickson) | GIANT STEP.....<br>General Mills<br>(BBD&O) | COKE TIME<br>Coca-Cola<br>(McCann-Erickson) |
| 7:45 | ..... | ..... | NEWS CARAVAN<br>Time Inc.<br>(Y&R)<br>Miles Labs.<br>(Geoffrey Wade)<br>Miles Labs<br>(Geoffrey Wade)<br>Life<br>(Y&R) |
| 8:00 | ..... | GODFREY & HIS FRIENDS ..<br>Bristol-Myers<br>Toni<br>Pillsbury<br>Kellogg<br>(Y&R)<br>(North)<br>(Leo Burnett)<br>(Leo Burnett) | ADVENTURES OF HIRAM HOLIDAY<br>General Foods<br>(Y&R) |
| 8:30 | NAVY LOG.....<br>Pall Mall<br>(SSC&B)<br>Pearson Pharm<br>(Donahue & Coe) | ..... | FATHER KNOWS BEST<br>Scott Paper<br>(JWT) |
| 9:00 | OZZIE & HARRIET.....<br>Eastman Kodak<br>(JWT) | THE MILLIONAIRE.....<br>Colgate<br>(Ted Bates) | KRAFT TELEVISION THEATRE<br>Kraft Foods<br>(JWT) |
| 9:30 | FORD THEATRE.....<br>Ford<br>(JWT) | I'VE GOT A SECRET<br>R. J. Reynolds<br>(Wm. Esty) | |
| 10:00 | WED. NIGHT FIGHTS<br>Pabst<br>(Leo Burnett)<br>Mennen<br>(McCann-Erickson) | U. S. STEEL HOUR-20th CENTURY FOX HOUR ..<br>U. S. Steel<br>(BBD&O)<br>General Electric<br>(Y&R) | THIS IS YOUR LIFE<br>Procter & Gamble<br>(Benton & Bowles)<br><br>TWENTY-ONE<br>Pharmaceuticals<br>(Ed Kletter) |

## THURSDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 7:15 | JOHN DALY .....<br>Life<br>(Y&R) | DOUGLAS EDWARDS..... | (No Network Service) |
| 7:30 | LONE RANGER.....<br>General Mills<br>(D-F-S) | SGT. PRESTON OF THE YUKON<br>Quaker Oats<br>(Wherry, Baker & Tilden) | DINAH SHORE<br>Chevrolet<br>(Campbell-Ewald)<br>NEWS CARAVAN<br>National Carbon<br>(Wm. Esty) |
| 8:00 | OPEN ..... | BOB CUMMINGS SHOW.....<br>R. J. Reynolds<br>(Wm. Esty) | GROUCHO MARX<br>DeSoto-Plymouth<br>(BBD&O) |
| 8:30 | OPEN ..... | CLIMAX-SHOWER STARS....<br>Chrysler<br>(Mc-Cann-Erickson) | DRAGNET<br>Liggett & Myers<br>(McCann-Erickson) |
| 9:00 | WIRE SERVICE .....<br>R. J. Reynolds<br>(Wm. Esty) | ..... | PEOPLE'S CHOICE<br>Borden<br>Procter & Gamble<br>(Y&R) |
| 9:30 | (½ open)..... | PLAYHOUSE 90.....<br>Singer<br>Bristol-Myers<br>Ronson<br>(Y&R)<br>(Y&R)<br>(Norman, Craig & Kummel)<br>(¼ open) | TENNESSEE ERNIE<br>Ford<br>(JWT) |
| 10:00 | OZARK JUBILEE.....<br>American Chicle<br>(Ted Bates)<br>(½ first half-hour open)<br>(2d half hour co-op) | ..... | LUX VIDEO THEATRE<br>Lever Bros.<br>(JWT) |

## FRIDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 7:15 | JOHN DALY .....<br>Miles Labs.<br>(Geoffrey Wade) | DOUGLAS EDWARDS..... | (No Network Service) |

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# Local 'Blackouts' Snagging ABC's Ballcast Plans

ABC Radio is discovering problems in surveying the prospect of a baseball "Game of the Day" to compete against Mutual's similar format.

Getting rights to broadcast games is no problem. Any of the networks can carry major league play if they pay the fee. But ABC, while it hasn't given up the idea for lost yet, is coming to the opinion that Mutual's very structure makes it a natural to carry "Game." ABC is no natural.

Mutual currently has in excess of 540 stations, most of them in smaller markets where blackouts on radio coverage of either major or minor league play are not in force. ABC, on the other hand, has only 330 stations and, consequently, fewer small non-blackout markets to draw upon.

The size of the Mutual network, though admittedly superfluous in some other respects, permits it to make "Game" a fairly lucrative co-op offering because of the cumulative billings of so many smaller stations (as well as some of the larger ones, when they are not blocked out). ABC has too few non-blackout cities to make a go of "Game" through co-opping. As a result, it is now o.o.ing the prospects of selling "Game" nationally in 1957, and if that doesn't look good ABC will go baseball-less.

The one proviso in all of this is that ABC may find, in weighing the dearth of available baseball markets against the demands of affiliates, that "Game," whether a losing proposition or not, is important in keeping affiliates happy.

# Storer Gifts N.H. With TV Station

Concord, N. H., Aug. 7.

The Storer Broadcasting Co., which recently purchased WMUR-TV in Manchester from former Gov. Francis P. Murphy of Nashua, has offered the state of New Hampshire the gift of a television station to be used for educational purposes.

Gov. Lane Dwinell said the offer was made following a recent conference at the State House here, which was attended by George B. Storer, president of the broadcasting firm; Norman A. Gittleson, exec v.p. of WMUR-TV, and the state's chief executive.

According to Gov. Dwinell, Storer offered to donate to the U. of New Hampshire, or the state, a television station including transmitter, antenna, camera and film projection equipment valued at approximately $250,000 for educational purposes, subject to FCC approval of Storer's purchase of WMUR-TV. In addition, the Storer company would furnish the engineering supervision and labor necessary to complete the installation.

Gov. Dwinell said it was a "most generous offer" which "will be deeply appreciated by the university and the people of New Hampshire.

## Miles Labs Reverses Self, Buys TV 'Mickey'

In a turnabout, Miles Labs has reportedly inked for 26 weeks on the upcoming season of "Mickey Mouse Club" on ABC-TV. Sponsor who has segment this semester, cancelled for next season, but in the change of mind, is taking a quarter-hour a week on alternate weeks.

Miles inking, through Geoffrey Wade agency, brings the afternoon hour-long strip to 11½ weekly segs sold, out of a possible 20.

**Minneapolis**—KSTP-TV did one of the first spot news stories in full color last week. Station filmed special coverage of the city's Aquatennial Celebration, with four separate color films resulting. Film processing was done by the station's photo department. Station wants to do all news film in color within a year.

# Tele Follow-Up Comment

**Steve Allen Show**

Steve Allen should soon attain a degree of consistency—one way or the other. There are many moments during his sessions that would be better off if left undone, and others that indicate the boy is getting there. Sunday's (5) edition over NBC-TV was a prime example with the sketches on the weak side. The prime letdown was the misuse of Judy Holliday in a rib of situation comedies—or was it drama? Whatever, it was, wasn't entirely clear.

Allen continues to call attention to the opposition. Even with his rib of "Wide Wide World" and its conferencier Dave Garroway which included some hilarious bits, Allen exhibited the CBS trademarked eye on the screen as his finale. Maybe such things are too tradey to be appreciated by the lay public. However, his takeoff on his competition's almost trademarked use of military drill teams was a funny bit of business.

The surrounding talent had its moments with Carmen Cavallaro doing a pleasant bit of ivorying, effect of which was heightened by some trick camera angles. Cavallaro provided his usually delicate touch for a pleasing interlude. Tony Bennett also came off well with a trio of tunes that he uses consistently in his nitery turn which included "Sing You Sinners" with a heavy production background.

Louis Jordan, coming live from San Francisco, did okay with his jazz and comedy offerings. However, Jordan, who has a fairly busy act himself, had to fight even a busier background of a street corner roped off to prevent the citizenry from gathering around him.

One of the memorable briefies on this show was the interview with a flier who travelled three times the speed of sound. The words came a long time after his lip movements. *Jose.*

**Alcoa Hour**

Save for a bit of over preciousness—basic in the script to begin with—F. Hugh Herbert's "Kiss and Tell" gave a good account of itself on Sunday's (5) "Alcoa Hour" over NBC-TV. The old legiter-plus-film was a lark and a lulu of a vehicle for the now-grown-up Robin Morgan, who it seems only the other day was the mischievous little Dagmar of the "Mama" teleseries. She really hit her mccoy adolescent stride on this Corliss Archer opus-pocus, along with Warren Berlinger as her boyfriend—an expert mugger with a boffo sense of timing and the double-take. Established players from the B'way-H'wood-tele axis pitched in with real pro support, including Jerome Cowan, Polly Rowles, Howard St. John, Lois Bolton, plus contributions from a younger crowd consisting of Marion Randall and John Connell. Herbert Herschman's direction was alert.

William McCleery's adaptation was faithful to the crisp Herbert work although some customers along the cable may have something to spout about the handling of several of the hotter "immorality" aspects of the comedy farce. Philip Barry brought in an okay production. Plenty of laughs in this one. *Trau.*

**Hy Gardner Calling**

N. Y. Herald Tribune columnist Hy Gardner has been given a slightly more advantageous Sunday pre-midnight spot, directly following the 11 o'clock news (heretofore "The Continental" broke the sequence) and his "Hy Gardner Calling"—a sort of intra-N. Y. City person-to-person idea—latched onto a topical discussion of rock 'n' roll without any great conclusion. The 14-year-old adolescent, Marion Weisbard, accompanied by her father who is prominent in Nassau County (L. I.) civic matters, who Greyhounded to Memphis to meet her idol, Elvis Presley, was a sane exponent for the r&r cause. She is probably more representative of the decent kids who like "the beat."

Gardner showmanly revived a kinnie of a very recent Presley interview and preceded that with some logrolling to Col. Tom Parker, the Memphis kid's personal manager, and also to Ed Sullivan, including a plug for the September dating on Sullivan's CBSer. Lowell Thomas was a savvy guest, as befits an old pro, and the payoff by Miss Universe for her sixmonth UI pic pact—plugging the opening of "Away All Boats" at Loew's State Aug. 16—was obvious. She made it too obvious also as "the mystery guest" on "What's My Line?," the half-hour just preceding on CBS. Miss Carol Morris must have done some hotfooting from one studio to the other. On "Line?" she almost got shut out on the plug but the determined and obviously grateful Miss Morris wasn't one for shirking her allotted chore—she plainly asked John Daly "can I say something?" and, instead of the usual thankyous or other gallantries, she raced into the cuffo commercial. Bennett Cerf couldn't resist, "Plug over!," but Daly was more gallant. Back to Gardner—he races through that mouthful of Latin Quarter word-age like he wishes it was over; so do the customers. Ad copy is much overboard. *Abel.*

**Open Mind**

Probably for the first time in the annals of commercial tv, the topic of homosexuality was explored by a group of experts for the benefit of home viewers. The day Saturday (4) and the time 7 to 7:30 p.m., via WRCA-TV, offered a chance for prime viewing. To those who had any qualms about the occasion, they can rest assured. The Republic will stand.

The title of the topic rather than what was said proved to be most provoking. The panelists, representing psychiatry, the law, and education, spoke mainly in abstract generalities and really offered little that most informed people do not know in this post-Kinsey world.

Yet, the show, as previous half-hours on this programmer, was a pace-setter, bringing out a problem from a dark, hidden corner and intelligently exposing it to the public for examination. It skirted around troubling facts, such as 4% of the male U.S. population is considered homosexual and, the disparity between the law's criminal outlook on what in essence is a medical problem. But if producer-moderator Richard D. Heffner does a sequel on the same subject—as he indicated he might—he would be wise to pinpoint some aspect of the problems, get down to exemplifying case histories, and he really might have a real, good program. It could be done in good taste, without alienating viewers interested in the subject.

Regarding Saturday's show, another weakness was the lack of interplay among the participants and what appeared to be a lack of sufficient spontaneity. Perhaps everyone was overly conscious of the subject and the taboos. The panelists were Dr. Robert Laidlaw, a New York psychiatrist; Arthur Swift, dean of the School of Politics at the New School for Social Research and Florence Kelley, attorney in charge of the criminal branch of the Legal Aid Society. *Horo.*

**Press Conference**

Martha Rountree's NBC-TVer of "Press Conference" last Wednesday (1), with the controversial Harold Stassen as the interviewee, was solid looker-innering. It was hot stuff, perfectly timed in light of President Eisenhower's middle-ground attitude on his White House executive aide that very morning, at his own press conference, and unlike the uncertainty that obtained the preceding Sunday on CBS' "Face The Nation," when Stassen also was the guest, this time he was more authoritative. Obviously Ike's neutral position on Nixon versus Herter gave Stassen greater authority. He was an assertive interviewee, parrying the Washington correspondents' queries with candor and unflinching singleness of thought. He never permitted distortion or misinterpretation from the equally savvy corps of D.C. newshawks. TV-wise the program has become a smoother operation. The most peripetatic was the news photographer; the mike pickups of the correspondents, now seated in a more orderly classroom fashion, were good; and Stassen and interviewer both got good camera coverage, with accent of course on the guest. The same disconcerting commercial tag is still omnipotent however. *Abel.*

## 'Frontier' for WABD

WABD, N. Y., inked for California National's "Frontier" telepix. Playing time has not been chosen.

Series appeared first run on NBC-TV last season. Half-hours were produced by Tony Miner.

**WHO'S THE GUEST?**
**With Bernard Cowan, Frank Tumpane, Sammy Sales, Colleen Delaney; guests**
**Producer: Bob Jarvis**
**Writer: Don Baker**
**Musical Director: Rudy Toth**
**30 Mins., Mon., 9:30 p.m.**
**LEVER BROS.**
**CBC-TV, from Toronto**
*(Young & Rubicam)*

New sponsored summer panel show, going across this country to all outlets of the Canadian Broadcasting Corp., is "Who's the Guest?" which presents celebrities in Canada's entertainment field for identification and then they're on for a song or instrumental number. Quiz switch has the panel attempting to guess names of guests by means of cartoon clues relating to the celebrity's earlier, and often irrelevant, activities.

Panel consists of Frank Tumpane, erudite columnist of The Toronto Telegram; gnome-like Sammy Sales, astute comedian; and Colleen Delaney, a baby-voiced, gypsy-type gal, who is in for visual decoration and obviously doesn't know the Canadian entertainment scene but is nice to look at. Tumpane and Sales are hep to show biz background and the monitor is urbane Bernard Cowan, who displays a sense of sincerity and humor.

Only drawback to the series, from the standpoint of the tv viewer, is that the identity of the guest is mainly regional and trans-Canada unknown. This also complicates matters for the panel quizzers. However, "Who's the Guest?" is a pleasant 30-minute stanza and a definite publicity buildup for the artists introduced, though these expatriates may be better known by reputation in the U. S. or Britain.

Program rings in Doreen Hume, a Toronto Civic Opera lead, who has made a bigger rep in Britain and the BBC, she singing here a Puccini aria; Cal Jackson, pianist-composer known to restricted circles, he later on for his own piano arrangement of "The Thrill Is Gone"; Klondike Kate (Mrs. Matson) in for her show biz reminiscences of the Yukon gold rush; Denny Vaughan for his hit recording of "Walk Hand in Hand" and a neat self-accompaniment at the piano to his singing arrangement of "When Your Lover Has Gone."

Whole is a neat, relaxing series sparked by the quiz interpolations of the panel members and the adroit guidance of Bernard Cowan, plus the individual contributions of the topper guests, even if their identity isn't guessed. Rudy Toth and his orch lend neat backgrounding and the Lifebuoy soap of Blue Surf detergent plugs are unobtrusive. *McStay.*

**LONG BEFORE SHAKESPEARE**
**With Dr. Lionel Casson, Joe Silver, Carol Gustafson**
**Associate producer: Nazaret Cherkezian**
**Director: Clay Yurdin**
**30 Mins.; Sat., 2 p.m.**
**WCBS-TV, New York**

A steady level of interest was not maintained in this half-hour show, devoted to an exposition of the Greek drama. Although there was much to commend it, and although the series widens the horizons of television, the lecture hall format and other factors detract from the overall enjoyment and the intellectual stimulation.

The format of the show, presented by New York U. in association with the station's public affairs department, is virtually straight exposition, with Dr. Lionel Casson, associate professor of classics at the university, doing the narration. Frescoes, busts, tapestries and other art objects are utilized to give a feel of the period and the enactment of a brief scene from a Greek play is offered to vivify the experience.

Dr. Casson is a commanding figure with an intense, yet measured delivery. However, his narration was a bit too studied and he miscued a number of times. Breaking in with a news bulletin on the sentencing of Marine Sergeant McKeon during his discourse, didn't help the continuity.

Director Clay Yurdin, who also directs "Camera Three" over the same station, tried to get a sense of movement and change through adept staging and other devices, yet pictorially, the show remained static. If the viewer would just listen, he would not miss too much.

The short scene from an Aeschylus play, enacted by Joe Silver and Carol Gustafson, was more of a recitation of lines than anything else.

What was spoken, though, was interesting. Dr. Casson seemed to speak from a fund of knowledge in the field. He also has a flare for drama, as indicated in the latter portion of the program by his narration. The initialer dealt mainly with the works of Aeschylus, the father of the Greek tragedy and other shows in this eight-week series will be devoted to Sophocles, Euripides and Aristophanes. The fare is culturally very rich and with some changes, more could be realized from the bill. *Horo.*

## Foreign TV Reviews

**COMEDY IN MUSIC**
**With Victor Borge and orchestra, directed by Eric Robinson**
**Producer: G. B. Lupino**
**50 Mins.; Tues. (31), 8:30 p.m.**
**BBC-TV, London**

No one could possibly have foreseen the sort of impact Victor Borge would have on traditionally hypercritical British audiences. His advent to London, for a special one-shot by BBC-TV stint, was comparatively unheralded and almost completely unsung. A man known only by reputation, he was accordingly expected to live it up to the hilt.

From the first moment of the show, when he nonchalantly stepped on to the piano ("The Bechstein people have asked me to announce that this is a Steinway piano") he had the on-camera audience eating from his hand. The response was immediate, the impact terrific, and throughout the program—which overlapped, but did not get the customary fadeout—Borge played his hand with devasting effect.

Up until a few days of transmission, the most that British newspapers carried about him concerned instructions on how to pronounce Bor-ge. Since the show, he is still known as Bor-j or Bor-gay, but whatever the tag may be, he is definitely "in" with British audiences.

This type of act breaks new ground for the majority of viewers; the legit has its Ruth Draper, Emlyn Williams and Joyce Grenfell, but tv has so far managed to bypass the solo spot issue to the extent deployed by Borge. Perhaps there are too few Borges in the world; Britain at least has yet to discover one.

As gags tumbled from him it became plain that all his material was either very good or superlative; not one squib in a 50-minute basket of wisecracks failed to explode.

The man with the face of a saintly maniac worked on a simple set consisting of a piano against a curtain background that screened the orchestra. Now and then, they would be uncovered whenever Borge wanted to conduct.

Not satisfied with some expert clowning at the piano, Borge went to work on a mock Mozart opera, guying soprano, tenor, contralto and bass; this was way on par with the Ustinov Mozart takeoffs: his narrative was a triumph of measured timing and delivery. In a Tchaikowsky melange, one wandering hand picked out the main theme while the other directed the orchestra, all this done in a way that never left his virtuosity in doubt.

Unobtrusive camera work and distinguished production made this the outstanding comedy contribution of the year on BBC-TV.

Being networked simultaneously on the alternative commercial channel with the Bob Hope show; comparison of viewer ratings should prove interesting. *Pete.*

**TIC-TAC-DOUGH**
**With Jack Barry, others**
**Producers: Barry & Enright**
**Executive Producer: Hudson Fausett**
**Director: Edward King**
**30 Mins., Mon.-Fri., 12 noon**
**Sustaining**
**NBC-TV, from New York**

One of the major efforts of the telecommunications industry these days seems to be devising new means of giving away money. It appears that some of the best minds in the field are engaged in research on that process. Perhaps this can be called an extremely successful project since a lot of shows do give away the loot.

Latest exhibit in this field is "Tic-Tac Dough" a variation on the ancient game of Tic-tac-toc, in which two contestants in order to put their cross or circle in any selected segment, have to answer a question. For a sustainer the prizes are fairly generous.

Jack Barry, a veteran hand at quiz games, handles the show competently, and moves the contestants along at a good clip. The questions do not require savants, and so the time limit seems fair. It's good fodder for the daytime circuit. *Jose.*

**FRANKIE LAINE TIME**
**With Patti Page, Anita Ekberg, Duke Ellington, Morey Amsterdam, Russ Case orch**
**Producer: Charlie Andrews**
**Director: Mel Ferber**
**Choreographer: Edith Barstow**
**Writers: Harvey Orkin, Shelly Keller, Lou Salaman**
**60 Mins., Wed., 8 p.m.**
**Participating**
**CBS-TV, from New York**

The disparaging "summer replacement" tag has seldom been more appropriately affixed. Opener of "Frankie Laine Time," hot weather sub for "The Arthur Godfrey Show," last Wednesday (1), was an inept job of vaudeo packaging. Everything was wrong and nothing worked.

The rap obviously belongs to the behind-the-scenes staffers, from the producer down to the writers, because they had topflight talent to work with and they couldn't make it come off. A special boot goes to the off-camera voice that shouted, after a highly laudatory introduction of the Mellowlarks by Frankie Laine, "Get to the commercial." They got to the commercial despite the on-screen embarrassment of the show's host.

This bubu, which came close to the midway mark, just spotlighted the semi-pro quality of the stanza. The tipoff on how the show was running came earlier. Preceding was a restrained Frankie Laine with "I'm Sitting On Top of the World" and "Wrap Your Troubles In Dreams" and Patti Page with a static rendition of her current disclick, "Allegheny Moon" and a workover of the flipside of the Mercury etching, "Strangest Romance." It's "Allegheny Moon" all the way in the disk derby and the showcasing of the bottom of the deck didn't seem to add up.

Also on the debit side Morey Amsterdam whose routine belonged on a closed channel to Borscht Belt. In between, a running gag with Anita Ekberg began. This peg was built on showing off her build.

In the second half, Laine did "Sunny Side of the Street," Miss Ekberg, overly draped, walked on and off, The Mellowlarks, apparently having come to some agreement with the commercial, did an uninspired "Joshua Fit The Battle of Jericho," and FL and Patti Page were recruited to do a medley of their hits under a quiz show format. This bit almost came off but the puns got out of hand, Duke Ellington was wasted with a solo piano job on "Dancers In Love" and "Tomorrow Mountain," which was a choreographed production.

Through it all, for change of pace, was Miss Ekberg in a rehash of an old burlesque sketch. She gets a better showcasting in the tabloids.

Laine is a likeable tv host and the series could be a pleaser if the boys on top didn't act like it was only a filler. *Gros.*

**FARE FOR LADIES**
**With Red Rowe, host; Mala Powers, Art Jarrett, Arlene Harris, Dave Barry, guests**
**Producer: Harry Koplan**
**Director: Dan Gingold**
**60 Mins., Mon., 2 p.m.**
**KNXT, Hollywood**

At this stage, "Fare for Ladies" is a formless mishmash of quizzes, audience participation stunts, comic turns, songs and civic presentations, and seriously suffers from the lack of a strong central idea. Additionally, the opener was marred by a spate of dropped lines and cues, plus footless production which slowed an already creeping pace.

Item: host Red Rowe took starlet guest Mala Powers down into the house to let the studio audience ask her questions on studio production, but the question-posers had to fight their way to the aisles to do so. Item; Rowe, custodian of the hand mike, managed to lose a great part of the Q-and-A period, (no great loss, from the audible portions). Item; warblers Mimi Martel and Art Jarrett were announced for a duet, but only Jarrett showed up on camera because Miss Martel didn't know the words.

Comic Dave Barry's material, ill-suited to the afternoon crowd, didn't register at all well. However, Arlene Harris, reprising her well-known chatterbox bit, afforded a better-than-average return for the hausfrau audience.

Of "Fare's" two singers, Miss Martel's choice of material was unfortunate — a slow-paced, indeterminate number which did little to display her talents. Ex-bandleader Jarrett's projection showed a showmanlike flair, but, alas, his pipes also showed the passage of years.

As for the quiz portions, they were pegged at an elementary level which provided little real excitement. *Kove.*

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

*This* VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

## PHILADELPHIA

*Approx. Set Count*—2,000,000

*Stations*—WRCV (3), WFIL (6), WCAU (10), WPFH (12), Wilmington

| TOP 10 PROGRAMS AND TYPE | STATION | DISTRIB. | DAY AND TIME | JUNE RATING | SHARE (%) | SETS IN USE | TOP COMPETING PROGRAM | STA. | RATING |
|---|---|---|---|---|---|---|---|---|---|
| 1. Annie Oakley (W) | WCAU | CBS | Sat. 5:30-6:00 | 16.5 | 50.5 | 32.7 | Baseball | WFIL | 13.2 |
| 2. San Francisco Beat (Dr) | WRCV | CBS | Wed. 10:30-11:00 | 15.8 | 34.5 | 45.8 | Wed. Night Fights | WFIL | 11.7 |
| | | | | | | | Baseball | WPFH | 12.9 |
| 3. Superman (Adv) | WCAU | Flamingo | Mon. 7:00-7:30 | 13.8 | 57.7 | 23.9 | Newsreel | WFIL | 5.1 |
| | | | | | | | Award Theatre | WRCV | 5.7 |
| 4. Waterfront (Adv) | WCAU | MCA | Sun. 6:30-7:00 | 12.9 | 65.2 | 19.8 | Roy Rogers | WRCV | 3.3 |
| 5. Count of Monte Cristo (Adv) | WCAU | TPA | Sat. 6:00-6:30 | 12.8 | 44.4 | 28.8 | Fun House | WRCV | 12.6 |
| 6. Badge 714 (Myst) | WCAU | NBC | Wed. 7:00-7:30 | 12.5 | 51.1 | 24.5 | Award Theatre | WRCV | 6.5 |
| 7. Science Fiction Theatre (Adv) | WFIL | Ziv | Sun. 10:30-11:00 | 11.9 | 21.8 | 54.7 | What's My Line | WCAU | 37.1 |
| 8 Liberace (Mus) | WRCV | Guild | Sat. 11:00-11:30 | 11.7 | 31.0 | 37.7 | Ford Playhouse | WFIL | 14.9 |
| 9. Studio 57 (Dr) | WFIL | MCA | Sat. 7:00-7:30 | 10.8 | 31.6 | 34.2 | Name That Tune | WCAU | 11.9 |
| 10. Wild Bill Hickok (W) | WCAU | Flamingo | Tues. 7:00-7:30 | 10.1 | 49.7 | 20.3 | Newsreel | WFIL | 5.7 |
| | | | | | | | News—J. Daly | WFIL | 5.4 |

## DETROIT

*Approx. Set Count*—1,610,000

*Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9), Windsor

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | WJBK | Ziv | Tues. 9:30-10:00 | 35.3 | 68.9 | 51.3 | Federal Men | WWJ | 7.9 |
| 2. Amos 'n' Andy (Co) | WWJ | CBS | Wed. 10:00-10:30 | 23.0 | 54.4 | 42.3 | Mobile Theatre | WJBK | 9.9 |
| 3. Badge 714 (Myst) | WWJ | NBC | Sun. 10:00-10:30 | 21.8 | 49.1 | 44.4 | Studio 2 | WJBK | 12.5 |
| 4. Racket Squad (Myst) | WJBK | ABC | Fri. 10:00-10:30 | 21.1 | 50.8 | 41.6 | Realm of the Wild | WXYZ | 14.1 |
| 5. Waterfront (Adv) | WWJ | MCA | Mon. 9:30-10:00 | 20.5 | 35.2 | 58.3 | Studio One | WJBK | 14.9 |
| | | | | | | | Hot Rod Races | WXYZ | 15.2 |
| 6. Secret Journal (Dr) | WWJ | MCA | Mon. 10:00-10:30 | 19.0 | 38.5 | 49.4 | Hot Rod Races | WXYZ | 16.2 |
| 7. Man Called X (Myst) | WJBK | Ziv | Tues. 10:00-10:30 | 17.8 | 45.0 | 39.6 | Celebrity Playhouse | WWJ | 16.5 |
| 7. Turning Point (Dr) | WWJ | MCA | Sat. 10:00-10:30 | 17.8 | 42.2 | 42.2 | Big Town | WJBK | 15.5 |
| 9. San Francisco Beat (Dr) | WJBK | CBS | Mon. 10:30-11:00 | 16.5 | 49.6 | 33.3 | Broadway Star Theatre | WXYZ | 8.9 |
| 9. Celebrity Playhouse (Dr) | WWJ | Screen Gems | Tues. 10:00-10:30 | 16.5 | 41.7 | 39.6 | Man Called X | WJBK | 17.8 |

## CINCINNATI

*Approx. Set Count*—662,000

*Stations*—WLW-T (5), WCPO (9), WKRC (12)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Stories of the Century (W) | WKRC | H-TV | Tues. 9:30-10:00 | 24.2 | 53.0 | 45.7 | Science Fiction Theatre | WLW-T | 15.4 |
| 2. Western Marshal (W) | WKRC | NBC | Tues. 10:00-10:30 | 19.6 | 43.9 | 44.6 | Milton Berle | WLW-T | 20.8 |
| 3. Ellery Queen (Myst) | WKRC | TPA | Mon. 10:00-10:30 | 19.0 | 49.4 | 38.5 | Caesar's Hour | WLW-T | 15.8 |
| 4. Turning Point (D) | WLW-T | MCA | Mon. 9:30-10:00 | 15.8 | 33.2 | 47.6 | Studio One | WKRC | 17.9 |
| 4. Highway Patrol (Adv) | WLW-T | Ziv | Thurs. 8:00-8:30 | 15.8 | 42.4 | 37.3 | Climax | WKRC | 16.9 |
| 6. Science Fiction Theatre (Adv) | WLW-T | Ziv | Tues. 9:30-10:00 | 15.4 | 33.7 | 45.7 | Stories of the Century | WKRC | 24.2 |
| 7. Mobil Theatre (Dr) | WKRC | ABC | Tues. 10:30-11:00 | 15.2 | 40.1 | 37.9 | Milton Berle | WLW-T | 19.4 |
| 8. Annie Oakley (W) | WLW-T | CBS | Tues. 6:00-6:30 | 13.3 | 69.3 | 19.2 | Theatre; Weather | WKRC | 3.5 |
| | | | | | | | CBS News | WKRC | 3.1 |
| 9. The Falcon (Myst) | WKRC | NBC | Sat. 10:00-10:30 | 13.1 | 27.4 | 47.8 | Midwestern Hayride | WLW-T | 21.0 |
| 10. I Led 3 Lives (Dr) | WLW-T | Ziv | Fri. 8:30-9:00 | 12.5 | 25.5 | 49.1 | Playhouse of Stars | WKRC | 34.2 |
| 10. Cisco Kid (W) | WCPO | Ziv | Sun. 5:00-5:30 | 12.5 | 46.5 | 26.9 | Meet the Press | WLW-T | 12.1 |

## LOUISVILLE

*Approx. Set Count*—500,000

*Stations*—WAVE (3), WHAS (11)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | WHAS | Ziv | Fri. 8:30-9:00 | 32.1 | 73.9 | 43.5 | Star Stage | WAVE | 11.4 |
| 2. Mr. District Attorney (Myst) | WHAS | Ziv | Fri. 10:00-10:30 | 28.5 | 70.6 | 40.4 | Wrestling | WAVE | 11.9 |
| 3. Superman (Adv) | WHAS | Flamingo | Sun. 6:00-6:30 | 21.7 | 83.9 | 25.9 | Ethel & Albert | WAVE | 4.2 |
| 4. I Led 3 Lives (Dr) | WHAS | Ziv | Tues. 9:30-10:00 | 20.3 | 54.6 | 37.2 | Stage 92 | WAVE | 16.9 |
| 5. Studio 57 (Dr) | WHAS | MCA | Tues. 8:00-8:30 | 19.8 | 45.6 | 43.4 | Fireside Theatre | WAVE | 23.6 |
| 6. Turning Point (Dr) | WHAS | MCA | Sat. 8:30-9:00 | 19.4 | 54.4 | 35.7 | Max Liebman Presents | WAVE | 16.3 |
| 7. Star and the Story (Dr) | WAVE | Official | Sun. 9:30-10:00 | 17.7 | 35.7 | 49.6 | What's My Line | WHAS | 31.9 |
| 8. Federal Men (Myst) | WAVE | MCA | Thurs. 8:00-8:30 | 15.6 | 40.6 | 38.4 | Climax | WHAS | 22.8 |
| 9. Science Fiction Theatre (Adv) | WHAS | Ziv | Mon. 7:30-8:00 | 15.2 | 54.1 | 28.1 | Caesar's Hour | WAVE | 12.9 |
| 10. Cisco Kid (W) | WHAS | Ziv | Wed. 6:30-7:00 | 14.6 | 75.3 | 19.4 | Jaye P. Morgan | WAVE | 3.8 |
| | | | | | | | News Caravan | WAVE | 5.9 |

## LITTLE ROCK

*Approx. Set Count*—153,000

*Stations*—KARK (4), KTHV (11), KATV (7), Pine Bluff

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Badge 714 (Myst) | KATV | NBC | Mon. 8:00-8:30 | 34.7 | 55.7 | 62.3 | Studio One | KTHV | 14.7 |
| 2. Amos 'n' Andy (Co) | KATV | CBS | Mon. 8:30-9:00 | 29.1 | 47.7 | 61.0 | Man Called X | KARK | 16.4 |
| 3. Highway Patrol (Adv) | KARK | Ziv | Sun. 8:30-9:00 | 27.0 | 41.4 | 65.3 | Death Valley Days | KTHV | 19.2 |
| 4. Man Behind the Badge (Myst) | KARK | MCA | Tues. 8:30-9:00 | 22.2 | 33.6 | 66.2 | Do You Trust Your Wife | KTHV | 27.6 |
| 5. Turning Point (Dr) | KATV | MCA | Fri. 9:00-9:30 | 20.9 | 45.8 | 45.7 | Life of Riley | KARK | 19.4 |
| 6. Studio 57 (Dr) | KARK | MCA | Fri. 9:30-10:00 | 19.4 | 44.3 | 43.8 | Our Miss Brooks | KTHV | 14.7 |
| 7. Death Valley Days (W) | KTHV | McCann-Erickson | Sun. 8:30-9:00 | 19.2 | 29.4 | 65.3 | Highway Patrol | KARK | 27.0 |
| 7. Tales of Texas Rangers (W) | KATV | Screen Gems | Tues. 8:00-8:30 | 19.2 | 29.5 | 65.1 | $64,000 Question | KTHV | 37.7 |
| 9. Highway Patrol (Adv) | KATV | Ziv | Sun. 8:30-9:00 | 19.1 | 29.3 | 65.3 | Highway Patrol | KARK | 27.0 |
| 10. Secret Journal (Dr) | KARK | MCA | Sun. 9:00-9:30 | 17.5 | 30.6 | 57.1 | Ed Sullivan | KTHV | 31.3 |

# M-G FIRMS UP SALES PATTERN

## Going Into Red With Wide Open Eyes

Hollywood, Aug. 7.

Fordyce Enterprises, producing the new "On Trial" telefilm series to be seen on NBC-TV next season, will go $100,000 into the red, producer-owner Collier Young discloses in a razor-sharp reflection of the complicated economics of tv film. Series begins telecasting Sept. 14, but Young, making his first entry into tv, says already there's no doubt of the $100,000 in red ink.

Young, partnered with Joseph Cotten and writers Don Mankiewicz and Larry Marcus in the project, explained, "It's due to conflict between the dollar and artistry. At the moment artistry has the upper hand. At the rate we're spending, we will be $100,000 in the hole at the end of the season." Company is spending more than it's given by the sponsor, Campbell's Soup, but hopes to recoup its loss and make a profit via reruns, Young said.

The producer, making his first series for tv, said "we have the highest script charges in half-hour tv film. We pay $3,000 for scripts written by Marcus and Mankiewicz, in addition to which they own a piece of the company. But I have the greatest respect for the writer, and writing will be the last economy I'll practice." Writers' source material is furnished them, since the series is based on actual trials in history.

"This is the first time writers have been so heavily involved in a tv operation, but that's the way I want it."

## Once a TV Station Gets the Feature Pic Backlog Bug There's No Stopping

Feature film purchases in recent weeks bear out the forecast that once a tv station gets on a feature film binge, it doesn't stop.

Just like a drinking prone individual, the tv station imbibes more and more after its initial plunge—subject, of course, to its ability to shell out the hard cash and its need for competitive quality.

Exemplifying this condition are many of the stations which have bought the RKO library from Matty Fox's C & C Television Corp., the first major library to be put on the block.

With over 700 RKO theatricals under its belt, Triangle stations, WFIL-TV, Philadelphia; WFBG, Altoona, Pa., and WNBF, Binghamton, N. Y., concluded a deal with National Telefilm Associates for the 20th-Fox package of 52. Triangle, in addition, has bought NTA's Selznick package.

Also indicative are the deals for the Warner Bros. library by Westinghouse Broadcasting Co., (WBC) which also possesses the RKO library for three of its four tv stations. (See separate story).

Another case in point are the six RKO Teleradio stations, which were given first crack at the "Finest 52" following RKO Teleradio's failure to get network airing for the package. RKO Teleradio took that step rather than go out and buy fresh packages for its o&o's, which already had the complete RKO catalog, with the exception of 152 features, from which the 52 were culled.

A dramatic example is KUTV, an ABC affiliate in Salt Lake City, which bought the WB library and

(Continued on page 41)

## Seek Pay Pattern On 90-Min. Vidfilm

Hollywood, Aug. 7.

Suddenly finding it has no provisos in its telefilm pact for 90-minute telepix, the Screen Directors Guild is planning to meet with Screen Gems, Columbia's tv subsid, to discuss a pattern of pay for directors on the extra-long films. SG is shooting eight 90-min. pix for the "Playhouse 90" series of CBS.

SDG's tv pact was negotiated five years ago, when there were no 90-min. vidfilms, and next negotiation won't be until March of 1958.

Guild board met recently to discuss minimums for the 90-min. vidfilm, and while it was proposed that a standard might be the tripling of minimums on the half-hour telepic, this was rejected by the board. Some members pointed out far more work goes into preparation of a 90-min. vidfilm than does in the average vidpic, and averred even tripling the pay wouldn't be adequate compensation.

### Tracers Series Rolls

Parker-Rogers Productions has started on 26 30-minute vidpix based on the files of Tracers Co. of America, N.Y. investigative outfit which has spent 33 years ferreting out missing persons. MPA, New Orleans, will start syndicated distribution within 20 days.

Jim Chandler stars. Films have been shot in locale in at least seven U.S. cities. Show will make room for insertion of local spots, announcing recently missing persons, particularly those from the station's own area.

## 'Oz' Sale Inspires M-G Talks With Webs on Others

With the "Wizard of Oz" sale to CBS under its belt, Metro is holding talks with CBS and other nets for similar deals on what it considers five classics in the Metro library.

Network airing is sought for "Mutiny on the Bounty," starring Clark Gable, Charles Laughton and Franchot Tone, "Easter Parade," starring Judy Garland and Fred Astaire, "Treasure Island," featuring Wallace Beery and Jackie Cooper, "David Copperfield" and "Tale of Two Cities."

As Charles H. (Bud) Barry, v.p. in charge of the Metro tv operation, awaits the go-ahead signal to build a sales organization from prez Arthur Loew, talks are continuing in many directions. Barry met with execs of National Telefilm Associates last week on NTA's bid to purchase 52 Metro pictures for its planned feature film network. Talks were described as being in the preliminary stage.

## TUNSTALL PEDDLING AFRICAN TV SERIES

Hollywood, Aug. 7.

John Tunstall, managing director of Dominion Film Productions Ltd., Johannesburg, South Africa, in town to sell a 13-segment half-hour adventure telepix series, is also dickering deals for further vidfilm production in Africa. He returns via Toronto, where he has a Canadian telecasting deal on fire; thence to London, where the series is already showing.

Series already in the can is tagged "Tales Around an African Campfire," and revolves around a white hunter spinning yarns, augmented by Kodachrome footage lensed at the actual tale locales in various parts of Africa.

## JAEGER, OTHERS JOIN TV SETUP

A skeleton sales force for marketing the Metro library to tv has been appointed, as Metro firmed up plans on how it will package the library of over 700 features.

C. P. (Pete) Jaeger, a former v.p. of Guild Films, has joined Metro's television division, in an executive sales capacity. Monroe Mendelsohn, who recently headed up the sales promotion department of Guild Films and prior to that was advertising-publicity director for United Television Programs, has been named director of sales promotion. Maurice Gresham, radio and tv sales exec and former v.p. of McCadden, Inc., will head up Metro tv's West Coast offices, headquartering at Metro's Culver City studios. A midwest sales manager, who will work out of Chicago, is to be appointed shortly. They will all report to Charles C. (Bud) Barry, Metro v.p. in charge of tv operations, who will function as sales manager, assisted by Richard Harper and Frank Rosenfelt, the latter of Metro's legal department.

The jelled selling plans call for a limited number of complete library sales in markets to be selected by Metro. In non-library markets, Metro will offer a package of 52 films, subdivided into two groups of 26 each. The titles for

### Leo To Roar on TV

Leo the Lion will roar on the nation's tv screens.

A new format for the Metro label—Leo breaking through and roaring out of a tv screen—is being prepared for the Metro library heading for video.

the initial 52-feature package have already been selected and will be announced shortly.

In addition, a programming package of 39 features, consisting of the "Andy Hardy," "Dr. Kildare" and "Mazie" series will be offered. This latter package, because of its running story line and characters, is conceived for special handling and is expected to break open new time periods for feature films. Metro plans to work with advertisers on this programming package for tie-ins and special merchandising campaigns.

Regarding Metro's shorts, packages of varying units are being formed.

In six to eight months from now, Metro plans to release its second package of 52, which will combine some of the features in the initial 52 with a fresh list of titles. The second and subsequent packages of 52, like the initialer, will be broken down to groups of 26.

Of the 700 plus Metro films slated for tv, about 50 will be withheld for theatrical reissue. These 50 will be released for tv at about the rate of 10 a year. On a limited number, Metro currently is engaged in talks with nets for a possible net exposure, a la "Wizard of Oz" for CBS.

The tv operation, which will now function under the heading of the Metro television division, will move out of the Loew's Building and into the Mayfair Building in about two weeks. The Loew's tv division will occupy the ninth floor of the Mayfair building.

### Ben Blue Telepix Series

Hollywood, Aug. 7.

Ben Blue and producer Jerry Stagg have set up Blue-J Productions, to film new half-hour telepix series tagged "Ben Blue's Brothers," starring the comic. Lensing starts in October.

Marion Hargrove will script and supervise stanza penning by other writers.

*More TV Film News On Page 35*

## Gross-Krasne Back in Syndication Biz With O. Henry Series as Kickoff

### 'Stars Over Texas' As 'Zane Grey' Initialer

Hollywood, Aug. 7.

Lensing on the new "Dick Powell-Zane Grey Theatre" vidpix series gets underway this week with "Stars Over Texas," first of the 29 segments to be shown on CBS-TV this fall with General Foods bankrolling. Four Star Films is producing the series in conduction with producer Hal Hudson and members of the Grey family.

Ralph Bellamy and Gloria Talbott co-star in the Harold Shumate teleplay, with Hudson producing and Leslie Selander directing.

## WB Backlog Sold To WBC Stations; WABD Buys 60

Three of the four Westinghouse television stations are matching their buy of RKO pictures recently with large chunks out of Associated Artists Productions' Warner Bros. pile. WBZ-TV, Boston, in what is considered the biggest feature film deal for tv in that city's history, bought all 754 Warners. Deals are reportedly being firmed with KDKA, Pittsburgh, and a third WBC station, KPIX, Frisco, each for several groups of 58 pictures.

WABD, the DuMont o&o in N. Y., bought 60 of the Warner pictures in the first major outlay for feature films in about two years. Station will show one pic every Sunday night, but will play it three times continuously between 8 and midnight. Charge to each of four sponsors on the four-hour show will be $1,750 a week. Price includes a quarter hour seg in each of the three showings, with any additional time rotating among the bankrolling quartet. WABD has also singled the "Bugs Bunny" cartoons, out of an additional Warners buy, for a new Friday night-at-7:30 half-hour. Seven-Up has already bought half of the juve stanza for fall.

The number of markets in which Warner features are sold was brought to over 50 by a spurt last week. Distrib is now beginning to count the number of markets in which more than one station owns Warner pix. Apart from WABD's 60, WCBS-TV recently inked for 150. Moreover, WRCA-TV is known to be negotiating for a package, and it's reported WOR-TV is dickering for still other AAP-controlled Warner pix.

KRON, as well as KPIX, each have Warners in Frisco. So do KVAR and KPHO, in Phoenix, and KBET and KCRA, Sacramento.

## Permanent Sets For SG's 'Bengal Lancers' At Cost of $250,000

Hollywood, Aug. 7.

Screen Gems is building several permanent sets for the new Herbert B. Leonard-SG telepix series, "77th Bengal Lancers" at a cost of an estimated $250,000, reportedly the largest sum ever put out for exclusively telepix settings.

Largest unit will be in the Mojave Desert, and will be a three and one-half acre replica of a British Army fort in India. Also to be built will be an Indian street, a Rajah's palace and British army barracks and offices, an Indian jungle and a Viceroy's summer palace sets.

Meanwhile, Louis Appleton Jr., former SG assistant director, has been promoted to assistant to producer Leonard for "77th Lancers."

Gross-Krasne, the telefilm production company which quit syndication 18 months ago through sellout of United Television Programs to MCA-TV, is returning to distribution. First show for sale is an O. Henry half-hour anthology, starring Thomas Mitchell.

Manuever is coincident with the reported "upbeat" in syndication, which only a few months ago was considered by many a "hazardous" business to be continuing in, much less enter afresh. G-K is risking the cost of a sales unit, because the "timing is right," according to Phil Krasne, co-owner of the Coast production firm. It is the most pointed reaffirmation of syndication to date.

Production of syndicated telepix came to a near standstill recently. Producers couldn't afford to match the price of network filmed product in the syndication field, because of the difficulty in recapturing coin. And fears grew over the plethora of features that were on the market. The best most syndicators did, Krasne declared in tracing recent history, was turn to first run off network for a few syndicated properties.

Now the fright over features is abating, both Krasne and his partner, Jack Gross, believe. They point out that industryites are beginning to recognize the limitations of feature film exposure, despite the all-fired power of full-lengthers as tv fare. Two conceded that from approximately 10:30 to midnight is top feature film time on tv, but they add that many national bankrollers avoid buying into Hollywood theatricals because they can't get adequate sponsorship identification unless they own the whole feature film show. Gross and Krasne said that sponsors find that buying the whole shebang is too costly. Add to this the contention that there is several times the coin available through regional sponsors as in all of network. Gross and Krasne feel the net result is there is room for the return of quality syndicated product.

Present system of syndication has many inadequacies, Krasne said. He found two reasons why it wasn't wise to turn O. Henry over to an outside syndicator. Just as was the case about a year back, producers can't make back their investments on telepix when they have to pay out 35 to 40% in distribution fees. Moreover, Krasne explained that current mode of syndication calls for selling more than one show at a time. Gross and Krasne want to concentrate on one skein at a time.

G-K has just hired two salesmen to hit agencies and is on the verge of hiring four more. They'll work on making sales in as many major tv situations as possible (via re-

(Continued on page 41)

## OF's $2,000,000 On Four-Star Pix

With three major regional deals consummated, "Star Performance" has racked up more than $2,000,000 for Official Films in less than four months.

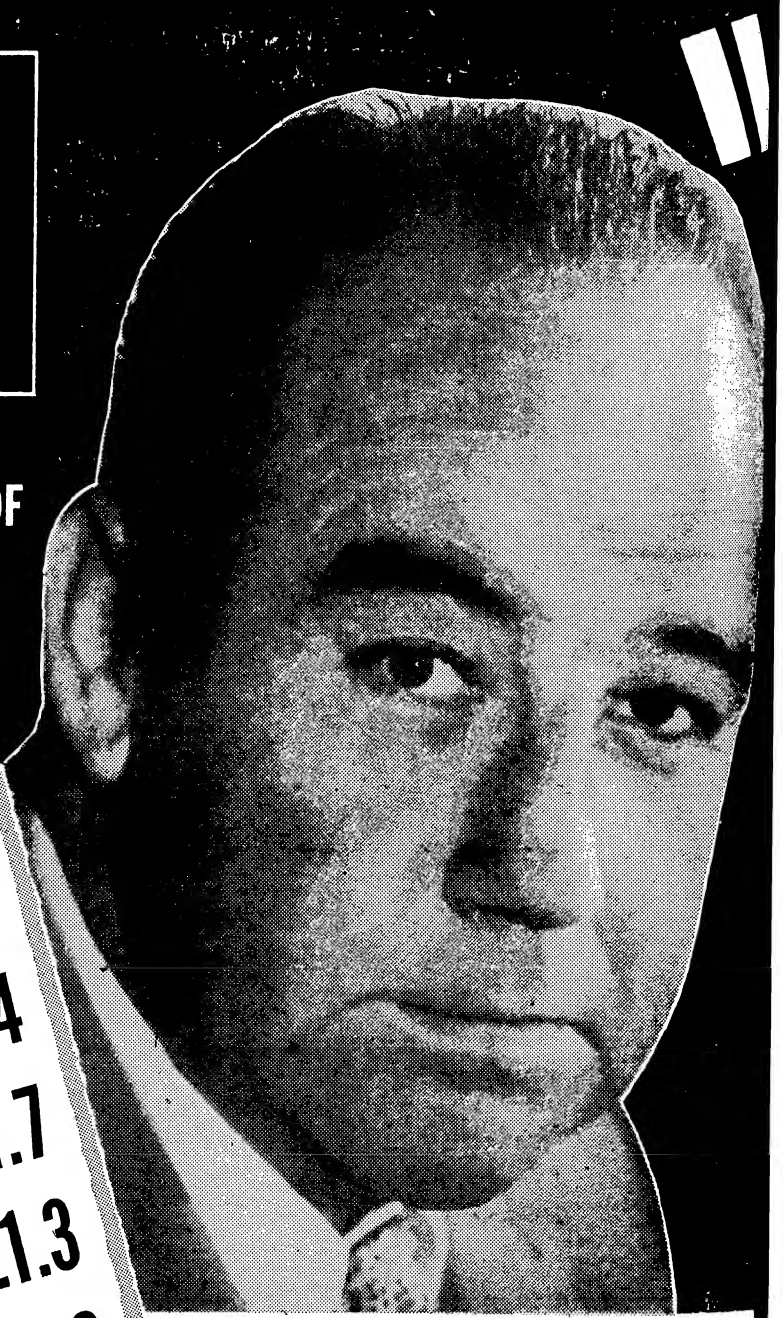
The Four Star Productions, now in syndication, has been sold in 130 markets. The series also brought in for the first time Slenderella International and Standard Oil of New Jersey (Esso) into the half-hour syndication sponsorship field.

Slenderella, which operates 150 salons in the U. S. and elsewhere, in its 39-week regional deal, will place the programs in 35 of the largest markets. Standard Oil, via McCann-Erickson, will take the series in 49 markets. The first regional sale garnered by Official was the 11-market deal with Budweiser Beer.

In Canada, Official sold the "Star Performance" package of 153 half-hour programs to Telepix Movies, Ltd., of Toronto.

# #1 TV SYNDICATED

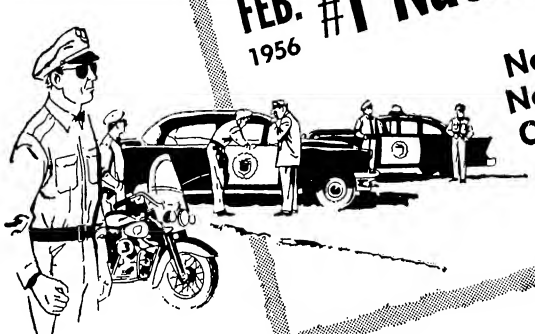
Selected By All-Industry Vote
#1 Best Syndicated Film Series!
#1 Best Adventure Series!
#1 Best Actor in Syndicated TV Film!
Billboard's 4th Annual TV Program & Talent Awards



## HERE'S UNQUESTIONABLE PROOF FROM LATEST PULSE REPORTS COVERING ALL TV SYNDICATED FILM PROGRAMS FOR FIVE STRAIGHT MONTHS!

| | | | |
|---|---|---|---|
| JUNE 1956 | #1 Nationally | Pulse Multi-Market Average | 21.9 |
| MAY 1956 | #1 Nationally | Pulse Multi-Market Average | 21.4 |
| APR. 1956 | #1 Nationally | Pulse Multi-Market Average | 21.7 |
| MAR. 1956 | #1 Nationally | Pulse Multi-Market Average | 21.3 |
| FEB. 1956 | #1 Nationally | Pulse Multi-Market Average | 21.0 |

Nationally Beats Every Non-Ziv Show in Every Current Rating Service!



## #1 IN MARKET AFTE

| | | | |
|---|---|---|---|
| #1 SAN ANTONIO | 36.4 | #1 Scranton-Wilkes Barre | 27 |
| #1 YORK, PA. | 43.9 | #1 NEW YORK | 22 |
| #1 COLUMBUS, OHIO | 42.1 | #1 ROANOKE | 35 |
| #1 DAYTON, OHIO | 39.9 | #1 CINCINNATI | 27 |
| #1 DETROIT | 34.2 | #1 SPOKANE | 2 |
| #1 SYRACUSE | 28.0 | #1 CLEVELAND | 2 |

## 39 ALL NEW PRO

78 HALF-HOUR FILMS NOW

# FILM SHOW IN U.S.!

# HIGHWAY PATROL"

Starring Academy Award Winner

## BRODERICK CRAWFORD

as Head of the Highway Patrol!

**MARKET!**

| | |
|---|---|
| #1 LOUISVILLE | 37.3 |
| #1 BUFFALO | 26.0 |
| #1 HARRISBURG | 19.7 |
| #1 BOSTON | 29.6 |
| #1 HONOLULU | 39.1 |
| #1 FRESNO | 25.6 |

ARB, June, May, April, Mar., Feb., 1956

**GRAMS VAILABLE**

**RENEWED BY SPONSOR AFTER SPONSOR**

Never before on any show such a sensational record of renewals!

**BALLANTINE BEER** in 24 markets!
**LION OIL** in 10 markets!
**PFEIFFER BREWING** in 10 markets!
**KROGER STORES** in 6 markets!
**WIEDEMANN BREWING** in 4 markets!
**HANDY ANDY INC.,** Supermarkets of San Antonio!
**KGNC-TV** Amarillo **KOMU-TV** Columbia, Mo.
**WFAA-TV** Dallas **KTTS-TV** Springfield
**KARD-TV** Wichita **WTVP-TV** Decatur
**WDSU-TV** New Orleans
*plus many more happy ZIV advertisers and stations!*

ZIV Television

NEW YORK
CHICAGO
CINCINNATI
HOLLYWOOD

## Webs' Mass Gaucus

Continued from page 25

ence." Much of the advance work of backgrounding and highlighting the news has been done by these shows, a format that will continue for both conventions.

As a result, Washington has been the scene of a two-way weekly sweepstakes. The shows vie with each other in an effort to cop the current top figure in the news. And politicos, conscious of the impact of tv, plus its overwhelming cost, maneuver for the covetted cuffo spotlight.

Past Sunday's lineup included GOP chairman Leonard Hall, whose stint was considered sufficiently important for "Face the Nation" to trek all the way to 'Frisco to get him. Harold Stassen, who stirred up a major tempest in the Republican teapot by his "dump Nixon" move, guested on "College Press Conference" for his third stint on a network tv show in a single week. Demmy presidential hopeful, Kentucky Gov. "Happy" Chandler faced the "Youth Wants to Know" quizzers, while Sen. Paul Douglas (D., Ill.) and Sen. Clifford Case (Rep., N. J.) debated on "American Forum." "Meet the Press" offered a different angle—a televised press conference with Roy Wilkins, executive secretary of National Association for Advancement of the Colored People. "Reporters' Roundup" featured Sen. Joseph McCarthy (R., Wis.).

Obvious plums for which all shows have been competing—the major candidates—have thus far resisted the lure of the coast-to-coast cuffo appearance. This holds true for such national figures as Harry Truman, Senate leader Lyndon Johnson, and Speaker Sam Rayburn. This resistance, however, is likely to wither next Sunday, when tv cameras and mikes, complete with interviewers, will be lurking in every corner of every hotel harboring a major Democratic figure. Already inked for convention eve shows is New York's Gov. Averell Harriman, who will appear on "Youth Wants to Know."

Also on next Sunday's lineup are the following: Democratic National Committee chairman Paul Butler, on "Meet the Press"; Carmine De Sapio and James Finnegan, campaign managers for Harriman and Stevenson, respectively, on "College Press Conference"; and Harriman supporter Gov. Raymond Gary (D., Okla.) versus Stevenson backer Sen. Richard Neuberger (D., Ore.), on "American Forum." In addition, of course, NBC's "Citizens Union Searchlight," moderated by Ben Grauer, will line up any key figure it can marshall, as will virtually all commentators on the scene.

Standing in a unique position in the pre-convention coverage is Martha Rountree's "Press Conference," a Johnny-come-lately to the tv scene, but a formidable bidder for guests, with its 125 station lineup and its substantial Corn Products sponsorship. Programmed Wednesday night, rather than the standard Sunday afternoon, show will originate from Chicago tomorrow night (8); as well as next Wednesday (15), midway in the actual convention. Following her policy to date, la Rountree has not yet tipped her hand as to the guests on her two-show agenda.

In addition to the ABC and CBS final roundups, NBC has scheduled a 5-6 p.m. "Outlook," featuring interviews with leading figures, a report from George Gallup, and wrapups from the entire NBC stable of newsmen.

All three video webs are determined to keep preconvention coverage tighter and better organized than in '52, when it rambled aimlessly over the field, frequently bringing the same person to the screen on three or four successive shows. Working within the framework of established regularly scheduled shows, plus staying on top of the news with features whenever indicated, they hope to make sense to the mass audience.

Big question is whether the intensive preparation will whet the appetite of the staggeringly large potential tv audience, or satiate it. That question may well be answered when the final scores for the actual convention coverage are tabulated.

# TV Networks' '56-'57 Program Schedules

Continued from page 28

| | | | |
|---|---|---|---|
| 7:30 | RIN TIN TIN<br>National Biscuit<br>(Kenyon & Eckhardt) | MY FRIEND FLICKA<br>Colgate<br>(Ted Bates) | COKE TIME<br>Coca-Cola<br>(McCann-Erickson)<br>NEWS CARAVAN<br>Miles Labs.<br>(Geoffrey Wade) |
| 8:00 | ADVENTURES JIM BOWIE<br>Chesebrough-Pond's<br>(McCann-Erickson)<br>American Chicle<br>(Ted Bates) | WEST POINT STORY<br>General Foods<br>(Benton & Bowles) | LIFE OF RILEY<br>Gulf Oil<br>(Y&R) |
| 8:30 | CROSSROADS<br>Chevrolet<br>(Campbell-Ewald) | ZANE GREY THEATRE<br>General Foods<br>(Young & Rubicam) | WALTER WINCHELL<br>Toni<br>(North)<br>P. Lorillard<br>(Lennen & Newell) |
| 9:00 | TREASURE CHEST<br>Mogen David<br>(Weiss & Geller) | SHOW OPEN<br>R. J. Reynolds<br>Colgate<br>(Wm .Esty) | ON TRIAL<br>Campbell Soups<br>Lever Bros.<br>(BBD&O) |

*NBC, 9:00 to 10—DINAH SHORE-BOB HOPE (5 Shows each), Chevrolet (Campbell-Ewald)*

| | | | |
|---|---|---|---|
| 9:30 | THE VISE<br>Sterling Drug<br>(D-F-S) | PLAYHOUSE OF STARS<br>Schlitz Brewing<br>(Lennen & Newell) | BIG STORY<br>Revlon<br>(BBD&O)<br>Pall Mall<br>(SSC&B) |
| 10:00 | OPEN<br>Brown & Williamson<br>(Ted Bates) | THE LINEUP<br>Procter & Gamble<br>(Y&R) | FRIDAY NIGHT FIGHTS<br>Gillette<br>(Maxon) |
| 10:30 | OPEN | PERSON TO PERSON<br>Time-Life<br>(Y&R)<br>Amoco-Hamm Beer<br>(Katz) (Campbell-Mithun) | RED BARBER<br>State Farm Insurance<br>(Needham, Louis & Brorby) |

### SATURDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:30 | (No Network Service) | BEAT THE CLOCK<br>Pharma-Craft<br>(JWT) | (No Network Service) |
| 7:00 | (No Network Service) | OPEN | (No Network Service) |
| 7:30 | FAMOUS FILM FESTIVAL<br>Participating | THE BUCCANEER<br>Sylvania<br>(JWT) | PEOPLE ARE FUNNY<br>Toni<br>(North)<br>R. J. Reynolds<br>(Wm. Esty) |
| 8:00 | | JACKIE GLEASON SHOW<br>P. Lorillard<br>(Lennen & Newell)<br>Bulova<br>(McCann-Erickson) | PERRY COMO SHOW<br>S&H Stamps<br>Noxzema<br>RCA<br>Gold Seal<br>Sunbeam<br>Kleenex<br>(SSC&B)<br>(SSC&B)<br>(Kenyon & Eckhardt)<br>(Campbell-Mithun)<br>(Perrin-Paus)<br>(Foote, Cone & Belding) |
| 9:00 | LAWRENCE WELK<br>Dodge<br>(Grant) | OH SUSANNAH<br>Nestle<br>(Bryan Houston) | CAESAR'S HOUR<br>Esquire Boot Polish<br>Bab-O<br>Quaker Oats<br>(Emil Mogul) (D-F-S)<br>(Needham, Louis & Brorby)<br>(1/6 open) |

*NBC, 9:00 to 10:30—SATURDAY NIGHT SPECS (Every 4th week), Oldsmobile (D. P. Brother); RCA (K&E)*

| | | | |
|---|---|---|---|
| 9:30 | | HEY JEANNIE<br>Procter & Gamble<br>(Compton) | |

*CBS, 9:30 to 11:00—FORD STAR JUBILEE (every 4th week), Ford (J. Walter Thompson)*

| | | | |
|---|---|---|---|
| 10:00 | MASQUERADE PARTY<br>Lentheric<br>(Grant)<br>Emerson Drug<br>(Lennen & Newell) | GUNSMOKE<br>Liggett & Myers<br>(McCann-Erickson) | GEORGE GOBEL SHOW<br>Armour<br>(Foote, Cone & Belding)<br>Pet Milk<br>(Gardner) |
| 10:30 | OPEN | HIGH FINANCE<br>Mennen<br>(McCann-Erickson) | YOUR HIT PARADE<br>Warner Lambert<br>(Kenyon & Eckhardt)<br>American Tobacco<br>(BBD&O) |

## Ann Arbor TV-Radio Center Sets Top Names For Art Series on Film

Ann Arbor, Mich., Aug. 7.

A new group of related educational television programs designed to show how a creative person produces a work of art in painting, music and literature will be offered in 1956 by the Educational Television and Radio Center. The center acts as the hub for the National Educational Television network.

Playwright Arthur Miller will be one of those features in the "Writers of Today" series, to be hosted by Walter F. Kerr, drama critic of the New York Herald Tribune. Other current writers to be featured in the series will be W. H. Auden, Robert Penn Warren and Archibald MacLeish. In informal conversations, Kerr and his guest will explore the writer's philosophy, his techniques and working habits. The six-program series was filmed by Dynamic Films, Inc.

In the series "Music as a Language," composer-conductor Howard Hanson will be featured. In "The Painting," the young American artist Siegfried Reinhardt will be shown at work, with Reinhardt, himself, doing the narration.

## Jamaica TV—U.S Style

Kingston, B.W.I., Aug. 7.

Television is coming to Jamaica, British West Indies. Jamaican coin will have the controlling interest.

However, even though Jamaica is a British possession, the American system of commercial tv will be adopted rather than embracing a BBC-type of operation. Headquarters will be in Kingston.

No definite plans have been formulated as yet, although it's reported some tentative discussions have been held on possible purchase of RCA equipment. It's figured that U. S.-made pix will play an important role in the Jamaican programming scheme.

## Robert Lawrence Inks With Canadian Producer For North-Border Com'ls

Robert Lawrence Productions (Canada) Ltd., and Meridian Films Ltd., have inked an agreement whereby they'll both use stage space in Toronto, Meridian for theatrical and industrial production and Lawrence for commercial spots only.

Robert Lawrence, head of the companies, said that each of the three years his outfit has been active in Canada, it has doubled billings. Previous to the arrangement with Meridian, outfit rented studio space. Grantray-Lawrence Animation nc., in Hollywood, will do animation for all accounts, giving the outfit a three-way setup—Coast, N. Y. and now Canada.

Lawrence expects to use the new Canadian facilities for Canadian sponsors principally, but is leaving the door open for any U. S. bankroller who wants product shot there.

## Levant

Continued from page 1

and precipitous," and that it was the result of his asking for a raise last Wednesday. Only thing everyone in the imbroglio agreed on was that some of Levant's ad libs were of questionable judgment; even Levant admitted this although contending he was never warned about it by the station or sponsor.

Terrence explained, "It seems we had a show about music, but instead Levant was razzing Nixon too much, and even the panel didn't have much chance to talk. The show got too dirty. We want to sell carpets. The station and I had warned Oscar several times, but he would go ahead anyway.

"We maintain a good reputation and can't antagonize people. I received complaints because of it. I'm used to them because I also sponsor Paul Coates, but I didn't want politics on the show. If Oscar had something clever to say about Nixon, that would have been okay. But whether you're a Republican or Democrat, you should have respect for the office. Oscar is a sweet guy, but he overdoes it with his cracks. I am a Republican and I don't particularly care about Nixon. I was a Republican, yet voted for President Roosevelt. I don't want any controversial show unless both sides are presented."

**Plans Another Show**

Asked how his carpet sales were affected since he has sponsored Levant, Terrence replied: "We should have done more business. However, I am inclined to blame the fact we didn't on general business conditions since business is off. What happened won't hurt my friendship with Levant, but he can't do those things—after all, Nixon is still Vice-President of the United States," he added.

Levant denied disagreement on program material, contending he was never warned by the station about his material, nor was there ever even any discussion about it. Levant said he realized himself he may have crossed the border of good taste on his last show, and remarked, "I was dumbfounded at my ad libs. I never know what I'm going to say beforehand. I'm like a middle-class James Joyce—I'm extremely self-conscious. The station left it up to my own judgment, which I don't have.

"The station gave me latitude, understanding I can never predict what I'm going to say. But Wednesday I asked for a raise and Al Flanagan of KCOP led me to believe he would take care of it, but that I shouldn't call Terrence, the sponsor. The next thing that happened was Flanagan phoning me Thursday and telling me of the station's decision.

"I'm not going to question the right of the station in this matter, although my leaving tv will be a big loss to the community. (Maybe it's a big gain, I don't know). The show made extraordinary demands on me, I wrote and handled it all."

Ross-Danzig packages the Levant show, and Frank Danzig said he and his partner are currently negotiating a tv film and kine deal of "Words." "We think Levant is a great talent. We are extremely regretful the show is leaving KCOP," he said. Latest ARB gave "Words" a 6.2 rating for the 11 p.m.-midnight show.

### Success Story

Hollywood, Aug. 7.

Al Terrence, owner of Terrence Carpet Co., Los Angeles, was a speed cop 10 years ago when he borrowed $500 to establish his business.

Today he has a prospering biz, spends $175,000 a year on tv advertising, and reports his tv sponsorship has increased his biz by $1,000,000 a year, the last two years.

### 'Confession' Rolls

Hollywood, Aug. 7.

"Confession," second CBS-TV hour-and-half "Playhouse 90" telepic, started rolling at Screen Gems yesterday (6) with Eva Wolas producing and Tony Leader directing.

Dennis O'Keefe and June Lockhart co-star in the Devery Freeman-Ed Morris teleplay.

# 'MAJOR-MINOR' ADV. PATTERN

## 60% of Nippon TV on Film; Both Radio, Video Follow U.S. Patterns

Radio and television in Japan are developing along U. S. patterns with privately-owned operations a growing postwar trend, in the opinion of Nobutako Shikanai, head of the Nippon Broadcasting System, Inc.

Shikanai is currently in the U. S. on business pertaining to his AM-TV activities and also is negotiating for increased cultural exchange through importation of American concert attractions. He is one of the original founders of the International Cultural Exchange Association, recently-organized non-profit combine that embraces some of Nippon's most important figures, including key industrialists, bankers, newspaper-radio-tv owners, educators, shipping interests, etc. As a delegate for the Board of Japanese Employers' Federation (corresponding to our National Association of Manufacturers), Shikanai recently attended the World Labor Congress in Geneva, going from there t London and thence to New York. He proceeds to Washington, then to Chicago and San Francisco before returning to Japan.

Accompanying Shikanai is Saburo Matsuo, chief engineer of Nippon Broadcasting, a top radio combine and planning immediate expansion into tv. In Japan before World War II, there were no privately-owned and operated broadcasters, everything being government-controlled. Today, the Japanese government still is active, but private enterprise has been permitted to spawn, side-by-side with the official operations. Since the end of the war, about 40 privately-owned radio stations have begun operation, and there will be seven commercial tv stations, when two under construction are completed.

According to Shikanai and Matsuo, there are about 20,000,000 radio sets in Japan and about 200,-

(Continued on page 38)

## Olympic Committee Sees 250G Potential In Global Video Spread

The Olympic Committee estimates that film coverage on the November games will be worth roughly $250,000 on global video. It has appointed Paul Talbot sole sales representative for all tv, newsreel, theatrical and 16m rights.

Talbot, who presides over Fremantle Overseas Radio-TV, an outfit selling only outside the U. S. until now, reports that negotiations are underway with Moscow for tv filmization of the event. Russian cinema is expected to buy the sports film as well.

Newsreel filming is to be done by a pool of cameramen for all the newsreel services, who have to pay for using the Olympic footage. The Committee is arranging five editions for theatrical and tv exposure to suit the specific interests of various parts of the world: There will be North and South American editions, a European-slanted copy, an edition for Eastern Europe and Russia and one for Japan. Talbot plans to jet-plane daily celluloid out of Melbourne, Australia, where the 1956 Olympics take place, to world-wide points. Olympics are on from Nov. 22 through Dec. 8.

## Spanish Dubbings For 'Dr. Christian'

Hollywood, Aug. 7.

Spanish-language dubbing on "Dr. Christian" will begin next month, despite fact that the show hasn't been released in the U. S. as yet. However, current deals call for telecasting in Latin American countries in January, when the series will also be aired in Britain, via the Associated TV Programs Ltd. net.

"Dr. Christian" will be aired in the U. S. in late September or early October.

## 'Code 3's' 50 Markets

Eight regional or national spot advertisers have brought "Code 3" for sponsorship in 35 markets, bringing the total markets sold for the series to 50.

Simultaneously, ABC Film Syndication announced that the series has just been released for individual market sales nationally. "Code 3" multi-market sponsors include Dining Car Coffee, Strom Brewing, National Biscuit, Petri Wine and Signal Oil.

## 100 Stations Join In Public Service Industrial Web

Amid all the talk about a commercial film net, either for features or telefilms, one such net in the industrially-sponsored public service field has been successfully launched by Public Service Network, Inc., headquartering in Princeton, N. J.

With Sherman Price at the helm, PSN since last March has garnered over 100 stations from coast to coast to join its operation, under which each of the stations contractually commits itself to play one or both of two PSN's regularly weekly scheduled series, "Building America" and "Transition." "Building America" is a half-hour series and "Transition" a quarter-hour.

The PSN plan runs along these lines:

All films accepted by PSN from sponsors, mainly trade associations and larger companies, are rigidly edited to take out any direct commercials and to fit the films in either the half-hour or quarter-hour format. They also are viewed in terms of content and audience interest so that affiliated stations can schedule them safely in regular weekly time slots.

Industrial sponsors pay PSN a servicing fee, in addition to furnishing 30 black-and-white or color prints for series circulation. The fee to the sponsor is $10 per certified telecast for each of a minimum of 200 telecasts and $7.50 thereafter. Stations, donating the time for the public service programming, do not make any payments.

Among the industrial and trade association sponsors employing PSN facilities are: Campbell Soup, Hamilton Watch Co., Sperry-Rand, Welch Grape Juice Co., American Chemical Paint Co., West Coast Lumberman's Association, and Structural Clay Products Institute.

Stations joining the net include: WPIX, New York; KLOR, New Orleans; WREC, Memphis, Tenn.; KSAN, San Francisco; WGR, Buffalo, N. Y.; KARD, Wichita, Kan., and WICU, Erie, Pa.

## 39 More 'Hudsons' For Carolina Power & Light

Carolina Power & Light Co., which sponsors MCA-TV's "Dr. Hudson's Secret Journal" in five southern markets, has signatured a contract for a new batch of 39 half-hour stanzas, following backing of its initial series of 39 installments. Show stars John Howard.

Walter J. Klein of Charlotte, N.C., is the agency.

### MORE 'GOLDBERGS' SALES

Guild has signed five more stations to "The Goldbergs."

Buying the half-hour tv film series, starring Gertrude Berg, were: WAAM, Baltimore, with sponsor attached; WXYZ, Detroit; KFMB, San Diego; WGEN, Quincy (Ill.); KSWO, Lawton (Okla.)

## ALTERNATE WEEK SYNDICATION COIN

The growing trend of alternate sponsorship in the syndication field has gained momentum, with regional advertisers, in market after market, adopting the "major-minor" weekly ad format as a flexible tool in their tv outlay.

The recent Television Programs of America deal with Chunkies, the candy outfit, for alternate sponsorship of "Foreign Legionnaire" in 17 Eastern markets is typical of the booming development for many of the top syndicators.

TPA, as soon as it closed with Chunkies for 17 markets for a 26-week period, on an alternate basis, for about $83,000, went ahead and sold the series in 10 of the 17 markets to alternate sponsors or tv stations on a 39-week or 52-week basis, parlaying the deal to about $225,000. Before, TPA is through selling in the 17 markets, it expects the "Foreign Legionnaire" series in the area to bring the take up to $275,000.

National Premium Beer is utilizing the alternative format on TPA's "Stage 7" in the East, with Krey Packing Co., and Bell Bakeries is adopting the same tack for the show in other areas of the country.

Ziv, whose shows also are on the alternate bandwagon along with other syndicators, currently has Emerson Drug for Bromo Seltzer on "Science Fiction Theatre" in about 24 markets. Riding along with Emerson in several of the markets is Auto-Lite. Others on the Ziv alternate lineup include Phillips Petroleum on "I Led 3 Lives" in 46 midwest markets, Carter Products on "Mr. District Attorney" in about 40 markets, and General Cigar and Piels Beer alternating in a number of markets on "Man Called X" and "Mr. District Attorney."

The growth, which parallels the development in network tv, stems from a number of factors. From the sponsors' point of view, a normally spot advertiser can gain program identification by spending just about half the amount of money; a comparatively well-heeled advertiser can buy another show and attempt to reach another segment of the audience, aiming one program for the family and another for the kids; and an advertiser needing the quick, hard, fast sell of spots can still hang on to a program through the alternating week device. Flexibility appears to be the keynote and more and more syndication sponsors are going for it.

Also spurring the trend are increases in time and film costs.

Those syndicators with a full field force find themselves advantageously equipped to ride the crescending wave, having the manpower to tie the alternating knot in key areas around the country.

## REP'S VIDFILMERY SETS HEAVY SCHEDULE

Hollywood, Aug. 7.

Possible sale of Republic to a group repped by BevHills banking firm of Cantor & Fitzgerald seems to be becoming more remote, with start by Studio City TV Productions, vidfilm arm of Republic, of a hefty production schedule last week.

An additional 26 "Frontier Doctor" stanzas, starring Rex Allen, with Edward J. White producing and William Witney directing, went before the Studio City cameras. Also, according to Studio City prexy Mort Scot, a new series, "True Detective," based on the crime mag, is definitely slated for production shortly and other tv properties are under active consideration.

Additionally, the Studio City teleblurb operation continues at an estimated 50% hike over the 1955 rate of biz, for such clients at General Electric, Kaiser Aluminum, Procter & Gamble, Kellogg cereals, Gulf Oil and White King Soap, Scott revealed.

## TV Film Producers Alliance Pushes Adoption of NARTB Code for Telepix

Hollywood, Aug. 7.

Formal adoption of the National Assn. of Radio and TV Broadcasters TV Code by the 16 member-firms of the Alliance of TV Film Producers was recommended by the Alliance's committee on ethics over the weekend. This move climaxes a series of confabs between ATFP and NARTB over expanding the scope of the NARTB code to telepix production. (The code presently applies primarily to station exhibition). It also drives another nail into the proposals by another multi-organization committee, headed by Martin Leeds of Desilu Production, that the telepix industry formulate its own code.

The AFTP ethics committee, headed by Maurice Morton, v.p. of McCadden Productions recommended that the Alliance by-laws be amended to adopt the NARTB code and that members display an Alliance seal, to be designed, on their films as a token of adherance.

Further, the ethics committee proposed that a permanent committee be set up by the Alliance to pass on code violations, and set up a tentative scale of punishments, ranging from removal of the proposed seal from the offender's telepix, to expulsion from the Alliance for repeated violations. Morton stated that the seal will not be available to non-Alliance members, but that they could adhere to the NARTB code individually, or join the ATFP.

In discussing the Alliance committee's recommendation, Morton, backed by John Sinn, ATFP treasurer noted that from the start of its deliberations, the committee felt the best solution was the adoption of the NARTB code. "There's nothing wrong with Leeds' objectives," Morton observed "but we felt that this is a more practical approach than drafting our own code The NARTB code is well-written and well-thought-out. It already covers the ground.

"Also, uniformity is the quickest way of gaining adherance. Since the code already governs what stations show, it should also govern what producers make, to insure uniformity of codes within the industry."

Besides Morton, members of the committee include Hal Roach

(Continued on page 38)

## 'Wire Service' Rolls

Hollywood, Aug. 7.

First stanza of Don Sharpe's new ABC-TV "Wire Service" series started to roll at Red Rock Canyon locale yesterday (6), with Dane Clark starring, Warren Lewis producing and Alvin Ganzer directing.

Hour-long vidpix bow on Oct. 4, with R. J. Reynolds Co. bankrolling.

## Cal. Gets 'Tarzan' Vidpix & Features In Lesser Pact

California National Productions Inc., the newly-named (ex-Kagran) telefilm subsidiary, will produce the first half-hour vidfilm series about "Tarzan." In making the deal for video rights with Hollywood producer Sol Lesser, CNP also acquires joint control of several features on the Edgar Rice Burroughs' jungleman.

CNP, helmed by Alan Livingston, will hereafter distribute the feature film "Tarzans" to both tv and theatres, as Lesser and the distrib maintain joint control. Another facet of the Lesser pact gives CNP merchandising rights. Publication rights, however, are not part of the contract.

As a result of the Lesser agreement, the telefilmery is going to offer 39 half-hours for January start to national sponsors. Gordon Scott, who did the lead role in the last two "Tarzan" features, will star.

There are 13 features in which California National shares distribution rights with Lesser. A dozen are in reissue and the last was just completed. Announcement said that forthcoming "Tarzan" product "will be distributed under the same arrangement" as those already made.

All told, there have been 31 "Tarzan" films since the first in 1918, which starred Elmo Lincoln and Enid Markey. Twenty-three books by Burroughs have been published on the hero since 1914. Scott is the 11th actor to play "Tarzan." Johnny Weissmuller did 12 pix over a 15-year span. Buster Crabbe and other Olympic champs and Lex Barker have also played in the theatrical skein.

## Moroccan Govt.'s Got TV Film Production Yen Designed for U.S.

Paris, Aug. 7.

The new independent Moroccan government is showing interest in tv film production. New studios have been built in Casablanca which have been equipped with modern U. S. equipment.

Report is that a Moroccan production unit will be ready within a few weeks. Jean Paul Blondeau, Gallic producer and owner of "Dollar a Second," indicated here that he was the first to reach agreement with the Moroccan group in Rabat for a series of tv films to be produced exclusively in Morocco.

First skein will be titled "Sheherazade of the 1,000 and One Nights," and will be shot with full Moroccan government support. It will be essentially for U. S. consumption, with an American cast.

Ted Hudes, Blondeau's U. S. rep, is now here and is returning to N. Y. next week to ink some American players for lead and supporting roles. Blondeau is understood to be throwing out feelers for Alfred Drake or possibly John Raitt, with a name Italo actress as femme lead.

## Hullinger Prod. In Major D. C. Expansion; Set Pearson, Politicos

Washington, Aug. 7.

A substantial expansion of Hullinger Productions, Inc., and a change of name to Hullinger-Casselberry Productions, Inc., has just been announced by the D. C. firm which produces films, mainly for television.

Firm has just been retained to produce the 1956-57 series of Drew Pearson's filmed "Washington Merry-Go-Round" programs for tv. It will also film both the Democratic and Republican National Conventions for the U. S. Information Agency. The convention films will be distributed abroad, for both television and theatrical showings.

Edwin Ware Hullinger, company's president, announced that Dr. William S. Casselberry becomes board chairman. Casselberry and partner Lee Mytinger market "Nutrilite." Among other changes in the expansion program:

Col. Edwin M. Kirby, former radio-television branch chief of the U. S. Army, and former public relations chief of NARTB, becomes director of a new Creative Division.

A branch office has been opened in Baltimore, with William B. Crane, former Baltimore advertising and publicity exec, in charge.

Arthur F. Moore is the new head of the animation department. He is a script writer and ad man, formerly with Young & Rubicam and the Joseph Katz Agency.

# Available NOW...

## 39 great NEW half-hours

of the most exciting, *modern* western police show ever filmed for television!

NTA

*Desilu present*

## the Sheriff of Cochise

produced for NTA by Desilu . . . the studio famous for "I Love Lucy," "Our Miss Brooks," "December Bride" and "Make Room For Daddy."

**SOLD** to SOCONY MOBIL OIL CO. in **67** MIDWESTERN MARKETS

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*WRITE-WIRE-PHONE, TODAY! All the details are available to you from*
HAROLD GOLDMAN, V.P. CHARGE OF SALES

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| 612 N. Michigan Avenue | 8721 Sunset Blvd. | 1434 St. Catherine St. | 2605 Sterick Building | Statler Hotel Office Building | 1109 Currie Avenue |
| Phone: Michigan 2-5561 | Phone: Crestview 1-1191 | Phone: University 6-9495 | Phone: Jackson 6-1565 | Phone: Liberty 2-9633 | Phone: Federal 8-7013 |

# FOR REGIONAL SPONSORSHIP

## 2 GREAT NAMES...

**NTA** — first in television film distribution

*Desilu*... first in television program production

combine to bring you THE FIRST DESILU PROGRAM TO BE MADE AVAILABLE FOR FIRST-RUN ... REGIONAL SPONSORSHIP!

For real sales action ... a top-action police show with a western twang ... with the fighting, gun-slinging Sheriff of Cochise re-enacting authentic case histories from the files of Cochise County, Arizona ..... SHOT ON LOCATION AGAINST THE THRILLING BACKGROUND OF THE BADLANDS OF THE WEST!

Sheriff of Cochise combines the thrills of the best police show you have ever seen, with the edge-of-the-seat excitement of a blazing western. It was created with an all-family audience in mind ... *the best audience any sponsor can have!*

starring
**JOHN BROMFIELD**
as the SHERIFF of COCHISE

# Bartley on Excessive Com'ls

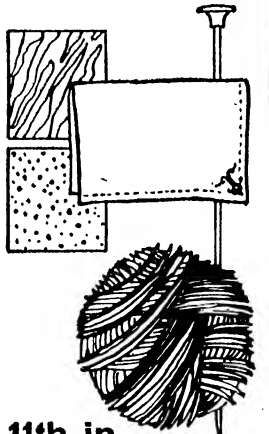
Continued from page 27

took us 12 years to reach a decision on one rule-making procedure."

To the assembled broadcasters he spoke specifically about regulation of programs by FCC. "I feel that there is a need to clarify the atmosphere somewhat in this field," he declared. "First, I would like to banish from your minds the so-called 'bugaboo of censorship.' There is no basis for any such fear on the part of the broadcast industry—from the Commission, at any rate. In ruling out censorship by the FCC, the Congress wrote a guarantee that Governmental regulations would not abridge the free flow of ideas."

Bartley, who has been a dissenter on many controversial issues before the FCC favors regulation of political time in this presidential year and suggested that stations block off a certain number of hours for political campaigning—"and no more." He advised a wise management policy so stations that plan ahead won't get trapped.

"The more the concentration of station ownership the greater the danger of regulation," Bartley said. "The networks need more stations but beyond that I don't go along. I am not opposed to station ownership in the same town by newspapers, but it is interesting to note that some papers are horrible on slanting the news while their stations take a safe, middle road on controversial issues."

11th in manufacture of textile mill products

wgal-tv

LANCASTER, PENNA.

NBC and CBS

Among the television markets foremost in the manufacture of textile mill products, the Channel 8 Multi-City Market ranks eleventh, based on production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power"—May 10, 1956).

Channel 8 Multi-City Market

| | |
|---|---|
| Harrisburg | Reading |
| York | Lebanon |
| Hanover | Pottsville |
| Gettysburg | Hazleton |
| Chambersburg | Shamokin |
| Waynesboro | Mount Carmel |
| Frederick | Bloomsburg |
| Westminster | Lewisburg |
| Carlisle | Lewistown |
| Sunbury | Lock Haven |
| Martinsburg | Hagerstown |

316,000 WATTS

STEINMAN STATION

CLAIR McCOLLOUGH, Pres.

Representative

the MEEKER company, inc.

New York Chicago Los Angeles San Francisco


# Nippon TV

Continued from page 35

000 tv sets. A 14-inch set costs about $200 in American dollars, a 21-incher, $350. The video fare is about 60% on film. Radio operates 18½ hours a day, with the time being sold in segments of half-hours or less. No advertising sponsor is permitted to buy more than 30 minutes at a time and the bulk of the programs are divided into 10-and-20-minute blocks. On radio, about three-quarters of the programs are recorded, with one-fourth live fare.

There is no censorship of advertising copy by official sources, but the broadcasters themselves have set up self-imposed restrictions on copy claim. Patent medicines are accepted as sponsors, but if extravagant claims are made for a product, that copy is toned down or the product forced off the air. With this self-censoring of copy, the industry has no fears of government taboos.

**$1,200 Per Half-Hour**

Time costs on television run about $1,200 for premium half-hours, plus cost of the talent or program. The Nipponese wrestlers are big attractions on tv, baseball and other sports also rating high. Dancing and drama follow in popularity.

# Com'l TV in Britain Ups Giveaway Coin, Accents Pix Features

London, Aug. 7.

Full length feature films on Sunday afternoons and a doubling of the prize money on the "64,000 Question" show are the main new features of the autumn schedule for Associated TeleVision, weekend commercial programmers in London and weekday operators on the Midlands outlet.

First of the feature films, which will be screened on Sept. 16, will be "The First of the Few," starring the late Leslie Howard and David Niven. Other titles are being withheld for the time being, but details will be released in the next few weeks. All the pix will be in the oldie class.

On the previous day (Sept. 15) ATV will double the potential top prize of the "64,000 Question" by raising the prize units from sixpence (7 cents) to a shilling (14 cents). The top would net approximately $9,000, far and away the biggest giveaway on British tv.

Among new program series being launched in the fall will be "The Adventures of Sir Lancelot" and "The Buccaneers," both British made and already sold to the U.S.; "Annie Oakley," "The Adventure of Aggie," "Brave Eagle," "The Errol Flynn Show" and a science fiction feature entitled "The Strange World of Planet X." ATV will also be running "Do You Trust Your Wife?" with a prize of £2 a week ($5.60) for life.

Among the top features being retained by ATV will be "Sunday Night at the London Palladium," "The Adventures of Robin Hood," "I Love Lucy" and the Douglas Fairbanks series.

# Inside Stuff—Radio-TV

Jack Benny and his crew traveled over 5,000 miles to get a shot of Rome's famed Fountain of Trevi for one of his forthcoming tv shows and almost had to return to fake it in the studio. Just as the crew under Parke Levy and Hilliard Marks was about to shoot a cordon of police appeared to kill the operation. Reason: their permit was a general one good for shooting anywhere in Italy, but not a local one which is required here. Quick use of the telephone by Count Sigmund Fago Golfarelli of ENIT, press chief of the national tourist office, and American Vice-Consul Robert Gibbons saved the situation. Footage will take less than two minutes in tv programs but was important to the gag.

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Three publishers thought enough of Ford Foundation's "Omnibus" series of last season to put parts of the video show in print. Decisions all seem to have come in a rush, but the key strategem, by book publisher Houghton-Mifflin Co., will be to convert the text of three Joseph N. Welch programs on The Constitution into two books, a text for schools and civic groups and a trade edition.

Publisher is keeping verbatim scripts, which can be dramatized. Title of the editions will be "The Constitution." Original tv series was prepared by Pulitzer Prize historian Richard Hofstadter and the "Omnibus" staff.

This month, Atlantic Monthly is giving the cover and lead feature to another "Omnibus" highlight, an interview last winter with scribe James Thurber. Vogue, also in August, has a feature on "Omni" data. It will be a reprint of the ballet script used by Agnes DeMille. Both mags, a Ford Foundation spokesman said, will use exact wordage of the tv shows.

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Don McNeil is continuing with his practice of giving the mike boys from the outlying stations a crack at the big time whenever he takes a few days off as host of ABC's "Breakfast Club." For example, this week McNeill is off to New York to sub on CBS-TV's "I've Got a Secret" tonight (Wed.) He's staying over the balance of the week and has lined up three "new voices" to helm the "Club" during his absence.

Ray Briem from KLUB, Salt Lake City took over today (Wed.); Gordon Sinclair, CFCF, Montreal, has the assignment tomorrow (Thurs.) and Ted (Sleepyhead) Johnson, WTAC, Flint, works the Friday show.

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WNYC, N.Y.C. owned-operated radio station, is airing a panel tomorrow (Thurs.) night entitled "Should We Televise Governmental and Courtroom Proceedings?" Show is part of the "Northwestern U. Reviewing Stand" series, from 8:30 to 9 p.m. Engaged in the discussion will be Jacob Sher, general counsel to the House of Representatives Subcommittee on Government Information; Robert Swezey, of WDSU, New Orleans, and chairman of the Freedom of Information Committee of the NARTB, and Wayland B. Cedarquist, midwestern lawyer and former member of the board of managers of the Chicago Bar.

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The first station rep to specialize in country & western stations has been formed by Charles (Chuck) Bernard, former ABC Radio account exec and sales chief of WABC-AM, N.Y. New outfit has lined up WARL, in the Arlington (Va.)-Washington area, and WCMS, Norfolk, in radio.

The c&w radio angle will not take all of the Charles Bernard & Co's time, however. Bernard also has contracted with KVVG, Tulare-Fresno, in the tv field. Before joining WABC, Bernard was a salesman for WABD, the Dumont tv'er in N.Y.

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Writers' rep Blanche Gaines left for California last week on a three weeks' junket combining business with a vacation. After visiting friends in San Francisco and Carmel, Mrs. Gaines will spend a week to 10 days in Hollywood conferring with scripters she represents.

One of the top writers in her stable, Jerome Ross, is doing the screenplay (for Universal) of his teeveed "Doll Face." Another of her telewriters, John Gay, is heading for the Coast to turn in scenarios for Hecht-Lancaster Productions.

# Live Without Car

Continued from page 23

a deodorant commercial. In place of Ford on "Producers' Showcase," NBC brought in John Hancock Insurance and a Buick one-shot to make up most of the coin deficit. In shifting Chevy's Bob Hope-Dinah Shore hour showcases to Sunday, it paved the way for Chesterfield's moving into the Tuesday night sked with "Noah's Ark."

Dodge pullout from Danny Thomas' "Make Room For Daddy" and "Break The Bank" dealt a serious blow to ABC, but "Daddy" will be back in business, sans auto coin but very much sponsored, while "Bank," incidentally, shifts over to NBC under Benrus-Lanolin Plus auspices to fill the Tuesday night 10:30 gap occasioned by the switch of "People Are Funny" to Saturday 7:30.

It's true that Sunday afternoon poses a sponsor problem for the networks, and it's in this area of programming that—at least the webs hope—the still uncommitted Detroit coin will come to the rescue. CBS won't be mad if Ford came through with its talked-of coin to get the new "Seven Lively Arts" off the ground, while NBC is still relying on General Motors to rally once more around "Wide Wide World."

# Colgate

Continued from page 23

of about $1,125,000 on the latest purchase alone.

Right after the Colgate wrapup on additional coin, CBS Radio got up a full head of pre-6 p.m. steam by pacting Slenderella beauty salons to a buy in excess of $1,000,000 gross. Company is taking 10-minutes every Saturday, plus three-five minute segments and a 15-minute weekly show.

Saturday stanza will be called "Slenderella Show" and will be heard from 10:50 to 11 ayem, with Galen Drake and Eloise English fronting a discussion format. Five-minute purchases are on "Wendy Warren and the News," three times a week. Quarter-hour buy has not been detailed. Beauty bankroller will continue sponsoring a segment a week of both "Mitch Miller Show" and "Bing Crosby Show."

# Nation of Fatsies

Continued from page 1

Dr. Keys says he's aware that many video fans' temptation and tendency are to consume beer and other beverages and to munch cheese and crackers and other food and candy while sitting before their small home screens.

Also, many of these people are inclined to cut down on their exercise, he points out. Moreover, the suggestive video commercials often provoke people into food and beverage indulgencies at the watching time.

"This contributes to overweight and aggravates the weight problem," says Dr. Keyes. "And in this way tv may be doing a disservice to the national and individual. There are people who are watching tv at exercise's expense and their eating after and between meals makes for excessive poundage, too."

# Code

Continued from page 35

Jr., prexy of Hal Roach Studios; Armand Schaeffer, v.p. of Flying A Productions Maurice Ungar, v.p. of Ziv TV; Jack Findlater, v.p. of MCA, repping Revue Productions; Sam Saks of the William Morris Agency repping Danny Thomas' Marterto Producions; and Richard St. John, of law firm of O'Melveny & Myers, and Alliance counsel.

Among 16 member-firms of the Alliance are McCadden, Hal Roach, Ziv-TV, Flying A, Revue, Marterto, Robert Maxwell Associates, William Broidy Productions, Guild Films, Jack Chertok TV, Bing Crosby Enterprises (which has withdrawn from active telepix making), Gross-Krasne Productions and Filmaster Productions. Four Star Films is planning to join the Alliance shortly, Morton revealed.

# RADIO-TV SHORTAGE OF ENGINEERS ACUTE

Washington, Aug. 7.

Shortage of engineers is hitting the FCC as well as the electronics industry. Agency issued an urgent call last week for experienced radio-tv engineers to fill vacancies in its Broadcast Bureau at salaries ranging from $4,480 to $7,055.

Need is "acute," Commission said, for engineers with extensive radio experience. Agency will consider applicants without basic engineering college education if they have considerable professional training.

Successful applicants will be hired on a permanent basis, with all benefits of Civil Service incident to a government career. Inquiries should be addressed to Personnel Director, FCC, Washington, D. C.

# NBC's D.C. Plant

Continued from page 27

ming to supplement the network schedule.

Sarnoff's remarks were echoed by Carleton D. Smith, NBC veepee and general manager of WRC and WRC-TV, who pointed to the development as having particular significance to "official Washington." The color tv era, he noted, will now include members of the cabinet, Congress and other personalities of national importance.

When the facilities are completed in the fall of 1957, Smith added, the majority of WRC-TV local live shows will be telecast in color. The schedule will be expanded as advertiser and consumer interest in the Washington market, the ninth largest in the nation, develops.

The new WRC plant will have three tv studios, the largest of which will be 60 x 100 feet. It will also contain three radio studios. An antenna nearly 500 feet high will rise from the site.

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**Burlington, Vt.** — Alfred E. Spokes has resigned as manager of radio station WJOY in this city to become v.p. and general manager of WEAV in Plattsburg, N. Y.

MAGNIFICENT SHOWPLACE ESTATE

Gracious stone Colonial, commanding breathtaking panoramic view of countryside for 30 miles, picturesque setting, 6 rolling acres, extensively landscaped, impeccably maintained.

Unusually outstanding fieldstone, spacious 8 room (4 bedrooms, 3½ baths), random width flooring, slate roof, copper plumbing, wrought iron hardware, 18 in. stone walls, box seat windows, Dutch doors, oil heat, flagstone patio, breezeway, many extras.

Colonial stone and siding 4 car garage, storage rooms, 4 rooms and bath furnished apartment 2nd floor . . . Ideal for caretaker or family use.

Luxurious 20 x 40 steel swimming pool, all-weather regulation tennis court, private macadam drive. Poultry and sheep farm buildings.

Located 1½ miles from Easton, Pa. near Bucks County. 54 miles to Philadelphia. 75 miles to New York City.

For leisurely family living . . . the utmost in charm and construction.

Offered at $65,000. Less than half original investment. Immediate possession. Write C. B. Realty Co., Inc., Easton, Pa. or Phone 3-4268 for illustrated brochure.

TEXACO STAR THEATRE

SATURDAY NIGHT—N.B.C.

Mgt.: William Morris Agency

## Mid-Continent

Continued from page 27

anced," Doerfer asserted the decision "will permit others to dispense entirely with any sustaining programs, the method commonly used to provide without cost local services for non-profit organizations."

Since the Commission failed to order a hearing in the WQAM case, he said, "I am in no position to state that this applicant is not within his rights to program as he pleases. Without benefit of argument as to the powers of the Commission to reconcile conflicting legal viewpoints. I cannot say that this Commission is evading any responsibility. But that time has come, if it has not long since passed, to make a final determination."

Referring to programs by Mid-Continent which the Commission charged had the effect of "purchasing" the audience, Comr. Doerfer declared: "It may be of no concern to this Commission what promotional stunts a broadcaster employs to attain a large viewing (sic) audience. The throwing of dollar bills from an office building into a busy intersection is solely a problem for the local traffic court. Treasure hunts in public libraries are the problems of the local library board. Whether the odds of finding any treasure are so great as to amount to a lottery is wholly within the province of local authorities.

"But the use of radio broadcasting to promote these stunts, taken in connection with the intent not to broadcast any educational, religious, talk or discussion programs (WTIX New Orleans) raises a serious question as to whether or not this pattern of conduct may not be an inducement to other broadcasters to adopt similar methods' to the end that all broadcasting frequencies are no longer to be regarded as a 'public trust' in the hands of licensees but solely a mercantile business operated for maximum profits."

This is the "crux" of the problem raised in the WQAM case, Doerfer asserted. The Commission, he concluded, "should have taken this opportunity to determine first the extent of its powers to require a broadcast license to be used as a public trust, and, if so, then to determine whether or not this broadcaster and others may convert the 'public trust concept' into a pure business enterprise."

Sale of WQAM or WIOD was required by the FCC when it granted Biscayne Television Corp. the authorization for the Channel 7 tv station in Miami. The Knight and Cox newspaper interests (Miami Daily News), which own WIOD, together with former NBC board chairman Niles Trammell, own Biscayne.

## Pat Weaver

Continued from page 23

what's coming every night, a carryover of the radio concept. It's better to keep the viewer guessing on what he'll see rather than have a cut-and-dried pattern of sameness. It's a bad idea when when everyone knows what's coming."

Despite the heavy losses of last season, "Matinee Theatre," the daytime color hour strip will be continued next season and so will Steve Allen stay in Sunday night contention against Sullivan, said Weaver. "Wide Wide World," a Weaver creation, will be gradually expanded, he said, and at least one from Europe via kine has been scheduled for next season.

## Strike Threat

Continued from page 1

conditioning and maintenance staffers with similar union groups in Chi and L.A. Key maintenance men in NBC's Chi plant receive as much as $412.50 a month, while NBC's airconditioning men can achieve as much as $522.50 a month.

Since the squabbling concern N.Y. members of NABET, it is thought that strike action will begin there. A NBC negotiator denied knowledge of a strike notification.

## Doesn't Matter If It's Live Or on Film: Pulse

Pulse Inc. claims that live vs. film "is of little importance" in determining what viewers watch, even though audience preference lies with live programming on television. The research house completed a special survey among 500 men and 500 women in N. Y. Features were not included in the study.

Survey finds that 51% of the homescreeners prefer watching a program that is live. Only 7% favor film, with the remaining 42% having no preference.

Only 17%, reports Pulse, felt that the fact of a tv show being live or film played any part in determining whether they watched it. Pulse feels that there is "considerable confusion" among viewers about what shows are done live and which are on film. A check of Pulse's top 10 half-hours showed that 49% didn't know whether many of them that they'd seen were on film or live. "Red Skelton Show" was one instance. Among other shows, 42% of the watchers thought "Mama" was on film; 29% said Groucho Marx was live, and 25% believed Phil Silvers was live. Nonetheless, only 3% incorrectly classified "What's My Line" and 7 "Person to Person" as film programs.

## Steamboat Springs

Continued from page 22

Webber to desist and discontinue boosting the signal. He declared "this is not the first arbitrary action" by the FCC.

Johnson is a Democrat. Attorney General Duke Dunbar, a Republican, was not consulted, and refused to make any comment on the action of the governor.

Donald E. Kelley, U. S. attorney here, said the matter would undoubtedly be studied in Washington by the department of justice as well as by the FCC. And if any action is taken it would be in the U. S. courts.

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**Dallas**—Alex Keese, director of WFAA and WFAA-TV has been appointed to the NBC Radio Affiliates Program Advisory Committee.

## 'Finder's Keepers'

Continued from page 27

money had been found in order to break up the tangle.

Early clues by Cullen last week had a gaggle of WRCA listeners out in the wee hours of the morning with flashlights. The crowd surrounded the N. Y. Public Library at 42d St. in a wild goose chase. At another time, Broadway Maintenance, the N. Y. electric service for street lights, issued a complaint to the station that people were taking lights apart seeking the voucher.

The audience promotion contest, which began clues on the third $1,000 hideaway last Friday, soon after had a throng gathered at the Central Park Zoo. Partial clue was "Grass abounds where I am around." But early searchers were off in their calculations; two Southern belles living in Greenwich Village, found the third bill in the mouth of a fish statue at Manhattan's Battery.

The N. Y. Times carried three stories as of Friday on the contest on various winners, etc. Tribune headlined affaire d' giveaway last week too. And spot coverage in other N. Y. dailies was quite extensive, somewhat reminiscent of the early days of $64,000 Question."

"Finders Keepers" will run for four feeks, according to initial planning, but may run longer. Promotion covered rating week, which ends today (Wed.).

## Motorola's 9% Hike

Chicago, Aug. 7.

Motorola's first half sales were up 9% over the same '55 period and earnings were up 4%. Sales totaled $101,801,234 and net was $3,066,207, equal to $1.58 a share.

Six month sales last year were $93,293,119 and earnings were $2,945,001, equal to $1.52 a share.

The granddaddy of 'em all

the NATIONAL BARN DANCE

Now available as a TELEVISION film series!

It's the *original* 32-year old WLS NATIONAL BARN DANCE... the network show that's ranked first on radio for years. Now available as a TV show to make your products rank first.

With a cast of almost 50 stars, over 3,000,000 people paid to see NATIONAL BARN DANCE shows at Chicago's Eighth Street Theatre.

Stars play to over 2,000,000 people on personal appearance tours in one year alone.

Series of 26 half-hour pictures available for national, regional or single market sale.

*Write, wire or phone for further information.*

*CAST OF ALMOST 50 INCLUDING—*

Homer & Jethro
Lula Belle & Scotty
Bob Atcher
Captain Stubby & the Buccaneers
Grace Wilson
The Wilson Sisters
Cousin Tilford
Red Blanchard
Dolph Hewitt
Arkie the Woodchopper
Jimmy James & Otto

*and many, many other favorite stars!*

FRED A. NILES Productions, Inc.

The *pace-setting* film company, serving the nation's leading advertisers in TV commercials, films for theatre & industry.

22 WEST HUBBARD STREET • CHICAGO 10, SUperior 7-0760

In Hollywood: 1040 N. Las Palmas

# From the Production Centres

Continued from page 24

nett's evening show and replaces Bill Smith on the news program between midnight and 6 a.m. . . . **Ralph Collier**, WCAU radio personality, has received a citation from the Chamber of Commerce . . . **Ed McMahon** is filling in for vacationing **Jack Whitaker** on daily "Sports Final" (WCAU-TV) . . . **Alvin B. Pollock**, veteran of 10 years service with RCA, has been named manager of the Bloomington, Ind. plant of RCA Victor's television division. He succeeds **George L. Leinenweber**, who is upped to general manager of the television division of RCA Victor Co., Ltd., with headquarters in Montreal.

## *IN CLEVELAND . . .*

**Hal Gallagher**, onetime WTAM sales manager, named district manager of Grocers' Spotlight . . . WEW's **Lynn Sheldon** will be "Clown for a Day" on Cleveland Press Show Train to Pittsburgh's Cinerama . . . WDOK adding 48 hours weekly to its hi-fi FM programming . . . WERE's **Bob West** publishing monthly newsletter on jazz . . . KYW announcer **Gordon Ward** guest in the pulpit at St. Paul Evangelical and Reform Church . . . **Joe Mulvihill** takes on KYW-TV's 1 a.m. news, while **Tom Field** is in Alaska, along with his all-night radio chores . . . **Bill Randle** gives 13-member, all-girl instrumental group under **Ben Silverberg** its tv debut on his WEWS Sunday night stint . . . WJW's news disker is **Jack Fuller** . . . Hiatus-bound are KYW program managers **Mark Olds**, **Gordon Stover** and Cleveland Press radio-tv writer **Nancy Gallagher** . . . **Joan Donald** ankled Stouffer publicity for WERE flackery succeeding **Maggie Martin** who moved over to Marc Wyse Agency.

## *IN DETROIT . . .*

**Dick Osgood**, Detroit's only theatre and show world critic on radio, returns to tv as host of WXYZ-TV's new feature film series "Studio A" once weekly in the 11:15 p.m. slot . . . WWJ-TV has scheduled a special preview program in connection with the national political conventions called "Convention Bound" and hosted by **James Clark**, WWJ-TV news editor. Special guests will be four members of the Detroit News staff who will cover conventions, **Martin S. Hayden**, **Russell Harris**, **Will Muller** and **Arthur Poinier** . . . WJBK-TV has scheduled a five-week Sunday series "Guest of Honor" for discussion of the operations and problems of the United Nations . . . "Romper Room Day," named in honor of WWJ-TV's "Romper Room" show and "Miss Ardis," will be held at Edgewater Park amusementland.

## *IN SAN FRANCISCO . . .*

Full impact of GOP convention two and a half weeks hence is beginning to be felt in Frisco radio-tv industry, with all thoughts, all work now centered around the four days starting Aug. 20. Cow Palace reconstruction is nearing completion and advance guards from the east are now scouting the huge arena. Most local shows are acquiring a political tinge and the political joke is much in evidence . . . Big changes at KGO, with **Virginia Johnson** moving into continuity and **Sarita Carballal** promoted into **Charlotte Amor's** job; latter switches to job of program coordinator. **Kay Gilson** departs and in her place enters **Vince Jeffrey**, ex-KRE, Berkeley . . . KRON Art Director **Bill Wagner** has devised a quick-color system for tv slides and the NBC affiliate is offering service to advertisers free . . . **Pete Abenheim** (Captain Fortune) celebrated his fifth anni on Frisco tv last weekend . . . **Jean Throckmorton**, late of Westinghouse's Manhattan flackery, Ketchum, MacLeod & Grove, to Westinghouse's KPIX as assistant to promotion boss **Bill Ryan** . . . Vacationing in Frisco was Chicago's **Dorsey Connors**, a regional "Home" editor.

## *IN WASHINGTON . . .*

**William Lundigan**, emcee of "Climax," a visitor this week . . . Suburban radio station WGAY currently conducting a "Be Attractive for Your Own Husband" contest under direction of program manager **Chuck Dulane** . . . Suburban radio station WPGC d.j. **Bob Rickman** running an offbeat promotion stunt—a Society for Prevention of Cruelty to Elvis Presley, with over 2,500 Presley fans jumping on the bandwagon initial day of stunt . . . **Joseph A. Gawler**, ex of WTOP-TV, and WWDC, is new staff assistant to Television Code Review Board of NARTB . . . **Robert Hurleigh**, Mutual topper in D.C., hosting a cocktail party this week to unfold plans for the recently acquired WGMS . . . WRC-NBC sportscaster **Jim Simpson** assigned to cover upcoming Olympic Games in Australia for the web.

## *IN MINNEAPOLIS . . .*

Complaints from dialers were received after KSTP-TV dropped "Conversations" so the station is trying to find another spot for the program. . . . **Charles McCuen** is editing the film footage of his WCCO-TV "News at Noon" alcoholism series (reviewed in VARIETY) for a half-hour movie to be called "A Search for Serenity." Through the St. Paul Hazleton Foundation, film will be made available for use by Alcoholics Anonymous groups, prisons and state hospitals and civic organizations throughout the U.S. . . . During the series McCuen had for his subject a young woman alcoholic who agreed to have her story put on the air and to appear before the camera. . . . **Jim Ramsburg**, formerly of WMMR, U. of Minnesota dormitory station, and **Johnny Michels**, erstwhile of AFRS, Guam, and Wichita and Hutchinson, Kas., stations, joined WDGY disk jockey staff. . . . **Harry Reasoner**, who recently resigned as KEYD-TV news analyst to join CBS in New York, won a honorable mention in the Robert E. Sherwood competition for his VARIETY reviewed "Invisible Fence" show concerning race relations here. . . . **Leigh Kamman**, who has been originating disk jockey shows from New York's Palm Cafe for WOV, has rejoined WLOL here as a platter spinner.

## *IN PITTSBURGH . . .*

**Pat Moreell**, formerly of the DuMont tv station here, has gone to work in New York for the E. Ruth Pepper public relations firm . . . WHOD in Homestead becomes WAMO and will specialize in country music with **Slim Bryant**, **Loppy Bryant**, **Abbie Neal** and **Carl Stuart**, coming from New England, as disk jocks . . . **Joseph Laconi**, ex-Butler announcer, upped to assistant program director at WICU in Erie. He's a onetime musician, having played and arranged for **Larry Clinton** . . . **Julian Bernard** has left his father, **Leon Bernard**, district manager for Television Programs of America, to join the WCAE sales staff . . . **Don Brockett**, promotion director here for TV Guide, had a role in "Sabrina Fair" at Little Lake arena strawhat . . . **Alicia Fuller** takes over as program director of KQV when **Jeanne Mueller** leaves in couple of weeks to marry Jack Buzza . . . **Barry Kaye**, WJAS platter-spinner, and his wife expecting again . . . **Mival Harvey**, traffic chief of WCAE, and her husband celebrated their 14th wedding anni.

# Borge Buffo

Continued from page 2

many of the lines related to that period.

The tele critics seemed even more kindly disposed to Borge when it was pointed out that he got £1,000 ($2,800) for this session, but received $100,000 for a similar stint on CBS-TV a couple of months ago.

### A Real Drunken Success

Copenhagen, Aug. 7.

Victor Borge's current visit to his homeland has been a prolonged ovation marred by a single incident of considerable embarrassment but with a happy ending.

Borge showed up for a gratis concert in the new Koncertsal within the downtown Tivoli Gardens. This was the fulfillment of a promise the entertainer had made a Danish doctor friend. His audience was some 2,000 children's doctors attending a convention in Copenhagen. The performance started very late following an exuberant banquet.

Delegates from countries not understanding either (a) the English language or (b) Borge's brand of piano comicking interrupted with whistling, catcalls and general hubbub and Borge finally walked off. The disturbers—about 20—were then given the Danish equivalent of an American heave-ho.

A considerable embarrassed hiatus ensued but Borge finally returned, having changed from tails to street attire. He was so warmly greeted that the fiasco was transformed into a warm-hearted triumph lasting until after midnight.

Borge thereafter played three performances in the same hall for the Copenhagen general public but this time used the Danish language.

If time permits he will return to play some of the small cities of Denmark, following commitments to entertain U. S. troops in Germany. He was unable to accept an offer from the Danish television to give a show for its 25,000 sets.

**Fort Worth**—There were 585,000 tv sets in the Fort Worth-Dallas area as of Aug. 1, according to WBAP-TV Director Harold Hough.

# Side Shows

Continued from page 25

flank and the scaffold in the center of the hall.

But it's readily apparent the CBS, NBC and ABC news masterminders are going allout to impart that "different look" to their respective convention packages. They've already fanfared their portable minature cameras which will be toted among the delegates in the hunt for special pickups that will add spice, color and added individuality to their political spectrums.

The schemes aren't confined to the Buck Rogers minicam gadgetry which may or may not stand up in a jostling scramble on the crowded floor. With considerably less ballyhoo, the networks are installing "private" cameras in the radio-tv commentators' crows nest overhanging the speaker's rostum. Both NBC-TV and ABC-TV will have two lensers in their booths, and CBS-TV will have one.

Decision to rig the cameras in the back-of-the-hall location undoubtedly dates back to the Republican convention four years ago when ABC-TV bootlegged its own floor shots from a camera quietly installed in the gabbers' cubicle. At the time there were beefs aimed ABC's way, charging "violation" of the pool agreement. This year, all three are prepped for ad lib coverage from up in the rafters.

In '52, Guy Gabrielson, then Republican national chairman, sought to blow a traffic whistle on AM's "walkie talkies" and tv's "walkie lookies," claiming they were adding to the congestion in the convention aisles. For the upcoming Demo conclave, convention manager J. Leonard Reinsch has said, in effect, "Hop to it boys. Just be sure you're accredited and grounded properly."

So look for video's "cooperation" to end at the edge of the pool with lots of elbow pushing and "you saw it here first" claims emerging from the heat of the battle to score those scoops.

# Tom O'Neil

Continued from page 23

flated as much as 50%, at times, over net revenue.

**Wants $ Payments Waived**

At present, Mutual's station relations men are working hard getting stations to sign the web's newest affiliation contract, a big switcheroo from what affiliates have become accustomed to. Chief contract changes include a reduction in total network option hours from 60 to 35 hours a week, perhaps the one point the stations may accept wholeheartedly. But the other major change is what Mutual is banking on for its existence, and it may prove less palatable: Stations must pre-clear and waive dollar payments on two and three-quarter hours Monday through Friday, one hour Saturday and two hours Sunday.

The extent of success in inking the new contract is not known and it may be several more weeks before the network divulges how many stations have accepted it, either in part of wholly. None theless, Mutual execs have disclosed their feelings about the new contract. While they don't seem particularly worried, they paradoxically admit the contract is a "do or die" proposition. Mutual has over 540 stations on its lineup, but the execs say they don't care if contract demands drive the smaller stations out of the fold, because all they want are about the first 100 bigtime affiliates for national advertisers.

But the greatest resistance to network radio seems to be centering at present in the major markets, where these key affils are located. Some resist because they figure they can make a better buck through national spot and local sale, without network obligations. Others may simply object to Mutual's new contract formula. That, some people are conjecturing, is possibly why WHK decided to switch to NBC in Cleveland.

Since getting the smaller market radio affils to "buy" the new pact without hitches is not of vital importance, the success in the major markets is expected to determine how long Mutual will stay in biz. It has been pointed out that if MBS has to make too many compromises in key areas, it will hasten O'Neil's decision.

**Dallas**—Patrick J. Fay, formerly with the DuMont Television Network, has joined Wyatt & Beardem Advertising Agency as director of radio and television and film activities. He was a staff director of DuMont for 10 years.

# Engineering Tab

Continued from page 25

apolis and other cities, wherever they can be found. But if things move as expected at the Demo conclave, CBS-TV will start shifting personnel and equipment to S.F. by Thursday. "We already have 20 seats booked on airlines then," Thompson noted.

New one-man mobile tv remote units nicknamed "creepy-peepies" are being imported by CBS-TV from the French Intercontinental Electronics Corp., as well as a version developed by Lockheed Aircraft in Burbank, to help in convention coverage. According to present pool ground rules, these units cannot be used on the convention floor, and CBS-TV intends to abide by the rules so long as the other nets do so. Instead, the "creepy-peepies" will be used for hotel and airport interviews, with CBS-TV fielding three such units, plus one as a roving "crash" unit.

# Ask FCC Approval Of KFXM's $244,000 Sale

Hollywood, Aug. 7.

Approval of FCC has been asked for the sale of radio station KFXM, San Bernardino-Riverside, Calif., for $244,000 to a group comprising L. Benton Paschall, Howard Tullis and John Hearne. Trio operate KAFY, Bakersfield radio transmitter.

Sellers rep the estate of Gene and J. Clifford Lee. KFXM, a Don Lee affiliate is a 1,000-watter and his been on the air since 1929.


RADIO SELLS
no matter what people may be doing!

*Politz finds...**

. . . that RADIO is the ONLY medium which commands people's attention while they are DOING SOMETHING ELSE. Radio is a constant, friendly companion in people's lives, present almost wherever they go or whatever else they do, all around the clock.

In Southern New England—where the average per capita income is 13% above U.S. average—67.2% of the total adult population listens to radio on the average day. Almost 4 TIMES as many people listen to WTIC as to any other station serving the area.

*Alfred Politz Research, Inc.
For complete information on this rich Southern New England Market . . .
call CHRISTAL
or write directly to
WTIC
HARTFORD
CONNECTICUT

WHTN-TV
CHANNEL 13
IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!
TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.
PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.
SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.
ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.
CALL US: Huntington, West Virginia, JAckson 5-7861, or our representatives: Edward Petry & Co., Inc.
TV's Hot Spot CHANNEL 13 Basic ABC

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL. 7-5800

HOTEL Algonquin
59 West 44th Street
New York • MU 7-4400
Preferred by people of the Theatre . . .
100% Air Conditioned

# Radio Reviews

**PATTERNS OF AMERICAN CULTURE: CONTRIBUTIONS OF THE NEGRO**
**With Dr. Mordecai W. Johnson**
**15 Mins., Sun.; 8:30 p.m.**
**Sustaining**
**WLIB, N.Y.**

Well worth dialers' interest is this series of weekly lectures which WLIB, N.Y., is presenting in cooperation with the U. of Michigan. For the program content will review the history of the Negro's contribution to America's way of life from colonial times to the present. Among lecturers slated in weeks to come is Jesse Owens.

Initial airer Sunday (5) was a particularly enlightening 15 minutes inasmuch as Dr.Mordecai W. Johnson, president of Howard U., digressed somewhat from his overall topic of education to credit the Negro's strides in law over the last 25 years with advancing "his people's" civil rights.

He said he was especially proud of these gains because they centred in Howard U.'s law school. The educator recalled how the late Supreme Court Justice Louis Brandeis once advised him to train students "to recognize a good case of law involving civil rights of your people." The jurist, Dr. Johnson said, deplored the fact that poorly prepared cases had to be thrown out on technical deficiencies although the court was eager to consider the constitutional issues.

*Gilb.*

**UNDER 21**
**With Jeanne Sauve, Paul Baylis, guests**
**Producer: Michael Hind-Smith**
**30 Mins.; Fri., 7:30 p.m.**
**CBC-TV, from Ottawa**

Probing the minds of teeners can be a hectic experience with astounding results and not always with the results the probe is after. Canadian Broadcasting Corp.'s new "Under 21" show sets up a panel of teeners for quizzing on various matters and from the initialer it looks like adults might learn something about their children's minds. First show, to start with, asked the panel what Teenagers were, and it was set at from 16 to 21 years of age. That settled, the inquiry got into the meat of its subject: what do teeners do with their leisure? The answers ranged through rock 'n' roll, television vs. books, vandalism and others.

There was no specific defence of rock 'n' roll but the panelists defended the acceptance of it by teeners and moppets, "We're past Benny Goodman," one said.

Television, said one panelist, made youngsters conscious of the times and its people but didn't allow improvement of grammar or literature unless the listeners concentrated on that angle—and who does? Vandalism was laid to the need for companionship inherent in all children, but whether they follow a black leather-jacket gang or the YMCA depended on environment and circumstances. They follow the gang, no matter where it goes or what it does, so they won't lose friends or make enemies.

Jeanne Sauve operated nicely as panel moderator, keeping the panelists talking, on the rails and alive throughout. Only difficulty arose from the similarity of her voice to those of the teeners, making it all but impossible to know when she was talking unless the camera was on her. Paul Baylis announced. Micheal Hind-Smith's production was okay, gabbers always clearly audible and camera working neatly to catch them as they talked.

"Under 21" stays for at least four shows, but if it keeps its questions exciting to garner catchy answers, it may return to the web. Panel used six teeners — three femme, three male — wisely selected for variance of opinion.

*Gorm.*

**BIG WILSON**
**240 Mins.: Noon, Daily**
**KYW, Cleveland**

If everybody doesn't already love a fat man, they'll certainly join the believers of the old saw after listening to "Big" (6 ft.-5 in., 280 pounds) Wilson, KYW's newest entrant into the disk jockey parade in Cleveland. Moving over from Philadelphia, Big Wilson is firmly entrenched in an across-the-board strip that starts at noon, Monday-thru-Friday, and changes slightly on Saturday and Sunday.

With a sharp sense of humor, an ability to say what has to be said briefly, and a definite mike personality, Big Wilson has already cut deeply into the platter-listening audience. Furthermore, his ability to tickle the ivories gives him an added asset in the shellac-spinning race. Wilson also does a 55-minute film spot at 5 p.m. on KYW-TV. Both shows reflect strong sponsor approval of the large-size quality offering.

*Mark.*

**PANORAMA**
**With Ted Knight**
**55 Mins.; Mon.-thru-Sat., 10 a.m.**
**Participating**
**WROW, Albany**

Ted Knight, another of the newer mikemen who have noticeably raised the quality level at WROW, features production numbers, instrumentals and standards on a 55-minute program sandwiched between Geoff Davis' three-hour deejay stint and Arthur Godfrey's network show. For comedy and offbeat, purposes, Knight uses an alter voice. At times, this seems odd, almost out of place, in the musical background established. On other occasions, the fooling and quipping are mildly amusing, although rarely original.

Blocks have a rather slow tempo, probably deliberate. Selections from "The Student Prince" bulked large on one origination heard; from "Naughty Marietta," on another. Percy Faith orchestrals were also to the front, on the latter. Knight's voice is good, while his technique is generally sound. The second voice—addressing the first as "Theodore"—fits into spot commercials, too. When caught, board work on "Panorama" was sharp and skillful.

*Jaco.*

**HARNESS RACING**
**With Bud Heber, Nick Stemmler**
**15 Mins.; Mon.-thru-Fri., 11:15 p.m.**
**UTICA CLUB BEER**
**WGY, Schenectady**

The second summer of harness-casts from Vernon Downs (outside Utica) over a special network brings Bud Heber to the microphone as caller of two races, and Nick Stemmler as recapper of the night's card. Similar originations from the Saratoga Raceway for the past decade have indicated an air audience for the trotters and pacers, exists. The newer series seems to proceed on the assumption listeners are well acquainted with the sport and its participants. There is little, if any, explanation of technical points—at least, not when heard.

Program is competently handled, despite a little unevenness. One pickup was weak on the fidelity side, there being too much voice distortion. He accelerates his tempo during the second half of a race to build tension and uncertainty about the finish. Heber might use a more imaginative vocabulary; over-uses the phrase "does the driving."

*Jaco.*


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## Pic Backlogs

Continued from page 31

a series of packages following its deal for the RKO library.

The more a tv station buys, the more that tv station remains in the feature film market—a principle dictated by a number of circumstances. Once the tv station has made a large investment in such programming, it has to protect its investment by adding "leaders" from other packages. Many of the large libraries and big packages contain "clinkers" and they just can't meet the competition of upgraded quality being poured in the market.

It isn't easy to draw back, either. Once a station, using time, effort and money in merchandising itself as a showcase for good quality features, has made a niche for itself with the viewing community, any retreat is costly.

**Crosley's RKO Buys**

Cincinnati, Aug. 7.

Crosley Broadcasting Corp. has signed a $1,500,000 deal with C & C Television Corp. for the rights to 371 RKO feature films.

The deal, which is for half of the total RKO library sold to Matty Fox, is for the four Crosley stations in Cincinnati, Dayton, Columbus and Atlanta. Programming of the newly-acquired features will begin immediately.

Part of the deal involves payment in time which will be utilized by International Latex in a pattern established in similar C & C Television deals.

## Gross-Krasne

Continued from page 31

gional deals) before concentrating on the smaller markets. Krasne said that his experience with syndicators has been that they make the big sales and ignore the little "bread and butter" pacts. Worst of it, he felt, was that the big deals in multi-station markets aren't as hard to make as the one-station market sales, so what's the sense in paying large distrib fees for easy sales? He said the reason why syndicators ignore little tv sales of telefilm is to give time to other packages they front for.

Gross said that the six-man sales unit of G-K will never work on sale of two series simultaneously. He hopes, when O. Henry enters rerun sales, new men can be hired to handle that facet solely, while the original six-man team concentrates on saturating a second series.

Eight of the O. Henry pix have been completed at G-K's California National Studios at an average outlay of $30,000 each. Twenty-five or six scripts have been completed on the stanza which should be ready for telecasting sometime this fall.

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# Television Chatter

**Herb Sussan** will produce five "Wide Wide World" shows on NBC-TV next fall, including the kickoff on Sept. 16; he'll also be doing a spectacular for the network . . . **Al Perlmutter**, WRCA-TV special events, down with virus in Mt. Sinai hospital . . . WCBS-TV flack boss **Robert Fuller** vacationing in Maine with family . . . Station's **John McGilleret**, writer on "Camera Three," is to be chief consultant for U. of Wisconsin tv seminar Aug. 26-Sept. 1; being backed by Nat'l Assn. of Educational Broadcasters . . . **Billie Burke**, on her 76th birthday, appeared for a special CBS "Good Morning" tribute in her honor Monday (6), with **Jimmy Savo, Marjorie Steele, Pat Rooney Sr.** on hand . . . **William Miesegaes**, proxy of Transfilm, left this week for business and pleasure in Europe . . . **Joseph Schull's** "Proud Passage" is "Goodyear Playhouse's" (NBC) Sunday (12) offering . . . **Rick Landen**, former tv writer ("Duffy's Tavern," etc.), joins Mercury Artists' tv department as writer-producer-director rep . . . **Phil Foster, Larry Storch, Lenny Kent** and **Jerry Lester** all competing for yoks on tomorrow's (Thurs.) "Arthur Murray Party" via CBS . . . **Maj. Gen. Raymond C. Maude**, who commanded the Air Force's Cambridge Research Center until retirement, joins Allen B. DuMont Labs as right arm to veep **Tom Goldsmith** in handling government accounts . . . Vidfilm promotion-ad consultant, **Peter Zanphir** awarded a prize in recent It's-a-Contest sweepstakes run by Better Homes and Gardens . . . **Richard L. Foote**, eastern sales manager of Hoag-Blair for the past year and a half, has been tabbed exec veep of the company . . . **Burr Tillstrom** back from Europe yesterday (Tues.) on the Queen Mary . . . **Peter Fernandez** added to tv and radio cast of "The Guiding Light" for its presentation tomorrow (Thurs.) . . . NBC's **Tom McAvity** and **Mike Dann** off for vacationing climes now that tv programming reshuffle has been resolved . . . **Anita Zang** and **Ruth Conforte**, production assistants at Talent Associates, leave for Los Angeles today (Wed.) on TA research assignment . . . **George Wolf**, Ruthrauff & Ryan radio-tv veepee, off to Maine for a month.

**John Aaron**, co-producer of "Person to Person," advises from Switzerland where he's vacationing with his wife and daughter that "the yodelers may not be socko but the scenery is boffo" . . . **Joe ("Memory Lane") Franklin** to hold fifth anni at Palisades Amus. Park Saturday (11) . . . **Art Vau Horn** finished pinchhit chore for **Mike Wallace** on WABD.

**Beverly Lunsford**, juve thesp, doing Aug. 25 spec via ABC-TV from St. Louis zoo, for International Shoe . . . **Treva Frazee** is hiatusing from video to do lead in "Bus Stop" at Westchester County Playhouse at Mt. Kisco . . . **Shirley Burrows**, sister of **Abe Burrows**, marries Goodson-Todman exec producer **Paul Alter** this week . . . **John Drainie** starring on "Goodyear" via NBC-TV Sunday (12) and will reappear on "U.S. Steel" the 29th . . . New fathers: tv scripter **Lee Pogostin**, a daughter, Saturday (4); WABD flacker **Larry Eisenberg**, daughter, Friday night.

## Dems' Timetable

Continued from page 2

backfire right in the exchequer of the tv webs who have an important date with the Republicans the following week in San Francisco.

Under the best possible circumstances, it'll be a tight squeeze for the telecasters faced with the herculean task of transporting most of the manpower and roughly half of the gear from Chi to Frisco during the weekend they hope they will have between conventions. And if the Demos get bogged down past the Friday night deadline, Mr. Butler will be a very unpopular man in tv circles, especially since now no session is planned for Wednesday afternoon—the day the nominations were scheduled to begin.


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EDWARD L. BERNAYS, Public Relations Counsel
HARRY SCHWARTZ, Editor, Russian Affairs, New York Times
LOIS SMITH, DAVID ADAMS, BETTY POPE, HAROLD DA SILDA
Of the National Ballet of Canada
ALLEN SHERMAN, Producer TV's "I've Got a Secret"
EDMUND O. STILLMAN, Chief of Planning, Radio Free Europe
BEN GROSS, Author, Television Editor N. Y. News
HENRY MORGAN, Theatre, Television, "I've Got a Secret"
NORTH COUNTRY CHOIR, 39 of New Hampshire's finest voices
TINY and STUART CLOETE, Authors "African Giant"
NORM PRESCOTT, WBZ-WBZA (Boston) TV-Radio, Disc Jockey
JOE CALLAWAY, Of the Theatre; Director; Dramatist
DR. SAMUEL STEINBERG, Historian, Author
ALLEN M. WIDEM, Drama Editor, Hartford (Conn.) Times
JAY GORNEY, Musical Comedy Lyricist, Composer
IRENE HAWTHORNE, Former Premier Danseuse, Met. Opera
ARNOLD EIDUS, conducting Television's WABC Symphonietta
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# Jocks, Jukes and Disks

By MIKE GROSS

**The Four Lads:** "The Bus Stop Song"-"A House With Love In It" (Columbia). Sock followup for the Four Lads' past three clickos in succession is "The Bus Stop Song." Tune, theme from the 20th-Fox pic "Bus Stop," is a jaunty folk-flavored item which the boys serve with plenty of appeal for the jock and juke trade. It'll rack up a big score. "A House With Love In It" is a change of pace ballad which comes across with lotsa impact.

**Leroy Holmes Orch:** "When the White Lilacs Bloom Again"-"The Last Wagon" (MGM). Current disk company scramble is for the "When the White Lilacs Bloom Again" instrumental out of Gerlabel. "The Blue Whistler," on the MGM flip, spotlights the Hyman technique with the blues idiom.

**Eddie Fisher:** "If I'm Elected (To Be the One You Love)"-"Oh My Maria" (RCA Victor). A love song set in a march tempo is the peg that could get Eddie Fisher off to a strong sales and spinning spurt. The song, "If I'm Elected," also has topical and novel values to pull it along. Fisher gives it an attractive belting treatment. "Oh My Maria" is a more orthodox entry that rates attention because of Fisher's rhythmic styling and its similarity to a previous Fisher click, "Oh My Papa."

**Rover Boys:** "Young Love" — "From A School Ring To A Wedding Ring" (ABC-Paramount). The Rover Boys are back with a good two-sided affair after a successful ride with "Graduation Day." Group has fine takeoff chance with "Young Love," a neatly etched ballad offering. Theme of the back side gives it plenty of spinning values for the teenage set.

**Dick Jacobs Orch:** "Theme From 'East of Eden'"-"The Seven Wonders of the World" (Coral). Coupling of pic themes adds up to okay spinning fodder for the jocks but commercial aspects are iffy. "East of Eden" waxing is tied in with the fan buildup for the late James Dean, who appeared in the film. On the "Seven Wonders" side, the voice of Lowell Thomas is heard introing the piece. It wasn't really necessary.

**Betty Wells:** "Young Man"-"Goodbye, So Long, I'm Gone" (ABC-Paramount). Newcomer Betty Wells is a slick exponent of the rockin' beat. She belts with solid rhythmic power that makes you sit up and take notice. The "Young Man" side seems to have the better getaway potential. Side shows off her vocal punch to advantage. Reverse also is in the high octane groove.

**The Goons:** "I'm Walking Backwards For Christmas"-"Bluebottle Blues" (London). This is a frenzied novelty coupling out of the British disk mill. It's an offbeat group working on offbeat material but

(Continued on page 49)

## Best Bets

| | |
|---|---|
| **FOUR LADS** (*Columbia*) | **BUS STOP SONG** *A House With Love In It* |
| **LEROY HOLMES ORCH.** (*MGM*) | **WHITE LILACS BLOOM AGAIN** *The Last Wagon* |
| **KAREN CHANDLER-JIMMY WAKELY** (*Decca*) | **CRAZY ARMS** *Tonight You Belong To Me* |
| **DICK HYMAN ORCH.** (*MGM*) | **ONE FINGER PIANO** *The Blue Whistler* |
| **EDDIE FISHER** (*RCA Victor*) | **IF I'M ELECTED** *Oh My Maria* |
| **ROVER BOYS** (*ABC-Paramount*) | **YOUNG LOVE** *From A School Ring* |

many. It's a melodic and fetching piece that sticks to the ear. It will be a tough race for the breakaway side but Leroy Holmes may have the edge due to his top-flight orch treatment. **Helmut Zacharias,** who started the whole thing via a Polydor release in Germany, gets a try at the U.S. market via Decca while **Florian Zabach** is also in the running on the Mercury label. Both Zacharias and Zabach stress the violin values of the tune. On the MGM flip, Holmes hits a western motif tagged "The Last Wagon."

**Karen Chandler-Jimmy Wakely:** "Crazy Arms"-"Tonight You Belong to Me" (Decca). The recently teamed up Karen Chandler and Jimmy Wakely are off to a fast start with "Crazy Arms." Their solid harmony job gives this country-flavored tune a wide appeal. It's sure to pull in solid spins all over. They are in a brighter groove with "Tonight You Belong To Me," and it, too, will draw lots of turntable time.

**Dick Hyman Orch:** "One Finger Piano" - "The Blue Whistler" (MGM). Arresting rhythmic beat of "One Finger Piano," as whipped up by Dick Hyman should pull this side to the top. It's a catching instrumental effort that moves at just the right gait for jock and juke action. Hyman's harpsichord piano is highlighted with a vocal effort by **The Naturals.** Tune also gets a shipshape treatment by **Freddy Martin** on the RCA Victor

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## Longhair Reviews

**Roy Harris: Symphony No. 7; "1933" (Columbia).** Two massive, powerful symphonies by Roy. Harris add to the stature of the American classical repertory. The No. 7, which was premiered last year, is delineated with color and sweep by the Philadelphia Orchestra conducted by Eugene Ormandy. The Symphony 1933 is heard in an old but still compelling performance by the Boston Symphony under the late Dr. Serge Koussevitzky.

**Robert Wagner Chorale: "Folk Songs of The World" (Capitol).** A neatly arranged collection of English and European folk songs, most of them widely known, delivered in a pleasing, straightforward style by the Robert Wagner Chorale with Harve Presnell and Salli Terri as soloists. Informative liner notes, with some line drawings, are done by Stephen Longstreet.

**Mozart: Symphonies No. 36 & 38 (Epic).** Two of Mozart's most popular and charming symphonies, the "Linz" and the "Prague" in light, precisely executed readings by the Vienna Symphony conducted by Willem Van Otterloo. It's another fine contribution by Epic to the Mozart bicentennial.

**Werner Egk: "The Magic Violin" (Decca).** Excerpts from Werner Egk's modern opera, "The Magic Violin," a work in the popular theatre vein with no contemporary abstractions or difficulties, brightly rendered by the chorus and orchestra of the Bavarian State Opera conducted by the composer.

*Herm.*

**L. Wolfe Gilbert,** vet ASCAP'er, has authored a collection of stories about vaude, songwriting and pix entitled "Without Rhyme or Reason." Vantage Press is readying it for Christmas publication.

# Album Reviews

**Michael Antoine Orch:** "And So to Bed" (RCA Victor). This is one of the many albums that U.S. music publisher **Robert Mellin** cut abroad for peddling to the U.S. disk companies. It's a fine example of what's being done overseas to produce those rich instrumental sounds that are earmarked for the growing mood music market. The tunes, all newies, are easy on the ear and make for solid deejay programming.

**Cliff Edwards:** "Ukulele Ike Sings Again" (Disneyland). Cliff Edwards, a disk-selling phenom in the 1920s, revives 16 of his past hits for an updated going over. He gets a lot of exuberance into the vocal riffs and it may even please today's rock 'n' roll crowd. He gets a peppy backing from a hip group labelled Wonderland Jazz Band.

**Ed McCurdy:** "When Dalliance Was In Flower" (Elektra). The tunes collected by Ed McCurdy for this folk album come mostly from the Elizabethan England era. They're lusty, whimsical, risque and ribald and McCurdy delivers with the proper accents. **Erik Darling** supplies a neat banjo assist.

**Bernie Wayne Orch:** ". . . and Then I wrote." (ABC-Paramount). In the past few years Bernie Wayne has been turning out some lilting compositions which have been compiled in this set for the cleffer to supply his own musical interpretation. The melodies are pleasant and rhythmic and are showcased with taste and style. For added dressing there's a knockout photo of **Jayne Mansfield** on the album cover.

**Julie Wilson:** "Love" (Dolphin). The vocal stuff Julie Wilson has been delivering in posh niteries and Broadway legits (currently "The Pajama Game") has been captured on wax for good results. Her warbling sets an intriguing romantic mood as she goes over such familiars as "From This Moment On," "Don't Ever Leave Me" and "He Was Too Good to Me." Arrangements and orch backing are by **Phil Moore.**

**Serena Shaw:** "Cry My Love" (Rama). Newcomer Serena Shaw fills her wide vocal range with plenty of s.a. When she goes into the upper register, she's reminiscent of Yma Sumac, but for the most part she sticks to the more popular range. She works with such oldies as "Love for Sale," and "St. Louis Blues" as well as a flock of originals by **Rudy de Saxe.**

*Gros.*

## Coolidge Fortifies Col Transcriptions in Chi

With an eye to building up its activities in the midwest, Columbia Records transcription division manager Al Shulman set Michael Coolidge to head up the Chicago office. Coolidge will handle all of the transcription division's sales functions in that area, reporting to Cal Roberts in the Gotham hq.

Other appointments for the Chi office were Hellen Sullivan as Coolidge's administrative aide and Walter B. Orwall as account exec.

## Dexter on the Beech

Herb Dexter has exited his promotion post at the indie Jubilee label to switch to the newly formed Beech Records.

Morty Palitz, Jubilee topper, is currently dickering for a replacement.

# Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

**Survey Week of July 27-Aug. 2, 1956**

| | |
|---|---|
| A Beautiful Friendship | Kahn |
| A Sweet Old-Fashioned Girl | Valor |
| Allegheny Moon | Oxford |
| Big 'D'—*"Most Happy Fella" | Frank |
| Born To Be With You | Mayfair |
| Bus Stop Song—†"Bus Stop" | Miller |
| Canadian Sunset | Meridian |
| Glendora | American |
| Happiness Street | Planetary |
| How Little We Know | Morris |
| I Almost Lost My Mind | St. Louis |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| It Only Hurts for a Little While | Advanced |
| I've Grown Accustomed—*"My Fair Lady" | Chappell |
| Make Me A Child Again | Remick |
| Me 'N' You 'N' The Moon—†"Pardners" | Paramount |
| Moonglow-Picnic Theme—†"Picnic" | Mills-Col. Plc |
| My Dream Sonata | United |
| My Prayer | Shapiro-B |
| On the Street Where You Live—*"My Fair Lady" | Chappell |
| One Finger Piano | E. B. Marks |
| Picnic—†"Picnic" | Columbia Plc |
| Portuguese Washerwoman | Remick |
| Somebody Up There—†"Somebody Up There" | Feist |
| Standing On the Corner—*"Most Happy Fella" | Frank |
| Te Amo | Southern |
| To Love Again—†"Eddy Duchin Story" | Columbia Plc |
| Too Close For Comfort—*"Mr. Wonderful" | Laurel |
| True Love—†"High Society" | Buxton Hill |
| Wayward Wind | Warman |
| Whatever Will Be, Will Be | Artists |
| You're Sensational—†"High Society" | Buxton Hill |

## Top 30 Songs on TV

*(More In Case of Ties)*

| | |
|---|---|
| A Sweet Old-Fashioned Girl | Valor |
| Allegheny Moon | Oxford |
| Be-Bop-A-Lulu | Lowery |
| Big 'D'—*"Most Happy Fella" | Frank |
| Can You Find It In Your Heart | Witmark |
| Don't Cry—*"Most Happy Fella" | Frank |
| Glendora | American |
| How Little We Know | Morris |
| I Almost Lost My Mind | St. Louis |
| I Can't Rock And Roll To Save My Soul | T & L |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| I Only Know I Love You | Leeds |
| I've Grown Accustomed—*"My Fair Lady" | Chappell |
| Mama, Teach Me To Dance | Roncom |
| Me 'N' You 'N' The Moon—†"Pardners" | Paramount |
| Miracle Of Love | Rylan |
| Moonglow—†"Picnic" | Mills |
| Moonglow-Picnic Theme—†"Picnic" | Mills-Col. Plc |
| Mr. Wonderful—*"Mr. Wonderful" | Laurel |
| On The Street Where You Live—*"My Fair Lady" | Chappell |
| Picnic—†"Picnic" | Columbia Plc |
| Please Don't Forget Me, Dear | Weiss |
| Portuguese Washerwoman | Remick |
| Standing On The Corner—*"Most Happy Fella" | Frank |
| Stranded In The Jungle | Peer |
| Strangest Romance | Lear |
| Too Close For Comfort—*"Mr. Wonderful" | Laurel |
| Walk Hand In Hand | Republic |
| Whatever Will Be, Will Be—†"Man Who Knew" | Artists |
| When You're Smiling | Mills |

# VARIETY 10 Best Sellers on Coin-Machines

| | | | |
|---|---|---|---|
| 1. | **MY PRAYER** (3) | *Platters* | *Mercury* |
| 2. | **ALLEGHANY MOON** (6) | *Patti Page* | *Mercury* |
| 3. | **WHATEVER WILL BE, WILL BE** (3) | *Doris Day* | *Columbia* |
| 4. | **I ALMOST LOST MY MIND** (7) | *Pat Boone* | *Dot* |
| 5. | **HOUND DOG** | *Elvis Presley* | *Victor* |
| 6. | **ON THE STREET WHERE YOU LIVE** (7) | *Vic Damone* | *Columbia* |
| 7. | **I'M IN LOVE AGAIN** (9) | *Fats Domino* / *Fontane Sisters* | *Imperial* / *Dot* |
| 8. | **GLENDORA** (5) | *Perry Como* | *Victor* |
| 9. | **WAYWARD WIND** (12) | *Gogi Grant* | *Era* |
| 10. | **I WANT YOU, I NEED YOU, I LOVE YOU** (1) | *Elvis Presley* | *Victor* |

## Second Group

| | | |
|---|---|---|
| **GHOST TOWN** | *Don Cherry* | *Columbia* |
| **THAT'S ALL THERE IS TO THAT** | *Nat (King) Cole* | *Capitol* |
| **STRANDED IN THE JUNGLE** | *Cadets* / *Jayhawks* | *Modern* / *Flash* |
| **MORE** | *Perry Como* | *Victor* |
| **IT ONLY HURTS FOR A LITTLE WHILE** | *Ames Bros.* | *Victor* |
| **CANADIAN SUNSET** | *Hugo Winterhalter* | *Victor* |
| **BORN TO BE WITH YOU** | *Chordettes* | *Cadence* |
| **SWEET OLD-FASHIONED GIRL** | *Teresa Brewer* | *Coral* |
| **FLYING SAUCER** | *Buchanan-Goodman* | *Luniverse* |
| **BE-BOP-A-LULA** | *Gene Vincent* | *Capitol* |

*[Figures in parentheses indicate number of weeks song has been in the Top 10]*

# MGRS.' LOW BOOTY ON ORCHS

## Gov't Still on Payola Prowl

The Internal Revenue Dept. is still probing Tin Pan Alley for evidence of the payola loot. The T-Men have been combing the books of the top publishers looking for evidence of undeclared income from the recipients of the cash favors.

The Government agents, incidentally, are hep to the music biz operation and speak about "taking" and the "cut-in" like Brill Bldg. habitues. They are not concerned with the various "legitimate" payola devices, such as writing and publishing cut-ins on tunes, just so long as its declared to Uncle Sam. They are interested in nailing down the sub rosa cash payoffs which are listed on the publisher's book as "expenses" and are not listed in the recipients' gross income.

If there is no direct evidence, the Government can crack down via the "net worth" approach which matches the standard of living against the declared incomes.

## Major Diskeries Pulling Out Of R&B Competition As Indies Hold On

The major record companies are throwing in the towel in the rhythm & blues competition with the indies.

It's not a complete pullout from the r&b field, yet, but there are definite signs on an ease-up and a slow withdrawal from the rivalry for the r&b dollar. This is putting the beat back into the hands of the indies who originated it and were able to withstand the onslaught of the major companies' promotion pressure.

For the last couple of years, the indies had to buck the johnny-come-lately majors, which began to make inroads into the field via covers of disks the indies originated. In several instances, then, the cover jobs by the big companies stole the play away from the indies. In the past few months, however, the indies have been topping the majors because the deejays, juke operators and consumer have been sticking with the original version.

One of the prime examples of a topline diskery relinquishing the r&b field to the indies is Coral Records. Bob Thiele, Coral's artist & repertoire bossman. For some time Thiele watched the r&b charts for indie platters that were break-

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### Aussie's Top Disks

Sydney, Aug. 1.

Disk sales continue at a very good pace, according to key music stores.

Current hits with teenagers presently include "Poor People of Paris," "Rock and Roll Waltz," "Rock Island Line," "Woman in Love," "The Great Pretender," "Moonglow," "Jukebox Baby," "Dungeree Doll." "Dixieland."

## Epic Yens Actors Who Can Chirp 'Em for Teeners

Epic Records is on a drive to round up dramatic actors who can sing for disk exposure. Only prerequisite according to Marv Holtzman, label's pop artists & repertoire chief, is that the thesps have some teenage appeal.

Holtzman figures that wrapping up a waxing deal with a performer active in other media will give his Epic platters an extra promotional push and added exploitation values. And in the case of pix, especially, it virtually insures a soundtrack album or at least a title song disk if the pact with the artist is on a solid exclusive basis.

Label has already worked out a crooning deal with Tony Perkins and expects to wrap up a pact with Sal Mineo.

Perkins came to the attention of Holtzman when he crooned "A Little Love Can Go A Long, Long Way" on the teledrama, "Joey," on NBC-TV a couple of months ago. Mineo, on the other hand, hasn't shown off his crooning style yet, but Holtzman figures that his exposure on tv and pix ("Rebel Without a Cause," "Crime In The Streets," "Somebody Up There Likes Me") is building him into hot teenage fave.

## AFM to Launch Branch in L.A.

The American Federation of Musicians is prepping the setup of a Coast branch in Los Angeles on a trial basis. Herman D. Kenin, member of the Federation's exec board from Portland, Ore., has been given the special assignment of establishing the office.

Purpose of the move is to ascertain whether there is a need to create a permanent branch there in order to eliminate possible difficulties encountered by all locals in that area because of the time differential between it and New York, where the AFM's headquarters are based.

It's expected that the Coast office will begin functioning by Sept. 1. Kenin, who is prexy of the Portland Musician's Mutual Assn. (Local 99), will resign that office to take over the new assignment.

## Spirals Shellacs 'Em For Unique in a Production, Distribution Tie A La Pix

The record business is now getting a counterpart of Hollywood's independent producer setup.

Taking a leaf from the film indies, Spirals Unlimited has been formed to produce wax packages for distribution by an established label. Spiral's kickoff tie-in will be with Unique Records, RKO subsid, which is already set to distribute six Spiral-made albums this fall.

Spirals was formed recently by Herbert J. Morrison, personal manager; Joe Castro, pianist; writer A. S. Cooper and publicist Art Franklin. Ted Collins will act as con-

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## WILLARD ALEXANDER IN EXPANSION MOVES

The Willard Alexander Agency is swinging into its fall operation with an added stress on the bands and acts division plus a concentrated drive into the tv and motion picture fields.

In line with stepped-up activity, bossman Alexander has promoted Jack Green and Irv Denkin to veepee status and has brought in Ira Sidell from the Coast to work with Rudy Viola in the jazz department. Green and Denkin specialize in bands and acts.

Alexander also plans to enlarge his New York office at newer quarters, as yet undetermined, and is expanding his Chicago operation with the addition of new men to assist Chi office chief Fred Dale. He's also mulling the opening of a Hollywood office. His Coast activity is now worked out in conjunction with Harold Julian.

## 5% INSUFFICIENT INCENTIVE: KAYE

By MIKE GROSS

Biggest obstacle in the way of putting the band biz back to its heyday stature of the 1930s is the 5% restriction for managers on bands' take slapped down by the American Federation of Musicians. That's the opinion of orch leader Sammy Kaye, who believes that the manager is the most important part of the band business.

The 5% limit on a manager's earnings from orch properties is keeping key men out of the field. Kaye attributes his longtime standing as one of the country's top orch names to the managers with whom he's been lined up—Jim Peppe, Mike Nidorf and currently Dave Krengle. If the band business is made more financially attractive to managers and investors, Kaye claims, there'll be a noticeable upbeat in band activity around the country. In the late '30s, he said, new bands were sparked and backed by established orch leaders but that practice has been stopped because there's not enough money to be made from the investment. At one time, Kaye added, he and the late Glenn Miller and Tommy Dorsey had considered forming a combine to back new bands. "Now," he admitted, "I won't put a penny in a new band."

The development of new orchestras is the key to keeping the band business on a payoff level. Despite this managerial drawback, Kaye believes that the business can still pick up some of the oldtime excitement. Factors which will bring this about, he pointed out, are 1) continued interest in dancing,

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## Salkin Heading Decca Promotion

Martin P. Salkin has taken over Mike Conner's spot as director of publicity and promotion for Decca Records. Conner ankled his post last week after 11 years with the diskery.

Salkin will also head Decca's network of promotion staffers in key locations around the country, with all company disk jockey promotion under his supervision. Staffers at present are Bud Katzel, eastern rep; Don Foreman, midwest; George Sherlock, Coast; and Harry Silverstein, southern territory. Ann-Elizabeth Reisman will continue to handle publicity as assistant to Salkin. Salkin has some longrange revamping plans for the publicity-promotion setup but he doesn't expect to get around to it for several months.

He joined Decca six years ago and has been associated with its production, recording and sales departments.

### Hamblen's 'Unfair' Rap

Hollywood, Aug. 7.

A venture into telepix has put Stuart Hamblen Music Co. on the Screen Actors Guild's "unfair list."

SAG national exec secretary John L. Dales reported Hamblen had hired three girl singers for the vidpix and has failed to pay them, despite repeated promises. Members were instructed not to work for the firm until further notice.

## 'Play It Safe' Programming Boosts BMI's Hit Tune Performance Coin

Indie stations' concentration on hits is boosting the perforance take for BMI's top tunes. With the deejay stress on the top 20 or 30 songs increasing steadily, a BMI hit can now earn as much as $18,000 or $20,000 in performance money. This is close to double the amount a top tune carned a few years ago.

The turntable accent on the hits is primarily a BMI boom. Effect on ASCAP is less noticeable because its logging is pegged mainly on network radio and tv plugs BMI., on the other hand, logs many indie stations and that's where the deejays swing the spinning trend.

Move toward programming the hits is pegged on the deejay and station manager's desire to play it safe. There was a time when the deejays were given free reign to devote their turntable time to discovering and unveiling new platter material. The indie managers, however, decided that the dialers and the sponsors would be happier with the steady programming of already established hits.

This doesn't mean that there's a blanket shutout on the spinning of newly released tunes. Although it's tougher today to get a new disk started, there are still enough powerful deejays around the country to give a new platter that added spinning push to get it off the ground. Once it starts rolling, the disk is headed for a bigger ride than ever before via the flock of deejay shows that program only the top 20 or 30 songs of the week.

### GOP-Dem Disks

Latest entry in the political sweepstages on disks is "Pick the Winner," which sits on the musical fence in the upcoming contest between the Dems and the GOP.

One side of the 12-inch LP is pro-GOP with such songs as "I've Got Those New Deal, Fair Deal, Square Deal Blues," "After the Brawl Is Over," What He Used to Be." On the "Eisenhower Hold That Line," "Harry Done 'Em Wrong," and "Ole Wayne Morse, He Ain't What He Used to Be." On the Democratic side are such titles as "The Ballad of Richard Nixon," "The Dixon Yates Song," "The Giveaway Boys" and "Love That Team."

The album is being distributed by Middlesex Trading Corp., a New Brunswick, N.J., operation.

## Urania in Push For Fall; Sales Job to Rothfeld

Tuning up for its fall merchandising pitch, Urania Records tapped Dave Rothfeld for its sales and merchandising manager's slot. Rothfeld was previously associated with Bruno, RCA distributor in New York. Before that, he had headed up his own Oceanic label. He'll headquarter in New York reporting to Hal G. Neely, general manager for Urania and American Sound.

Distributors will be briefed on Urania's fall program this week. The plan will include price stabilization of the line as well as a discount program for dealers, dating and a 100% exchange privilege on the entire catalog. The discount structure will run through Sept. 15 and allows a dealer a 10% discount. Dating provides for one-half September and one-half October payments.

A recording team has been in Europe for the past three months preparing 30 new releases for the fall season. Production is now under way at the firm's two pressing plants in Belleville, N.J., and Hollywood preparing pre-release demonstration records and building up a stock backlog.

Label also set Ideal Records Distributors to handle the line exclusively for the New York area. Ideal will distribute Urania's complete catalog including opera, classical, mood music and jazz series. Colortunes, Urania's kiddie line, is expected to be ready shortly. Among the other labels now being handled by Ideal are MGM, Bethlehem, and Disneyland.

### Haber's Commander Post

Bert Haber will head up Johnny Mercer's Commander Music operation in the east. The firm is run by Marshall (Brother) Robbins from a Coast base.

Firm's upcoming push is on the score for the upcoming legituner "Li'l Abner," penned by Mercer and Gene De Paul.

## 'Saucer' Settling Case Privately

Possible suit against "The Flying Saucer" is being averted via an out-of-court settlement negotiated between Luniverse Records, producers of the disk, and Julian T. Abeles, representing the ASCAP and BMI publishers. Negotiations, which are still under way, are centered on Luniverse taking out a regular license and paying royalties on the 19 tunes parodied on the platter.

When the rock 'n' roll novelty was first launched a couple of weeks ago, the MPPA moved in to stop it alleging that there was an infringement on the ASCAP and BMI tunes utilized on the platter. "Flying Saucer" was written and published by Bob Buchanan and

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## Brit.'s Rediffusion Buys 50% of Mellin's Firms In Bank of England Nod

Associated Rediffusion, British radio-tv-transcription firm, has bought a 50% interest in Bobby Mellin's Sherwood Music Ltd. and Mellin Ltd. music firms. Deal was finalized last week when the Bank of England gave them the green-light on the transaction.

Deal gives Mellin virtually a global range to plug his songs. Reediffusion has closed-circuit outlets all over Great Britain as well as spots scattered as far as Australia, South Africa and Hong Kong. Mellin is the only American publisher tied up with the Rediffusion operation. Outfit has a similar deal with Keith Prowse, British standard house.

Mellin returns to Europe in September to o.o. prospects of opening publishing affiliates in Germany and Italy.

### CHAPPELL'S O'SEAS RIGHTS

European rights to "Old Philosopher" and "King Arthur's Mines" have been picked up by Chappell. Merrick Music, Howard (Buddy) Robbins' firm, owns the U. S. copyright.

Both tunes were etched by Eddie Lawrence for Coral Records.

## Tiber Barges Into Jazz

Jazz is being transplanted from the levees of the Mississippi to the banks of the Tiber.

Albert Carlo, New York jazz impresario and nitery decorator, is set to establish a jazz boite on the Tiber River in Rome. He's take an option of four river barges, which, incidentally were used in the Paramount pic, "Roman Holiday," to redecorate into a jazz emporium. He'll call the operation "Missisippi Show Boat." The project will cost an estimated $50,000.

Carlo leaves for Italy Oct. 1 to start the ball rolling for a March 15 preem. He'll import American jazz names and the menu will feature hot dogs and hamburgers.

# Test Suit Vs. U. Studio Over Right To Fire Balky (5th Amendment) AFMer

Los Angeles, Aug. 7.

American Federation of Musicians' Local 47 has filed a precedental suit in Municipal Court here, seeking to test whether a studio can fire a contract musician for invoking the Fifth Amendment in refusing to testify before the House Un-American Activities Committee. Plaintiff in question is Manuel Compinsky, one of three sidemen released by the studio following their refusal to testify before hearings held here in April. Suits on behalf of the others are expected to follow.

Local 47 emphasized its unalterable opposition to Communism but declared that as a union it must take steps to "protect" musicians from arbitrary action by producers. Key to the action is the fact that the studio fired Compinsky for "good and sufficient cause," without bothering to specify what the cause was. Union contends that the contract with the studio provides that no musician may be fired except for cause, and that cause must be spelled out by the firm.

Compinsky received permission from AFM to file the suit against Universal Pictures. Complaint asks $2,249.80 damages, contending that amount still is due Compinsky from the studio.

# R 'n' R Invading British Market

London, Aug, 7.

Britain is beginning to feel the influence of the rock 'n' roll craze. Within the past week there have been a series of events which have given the novelty a hefty boost: (1) the first two rock 'n' roll outfits have been formed; (2) the Bill Haley picture, "Rock Around the Clock," is having its London preem; and (3) disk sales are rising.

Rock 'n' roll centres are being opened up and down the country and bandleaders are being harassed by requests for more and more new numbers. London is still trailing the States on the craze, and it seems unlikely that any mass-hysteria will replace the present level-headed reception it's been given. Tony Crombie will front his re-formed group when they move into circulation on Aug. 31 with a three-day stand in Manchester. As a six- or seven-piece outfit, they are enlisting the help of two colored Americans brought over to teach them the beat. Cliff Lawrence, vocalist with the Eric Delaney orchestra, hopes to enter his own six-piece combo into the field about the same time as Crombie. He'll have trumpet, tenor, drums, guitar, bass and piano.

# TED HEATH PLANS 2D U.S. TOUR IN '57

London, July 31.

The Ted Heath orchestra which undertook a 30-day tour of the States last April and May, and grossed $83,000 (as part of a package show) during their first week, is expected to pay a return visit next spring.

Negotiations were instituted before the end of their last tour when Nat King Cole, June Christy, the Four Freshmen, Gary Morton and Patty Thomas formed the rest of the package. But this time, the band hopes to pound the West Coast beats. Stan Kenton came to Britain as the U. S. half of the last reciprocal, but on what basis the next Heath tour is to take place has yet to be arranged.

## Pearl Bailey to Merc

Pearl Bailey has joined the Mercury Records roster in a special album deal. However, two sides from her first album assignment for the label have already been taken out for pop release.

The thrush recently recorded for the indie Sunset label on the Coast and for Coral Records.

Skinny D'Amato, owner of Atlantic City's 500 Club, is broadening his activities into the record business. He recently bought into the indie Caravan label.

## Miller-McKinley Orch Big Dancehall Draw

The new Glenn Miller orch under the direction of Ray McKinley has gotten off to a hot start. In a little more than a month on the road, the band has been pulling in top crowds and going into percentage on the majority of its dates.

In six days running at the end of July, the orch went over its guarantee at Val Air Ballroom (Des Moines), Armar Ballroom (Marian, Ia.), Shore Acres Ballroom (Sioux City, Ia.), Blue Moon Ballroom (Marshall, Minn.), Electric Park (Waterloo, Ia.) and Arkota Ballroom (Sioux Falls, S. D.).

Band is playing the old Glenn Miller arrangements and the new material is being scored by Dean Kincaid in the Miller style. Band, which is under the direction of Willard Alexander, has no recording plans until early next year. McKinley will then be integrated into the disking format as he was in RCA Victor's "Glenn Miller Army Air Force" album.

## Name Orchs in N. E.

Boston, Aug. 7.

Big bands are being booked into New England ballrooms to hypo the waning season. Glenn Miller combine is set for Totem Pole at Norumbega Park Wednesday (15); Duke Ellington, playing around the six-state region, moved into Canobie Lake Ballroom for a one nighter Saturday (4); and Baron Hugo did a oner for the Wilson Line's cruise boat out of the Hub Saturday (4).

At Rhodes on-the-Pawtuxet, the first in a series of dance contests to determine the N. E. winner for finals of the National Dance Championship at Aragon Ballroom, Chicago, in September, starts tomorrow (Wed.). Eliminations will be held at Rhodes every Wednesday for the next six weeks.

## Vik Updates 'Care'

"If I Didn't Care," 1939 tune click, has been renovated for the new disk market. Vik Records is issuing a new concept of the Bill Kenny-Ink Spots hit under the new title of "Now You Say You Care."

Song has been updated by Jack Lawrence, who wrote the original, and has been etched by Bill Kenny.

Another facet to the release is that the tune has been coupled in two different styles, the original slow ballad mood and in an upbeat tempo.

## Kapp Adds 12 Albums, Pacts Ronnie Gaylord

Kapp Records has 12 new albums for its August-September merchandising campaign. This will bring Kapp's album catalog up to 46 12-inch LPs.

Dave Kapp, diskery's topper, also is lining up a merchandising program for October, November and December, which he'll outline at a later date.

Meantime, in a move to strengthen his pop roster, Kapp pacted Ronnie Gaylord, former Mercury etcher. He was one of the original Gaylords, singing combo, but has done a single since his discharge from the Army.

In a move on the sales level, Kapp appointed the Standard Distributing Co. to handle the line in Pittsburgh, and the Benart Distributing Co. for the Cleveland territory.

**The Crew-Cuts** move into the newly opened Fazio's Supper Club, Fort Lauderdale, Fla., tomorrow (Thurs.).

# Marches Riding High in Germany; Hitler's Favorite Among Bestsellers

Berlin, Aug. 7.

It seems as though there's currently here a renaissance for German marches. "Alte Kameraden" (Old Comrades), for example, is a bestseller with most domestic diskeries. And Philips has, besides "Comrades," in "Badenweiler Marsch" another top item at present. Latter, curiously, used to be Hitler's favorite march and which he, after 1933, made a "monopoly" march, i.e. could only be played on special occasions, such as when he—the Fuehrer—came along.

Heinz Dembeck, chief sales agent for Philips records in the Berlin area, said that nostalgia probably is the reason why so many of his buyers are so fond of marches. Best march sales, he added, are registered in Berlin's Zehlendorf district, knowingly a place where many former generals, retired Government officials and conservative-minded families are living. The younger set, Dembeck pointed out, has no special predilection for marches.

Philips' current bestsellers are "Moritat" and "Faithful Hussar" (both Louis Armstrong), "Skin

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# RETAIL DISK AND ALBUM BEST SELLERS

*VARIETY*

*Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.*

| National Rating This wk. | Last wk. | Artist, Label, Title | New York—(R. H. Macy Co. | Long Island—(Arcade Assoc.) | Washington—(Super Music) | Boston—(Mosher Music Co.) | Albany—(Van Curler Music Co.) | Philadelphia—(John Wanamaker) | Pittsburgh—(Stedeford's Shop) | Birmingham—(Loveman Music Co | Miami—(Spec's Record Shops) | Louisville—(Variety Record Shop) | Memphis—(Home of the Blues) | Dallas—(Titche-Goettinger Co.) | San Antonio—(Alamo Piano Co.) | Chicago—(Hudson-Ross Music) | Indianapolis—(Pearson Music Co.) | Minneapolis—(Don Leary Music) | Kansas City—(Katz Record Ctrs.) | St. Louis—(Stix, Baer & Fuller) | Cleveland—(Record Mart) | San Francisco—(Columbia Music) | Denver—(Denver Dry Goods) | Seattle—(Sherman-Clay Music) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | **PLATTERS** (Mercury) "My Prayer" | 1 | 2 | 1 | 5 | 1 | 5 | 6 | 3 | 4 | 3 | 3 | 2 | 2 | 5 | .. | 5 | 2 | 3 | 4 | 7 | 1 | 4 | 162 |
| 2 | 4 | **ELVIS PRESLEY** (Victor) "Hound Dog" | .. | .. | 2 | .. | 3 | 9 | 1 | 2 | 1 | 2 | 1 | 1 | 4 | 8 | 2 | 1 | 1 | .. | 1 | .. | .. | .. | 126 |
| 3 | 12 | **BUCHANAN-GOODMAN** (Lun'v'se) "Flying Saucers" | .. | 9 | .. | .. | 2 | .. | 10 | .. | 2 | 1 | 4 | .. | .. | .. | 1 | 3 | 4 | 1 | 3 | 1 | .. | 2 | 100 |
| 4 | 2 | **DORIS DAY** (Columbia) "Whatever Will Be, Will Be" | 5 | 1 | 5 | 6 | .. | 7 | .. | .. | 5 | .. | 9 | .. | 1 | 1 | .. | 4 | 3 | 7 | 7 | 8 | 2 | 6 | 99 |
| 5 | 3 | **GOGI GRANT** (Era) "Wayward Wind" | 4 | .. | 3 | 1 | 5 | 3 | .. | 4 | 8 | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | 3 | 6 | 5 | 76 |
| 6 | 5 | **PAT BOONE** (Dot) "I Almost Lost My Mind" | 3 | .. | 6 | 2 | 9 | .. | .. | .. | 7 | .. | 7 | .. | 5 | 4 | .. | 7 | .. | .. | .. | 2 | 7 | .. | 62 |
| 7 | 10 | **HUGO WINTERWALTER** (Victor) "Canadian Sunset" | .. | 7 | 10 | .. | .. | 2 | 4 | .. | 10 | .. | .. | 4 | 10 | 3 | 9 | .. | 6 | 4 | 2 | .. | .. | .. | 61 |
| 8 | 7 | **ELVIS PRESLEY** (Victor) "I Want You, I Need You" | 2 | .. | .. | 4 | .. | 1 | 2 | 9 | 3 | .. | .. | .. | 7 | .. | .. | .. | .. | 10 | .. | 9 | .. | .. | 52 |
| 9 | 7 | **PATTI PAGE** (Mercury) "Allegheny Moon" | 6 | .. | .. | 3 | 7 | .. | 7 | 10 | 6 | .. | .. | 9 | 6 | 9 | .. | 6 | 8 | .. | .. | 5 | .. | .. | 50 |
| 10 | 11 | **GENE VINCENT** (Capitol) "Be-Bop-A-Lula" | 7 | 5 | 9 | .. | .. | .. | .. | .. | .. | 6 | .. | 3 | .. | 10 | .. | .. | .. | 2 | .. | 6 | .. | .. | 40 |
| 11 | 24 | **ELVIS PRESLEY** (Victor) "Don't Be Cruel" | .. | 3 | .. | .. | .. | .. | .. | 1 | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | 37 |
| 12 | 7 | **VIC DAMONE** (Columbia) "On the Street Where You Live | .. | .. | .. | 8 | 6 | 6 | .. | .. | .. | .. | .. | .. | 8 | .. | 8 | .. | .. | 5 | .. | .. | .. | 8 | 28 |
| 13A | 15 | **CHORDETTES** (Cadence) Born To Be With You" | 10 | .. | .. | 9 | .. | .. | .. | 5 | .. | .. | 10 | .. | .. | .. | .. | 9 | 7 | .. | .. | 4 | .. | 7 | 27 |
| 13B | 16 | **MITCH MILLER** (Columbia) "Song for a Summer Night" | .. | .. | .. | .. | .. | .. | 3 | .. | .. | 10 | .. | 7 | .. | 2 | .. | .. | .. | 6 | .. | .. | .. | .. | 27 |
| 15 | 6 | **MORRIS STOLOFF** (Decca) "Moonglow-Pic Theme" | 9 | .. | 8 | 7 | 4 | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | 3 | 26 |
| 16 | 18 | **AMES BROS.** (Victor) "Only Hurts for a Little While" | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | 8 | .. | 10 | 8 | .. | 22 |
| 17 | 13 | **PERRY COMO** (Victor) "More" | .. | .. | 4 | .. | 8 | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | 10 | .. | .. | 10 | 21 |
| 18A | 13 | **TERESA BREWER** (Coral) "Sweet Old-Fashioned Girl" | .. | .. | .. | 10 | 10 | .. | .. | .. | 9 | .. | .. | 6 | .. | 7 | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 15 |
| 18B | .. | **BILL DOGGETT** (King) "Honky Tonk" | .. | .. | .. | .. | .. | .. | 5 | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | 15 |
| 20 | .. | **GALAHADS** (Jubilee) "Fool" | .. | 6 | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 13 |
| 21 | 23 | **JERRY VALE** (Columbia) "You Don't Know Me" | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 22A | 22 | **CADETS** (Modern) "Stranded in the Jungle" | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 11 |
| 22B | 20 | **PERRY COMO** (Victor) "Glendora" | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 11 |
| 24 | .. | **FOUR LADS** (Columbia) "Standing on the Corner" | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 8 |
| 25 | .. | **EDDIE HEYWOOD** (Mercury) "Soft, Summer Breeze" | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | 7 |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|
| MY FAIR LADY | KING AND I | CALYPSO | EDDY DUCHIN STORY | ELVIS PRESLEY | CAROUSEL | OKLAHOMA! | MOST HAPPY FELLA | SONGS FOR SWINGING LOVERS | THE PLATTERS |
| Broadway Cast | Film Soundtrack | Harry Belafonte | Film Soundtrack | Elvis Presley | Film Soundtrack | Film Soundtrack | Broadway Cast | Frank Sinatra | Platters |
| Columbia OL 5090 | Capitol W 740 EAP 740 | Victor LPM 1248 EPA 1248 | Decca DL 8289 | Victor LPM 1254 EPB 1254 | Capitol W 694 EDM 694 | Capitol SAO 595 SDM 595 | Columbia OL 5118 | Capitol W 653 EAP 653 | Mercury MG 20146 |

# Summer Circuit Jazz Festivals New Coin Riff for Top Tootlin' Cats

As far as jazzmen are concerned, the sprouting of festivals all over the country is the best thing that's happened since the spread of the small jazz clubs. At a time when bookings are generally off, the festivals are providing a regular summer circuit for a flock of jazz soloists and groups.

The salary scales at such jazz blowouts are generally very good. Rate for a name quartet at a festival is around $600. That's for a couple of numbers on two or three nights. The same group would get about the same woring for a full week at a jazz club.

While the Newport Festival is credtied with kicking off the whole movement towards jazz under the stars, the upcoming New York Jazz Festival at Randall's Island Aug. 24-25 is making a bid to become the top annual jazz event. In fact, it's understood that some friction is developing between the Newport and N.Y. festival producers.

The N.Y. fete, meantime, is getting full backing from the local authorities. A big parade down Broadway with some literal tailgate jazzmen will be held preceding the Randall's Island gig, which is being tied in with the "N.Y. Is A Summer Festival" theme. Don Friedman and Ken Joffe are producing the N.Y. event.

## Granz Lines Up Talent For H'wood Bowl 1-Niter And Cross-Country Trek

Hollywood, Aug. 7.

Louis Armstrong band has been set by Norman Granz to appear on the bill of "Jazz At The Hollywood Bowl," Aug. 15 one-niter Granz will stage at the Bowl. Other jazz headliners on the show include Ella Fitzgerald, Oscar Peterson Trio, Art Tatum, Roy Eldridge, Flip Phillips, Illinois Jacquet and Alvin Stoller. Granz is also making preparations to record the entire "Jazz" show for a new LP album to be released under his Verve label.

On the following day, Granz opens a one-week engagement at the Dunes, Las Vegas, with a jazz package consisting of the Peterson Trio, Budd Rich, Jacquet, Eldridge and Phillips.

Granz has also lined up the talent for his cross-country trek which kicks off Sept. 15 at Carnegie Hall, N. Y., and winds up Oct. 15 in San Francisco. Group includes Miss Fitzgerald, Krupa Quartet, Modern Jazz Quartet, Peterson Trio, Sonny Stitt, Stan Getz, Dizzy Gillespie, Jo Jones, Eldridge, Phillips and Jacquet.

## Brit.'s Kinsey to U.S. In Latest Band Swap

London, July 31.

Agent Jeff Kruger planes to the States Aug. 23 to finalize the band swap betwen the Tony Kinsey Quintet and an American group as yet unnamed. The reciprocal is set for October-November, but matters are still on the tapis; Kruger first has to iron out contract snags involving the disparity between the earnings of the Kinsey oufit and that of the group to be selected.

Don Rendell, tenor who played for Kent on his Continental tour earlier this year, and also for the Ted Heath outfit, is Kinsey's latest signing and will travel in the exchange.

Accompanying Kruger to the U. S. will be Dickie Bennett, 22-year-old vocalist - impressionist, whose tour is to be handled by the Gale office. Bennett, a comparatively new face, has already recorded for Decca.

## Zephyr Sets 17 Distribs

Zephyr Records, recently launched Coast label, has lined up 17 distributors to handle the line. Diskery prez Geordie Hormel plans to add more indie branches to his distrib network but he's already earmarked Aug. 15 as the kickoff date for the first Zephyr release.

Hormel and Bud Freeman, director of recording and sales, are currently in New York lining up artists and mapping out operational plans.

## Belafonte's L.V. to L.A.

Harry Belafonte is on a daily bicycle from Las Vegas' Hotel Riviera to Los Angeles to put three more albums into the groove for RCA Victor. His "Calypso" set is currently one of the top sellers for Victor.

One of the new albums will be an adaptation of the material he did at the Greek Theatre (L.A.) and at Lewisohn Stadium (N. Y.). The second album will be titled "Harry Belafonte Sings the Blues," while the third will be another Calypso package.

## DECCA WINS REVERSAL ON DEL WOOD PLATTERS

Cincinnati, Aug. 7.

A $46,455 judgment against Decca Records was reversed and dismissed last week by the U.S. Sixth Circuit Court of Appeals here.

The Republic Recording Co. based in Nashville, had charged that Decca put out several of pianist Del Wood's waxings, made earlier, after Republic had contracted for the pianist's exclusive services. The District Court at Nashville had upheld Republic's claim.

## MPPA-AFM Talking

The Music Publishers Protective Assn. and Local 802 (AFM) begin negotiations on a new contract in New York today (Wed.), Contract covers arrangers, copyists and proofreaders.

Current pact between MPPA and 802 winds up Sept. 30.

## Condon's Jazz Anthology Tied-In With Col LP Disk

"Eddie Condon's Treasury of Jazz," edited by the Greenwich Village jazz impresario and Richard Gehman for Dial Press publication in September, will have a Columbia Records' LP tieup, similarly titled, to coincide with the book's publication in September. It is one of the most direct book & disk tieups in history.

Book is an anthology of byliners on jazz, such as Leonard Feather, Benny Goodman, Artie Shaw, Nat Henthoff, George Avakian, Gerald Kersh, Marshall Stearns, John Crosby, Robert Sylvester, et al.

On a postgraduate basis, Doubleday is keying a N.Y. Booksellers' junket to Guy Lombardo's production of "Show Boat" at the Jones Beach (N.Y.) Marine Theatre tomorrow night (Thurs.), in celebration of the Edna Ferber novel's 30th anniversary. The book has been a standard item on the Doubleday lists all these years.

**Jackie Brooks** (4), Decca pactees, holding over at the Palace, Boston.

# Crowell-Collier's Josefowitz Buy Breathes New Life Into Disk Clubs

The Crowell-Collier drive into the record club field was stepped up last week with acquisition of the Concert Hall Society and four record clubs operated by David and Samuel Josefowitz.

The record clubs, Musical Masterpiece Society, Chamber Music Society, Jazztone Society and Opera Society, have combined mailing lists of over 600,000 LP buyers. Over 1,000 recordings are included in the transaction with a repertoire that covers the fields of opera, symphony, jazz, chamber music and light classics.

The acquisition of the Josefowitz record operations, which began in 1946 at Concert Hall Society Inc., will complement the formation of additional C-C record clubs being planned by William H. Fowler, who general manages the recording club subsid for the publishing outfit. Fowler joined C-C last March when he ankled his veepee post at Capitol Records.

According to Paul C. Smith, C-C prexy, a concentrated drive to expand the present clubs will be made through extensive use of C-C publications (Collier's and Women's Home Companion), company mailing lists and the C-C radio and tv stations when available. "We feel," he said, "that records provide an ideal communications medium; one that will complement our communications efforts in magazine and book publishing, and our recent entry into radio and television."

The Josefowitz brothers will devote their time to their other actives in the musical, chemical and pharmaceutical fields which were not included in the C-C buy-up. They'll work with the C-C disk club subsid in an advisory capacity for an indefinite time.

## Decca's 96c Earnings

Decca Records' net earnings for the sixmonth period ending June 30 amounted to $1,536,521, equal to 96c per share on the 1,602,501 outstanding shares of capital stock. This figure includes the company's share of the undistributed earnings of Universal Pictures subsid.

In the corresponding period last year, Decca reported earnings of $1,610,691, equal to $1 per share on the same number of shares outstanding.

## CHAPPELL TO PUBLISH TV 'BEANSTALK' TUNES

Hollywood, Aug. 7.

Chappell Music will publish six of the 11 songs in the upcoming NBC-TV spec, "Jack and the Beanstalk," written by Helen Deutsch and Jerry Livingston. Former, who also is doing script, makes her bow as a tv lyricist on the spec. She previously earned tune credit for lyrics on "Ho-Lili."

As usual with an NBC-TV property, RCA Victor has first option on an album, now being mulled for production and release prior to Nov. 12 telecast of the classic.

## Epic Records Goes Upbeat On Multi-Pocket Albums With 'Somerset,' 'Oranges'

Epic Records launched its fall merchandising program at a distributor meet in New York last week. Other distrib conclaves are being lined up for Chicago, Los Angeles and San Francisco.

Highlighting the product presentation were two multi-pocket albums, "The Somerset Strings" and Prokofiev's "The Love of Three Oranges." The former deluxer will be offered at an introductory discount price of $9.98 for the first 90 days on the market. Package contains three 12-inch LPs, the first multi-pocketed LP for the mood music market. The other deluxer is a two-pocket package of the first complete recording of Prokofiev's "The Love For Three Oranges." Package contains the complete text. It was recorded by the Choir and Orchestra of the Slovenian National Opera.

To push the fall product, William Nielsen, Epic sales director, indicated that the advertising outlay will be upped to close to 30% more than last year. Display material will be stepped up in the company's pop singles push and exclusive Epic LP racks, "The Record Caddy," will be offered to consumers at $2.98 retail. The racks hold 40 LPs.

## Ray Anthony Breaks 4-Yr. Coast Palladium Record

Hollywood, Aug. 7.

Ray Anthony orch pulled 11,721 into the Palladium for first week (five days) ending Sunday (5), terpery's best in more than four years.

Friday night, despite stiff competition of Nat King Cole, who did capacity 18,000 at Hollywood Bowl and turned away about 3,000, Anthony drew 2,398 customers.

## Victor Brass on Bikes

RCA Victor brass began fanning out around the country Monday (6) to bring diskery's fall merchandising program to its distributors. The Victor-distributor meets will run about a week.

Among the topliners hitting the trail are Larry Kanaga, v.p. and general manager; Gerge R. Marek, veep and manager of the album division, and general manager of album sales, Robert L. York.

# VARIETY Scoreboard

OF

# TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution*
*Encompassing the Three Major Outlets*

**Coin Machines Retail Disks Retail Sheet Music**

*as Published in the Current Issue*

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with* VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

## TALENT

| POSITIONS This Week | POSITIONS Last Week | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 2 | **ELVIS PRESLEY** (Victor) | Hound Dog / I Want You, I Need You / Don't Be Cruel |
| 2 | 1 | **PLATTERS** (Mercury) | My Prayer / Heaven On Earth |
| 3 | 3 | **DORIS DAY** (Columbia) | Whatever Will Be, Will Be |
| 4 | .. | **BUCHANAN & GOODMAN** (Luniverse) | Flying Saucers |
| 5 | 8 | **PATTI PAGE** (Mercury) | Allegheny Moon |
| 6 | 4 | **PAT BOONE** (Dot) | I Almost Lost My Mind |
| 7 | 5 | **GOGI GRANT** (Era) | Wayward Wind |
| 8 | .. | **HUGO WINTERHALTER** (Victor) | Canadian Sunset |
| 9 | 6 | **PERRY COMO** (Victor) | More / Glendora / Somebody Up There |
| 10 | 7 | **VIC DAMONE** (Columbia) | On Street Where You Live |

## TUNES

(*ASCAP. †BMI)

| POSITIONS This Week | POSITIONS Last Week | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 3 | *MY PRAYER | Shapiro-B |
| 2 | 1 | *WHATEVER WILL BE, WILL BE | Artists |
| 3 | 4 | *ALLEGHENY MOON | Oxford |
| 4 | 2 | †WAYWARD WIND | Warman |
| 5 | 8 | †HOUND DOG | Presley |
| 6 | 6 | *ON THE STREET WHERE YOU LIVE | Chappell |
| 7 | 5 | †I ALMOST LOST MY MIND | Hill & Range |
| 8 | .. | †CANADIAN SUNSET | Meridian |
| 9 | .. | †FLYING SAUCERS | Luniverse |
| 10 | 9 | †I WANT YOU, I NEED YOU, I LOVE YOU | Presley |

# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

*This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which received only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.*

* ASCAP † BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST: Lonny Starr—WNEW—New York | Carl Loucks—WELI—New Haven | Lou Dennis—WBRY—Waterbury | Fred Fiske—WWDC—Washington | Howie Leonard—WPOR—Portland | Jim Pansullo—WVDA—Boston | Jim Stevens—WLLH—Lowell-Lawrence | Herb Fontaine—WJDA—Quincy | Lee O'Hara—WESX—Salem | Dick Smith—WORC—Worcester | Tom Durand—WTTM—Trenton | Larry Brownell—WKBW—Buffalo | Dick Doty—WHAM—Rochester | Earle Pudney—WGY—Schenectady | Al Meltzer—WHEN—Syracuse | Bud Brees—WPEN—Philadelphia | SOUTH: Chuck Thompson—WALA—Mobile | Bob N. Perry—WQAM—Miami | Harry Nigocia—WJBW—New Orleans | John Wrisley—WIS—Columbia | Bob Larimer—WSIX—Nashville | Chuck Blore—KTSA—San Antonio | Mike Woloson—WNOR—Norfolk | MIDWEST: Howard Miller—WIND—Chicago | Don Bell—KENT—Des Moines | Ed McKenzie—WXYZ—Detroit | Steve Cannon—WLOL—St. Paul-Mpls. | Ron Dunn—WCPO—Cincinnati | Tom Edwards—WERE—Cleveland | John Michaels—WOKY—Milwaukee | FAR WEST: Dick Gilbert—KTYL—Phoenix | Bill Kelso—KOPO—Tucson | Allin Slate—KIEV—Glendale | Earl McDaniel—KFOP—Los Angeles | Bruce Vanderhoof—KYA—San Francisco | Bob Holmes—KSJO—San Jose | Len Ross—KTOO—Las Vegas | Bill Previtti—KDEF—Albuquerque | Florien Wineriter—KALL—Salt Lake City | Paul Coburn—KOL—Seattle | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 3 | 7 | Doris Day | Columbia | *Whatever Will Be, Will Be | 1 | | 2 | 4 | | 5 | | | | | 3 | 4 | 7 | 2 | 4 | 4 | 1 | 4 | | | 1 | 1 | 3 | 1 | | 3 | 4 | 1 | 5 | | | 10 | 1 | 7 | 5 | 1 | | 1 | 2 | 3 | 218 |
| 2 | 1 | 7 | Platters | Mercury | *My Prayer | 2 | 3 | 1 | 1 | 1 | 10 | | 4 | | 2 | | 2 | 3 | | 2 | | 6 | 1 | | | | | 10 | 2 | | 2 | 2 | | 4 | 1 | | | | | | | | | | | |
| 3 | 4 | 10 | Patti Page | Mercury | *Allegheny Moon | | | | 6 | 6 | | 7 | | | | | 1 | 9 | 3 | 5 | 2 | 7 | 6 | | 4 | 7 | 10 | 1 | 5 | 5 | | 6 | 5 | | 6 | 10 | 1 | | | 7 | 3 | | | 3 | 5 | 145 |
| 4 | 15 | 6 | Hugo Winterhalter | Victor | †Canadian Sunset | 4 | 5 | 3 | 9 | | | | | 1 | 7 | | | 1 | | | 5 | 4 | | | | 9 | | | | 4 | 9 | 10 | 6 | | 4 | | | 2 | 1 | 2 | | | | 8 | 115 |
| 5 | 5 | 17 | Gogi Grant | Era | †Wayward Wind | 8 | | | 5 | 4 | | 1 | 9 | | | | | 4 | | 7 | | | | 4 | 3 | 4 | | | | 4 | | | | | | | | | | | | | | | |
| 6 | 6 | 19 | Vic Damone | Columbia | *Street Where You Live | | | | | | | 4 | 1 | | | | 3 | 8 | 4 | 10 | 3 | | | 1 | 2 | 3 | | | 7 | | | | | | 6 | | | | 4 | 1 | 5 | | | 103 |
| 7 | 2 | 10 | Pat Boone | Dot | †I Almost Lost My Mind | | 10 | 4 | 7 | 5 | | 8 | 3 | | | | | 6 | 1 | 3 | | 10 | | 6 | 1 | | | | 3 | | | 5 | | | 2 | | | 5 | 9 | 8 | 5 | | 101 |
| 8 | 8 | 10 | Perry Como | Victor | *More | | | | 2 | 10 | 7 | 6 | | | | | 6 | 10 | 6 | 6 | 7 | 2 | | 2 | | 2 | | | 8 | | | | 2 | | 10 | | 7 | | | 3 | 4 | | 98 |
| 9 | 14 | 10 | Teresa Brewer | Coral | †Sweet Old-Fashioned Girl | | | | | | 10 | 8 | | | 5 | | | 5 | | 1 | 3 | | 8 | 6 | 5 | 7 | 5 | | | 6 | | | | 10 | | 5 | | 8 | | | 2 | 8 | | 84 |
| 10 | 38 | 2 | Buchanan & Goodman | Luniverse | †Flying Saucers | | 2 | 6 | | | | | | | | | 9 | | | 9 | | | | | | | | 10 | 2 | 1 | 3 | | 1 | | | | | 7 | | 1 | 80 |
| 11 | 10 | 2 | Elvis Presley | Victor | †Hound Dog | 3 | 1 | | 3 | | | | | 1 | | | 5 | | | 1 | | | | | | | | 4 | | 9 | 1 | | | | | 8 | | | | | | 74 |
| 12 | 15 | 5 | Joni James | MGM | *Give Us This Day | 6 | | 9 | | 3 | 3 | | 6 | 3 | | | | | | | | | | | | 2 | 7 | | | | | | | | | | | | | | | | 53 |
| 13 | 19 | 5 | Artie Wayne | Liberty | *Angel | | | | | | | | | | | 1 | | | | | | | | | | 8 | 2 | | | | | | | | 8 | | | 3 | 6 | | 6 | | 6 | 52 |
| 14 | 26 | 19 | Morris Stoloff | Decca | *Moonglow-Picnic Theme. | | | | 8 | | | 2 | | | | | | 5 | | | | 8 | 2 | | | | | | | | | | | | | | | | | | | | 34 |
| 15 | 34 | 2 | Patience & Prudence | Liberty | †Tonight You Belong to Me | 5 | 7 | | | | | | | 9 | 5 | | | | | | 9 | | | | | | | | 9 | | | 1 | | | | | | | 8 | | 10 | 32 |
| 16 | 7 | 12 | Elvis Presley | Victor | †I Want You, I Need You. | | | | | | 1 | | 7 | | | | | | | 8 | | | | | | | | | | | 7 | | 3 | | | | | | | | | 29 |
| 17 | 30 | 2 | Mitch Miller | Columbia | *Song for a Summer Night | | | 7 | | | | | | | 10 | | | | | | | | | | | 3 | | | 1 | 6 | | | | | | | | | | | | | 28 |
| 18 | 43 | 2 | Elvis Presley | Victor | †Don't Be Cruel | | 4 | | | | | | | | 4 | | | | | | | | | | | 9 | | | | | | | | | | | | | | 9 | | 2 | 27 |
| 19 | 9 | 12 | Chordettes | Cadence | *Born to Be With You | | | | | | | | | | | 6 | | | 9 | | | | | 5 | 10 | | | | | | | | | 8 | 3 | | | | | | | | 25 |
| 20 | 20 | 3 | Jerry Vale | Columbia | *You Don't Know Me | | | | | | | | | 6 | 6 | | 7 | | 7 | | | | | | | | | | 9 | | 7 | | | | | | | | | | | 24 |
| 21A | 22 | 6 | Nat (King) Cole | Capitol | *All There Is to That | | | | | 9 | | | | | | | | | 8 | | | | | | | 6 | | | | | 10 | | | | | | | | | | | 23 |
| 21B | 15 | 6 | Eddie Heywood | Mercury | *Soft, Summer Breeze | 7 | | | 10 | | | | | | | | 8 | 2 | | | | | | | | | | | | | 5 | | | | | | | | | 9 | 1 | | 23 |
| 21C | 37 | 19 | George Cates | Coral | *Moonglow-Picnic Theme. | | | | | | | 2 | | | | | | | | | 5 | | | | | 6 | | | | 6 | | | 7 | | | | | | | | | 23 |
| 21D | 32 | 2 | Eddie Heywood | Mercury | †Canadian Sunset | | | | | | | | | 1 | | | | | | | | | | | | | | | | | | | 4 | | | | | | | | | 23 |
| 25 | 26 | 6 | Jayhawks | Flash | †Stranded in the Jungle | | | | | | | | 5 | | | | | | | | | | | | | | | 9 | 6 | | | | | | | | | | | | | | 23 |
| 26A | 26 | 5 | Four Aces | Decca | *I Only Know I Love You. | | | | | 7 | | | | | 3 | | | | | | 8 | | 7 | | | | | | | | | | | | | | 4 | | | | | | 20 |
| 26B | .. | 16 | Four Lads | Columbia | *Standing on the Corner | | | | | | | 3 | | | | | | | | | 6 | | 5 | | | | | | | | | | | | | | | | | | | | 19 |
| 28 | 24 | 3 | Eileen Rodgers | Columbia | †Miracle of Love | | | | | 2 | 2 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 19 |
| 29 | .. | 1 | Sanford Clark | Dot | †Fool | | 6 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 18 |
| 30A | 21 | 4 | Don Cherry | Columbia | *Ghost Town | | | | | | | | | | 9 | | | | | | | | | 3 | | | | | | 10 | 3 | | | | | | | | | | | 9 | 16 |
| 30B | 12 | 9 | Perry Como | Victor | †Glendora | | | | | | | | | | | | | | | | | 3 | 9 | | | | | | | 8 | | | | | | | | | | | 10 | .. | 14 |
| 30C | .. | 1 | McGuire Sisters | Coral | *In the Alps | | | | | | | | | 5 | | | | | | | | | | | | | | | | | | 8 | | | | | | | | | | | 14 |
| 30D | .. | 7 | Nick Noble | Mercury | †Loves Me, Loves Me Not | | | | | | | | | | | | | | | | | | | | | | | | | 3 | | | | | | | | | | 10 | | | 14 |
| 30E | 29 | 2 | Andy Williams | Cadence | †Canadian Sunset | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 14 |
| 35A | .. | 3 | Fontane Sisters | Dot | †Voices | | | | | | | | | | 8 | | | | | | | | | | 8 | | 6 | | | | | | | 6 | | | | | | | | | 14 |
| 35B | .. | 3 | Eydie Gorme | ABC-Par | *Mama, Teach Me to Dance | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 13 |
| 35C | .. | 1 | Kay Cee Jones | Marquee | †Wait, Little Darling | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 13 |
| 35D | 34 | 2 | Nelson Riddle | Capitol | †Proud Ones | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 13 |
| 39 | 38 | 2 | Perry Como | Victor | *Somebody Up There | 10 | | 8 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 13 |
| 40 | .. | 2 | Billy Ward-Dominos | Decca | †St. Theresa of the Roses | | | | | | | | | | | | 10 | | | | | | | | | | | | | | | | | | | | | | | | | | 11 |
| 41 | 11 | 8 | Gene Vincent | Capitol | †Be-Bop-a-Lula | | | | | | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | 10 |
| 42 | .. | 1 | Art Mooney | MGM | *Daydreams | | | | | | | | | | | | | | | | 10 | 5 | | | | | | | | | | | | | | | | | | | 9 | .. | 9 |
| 43A | 34 | 13 | Joe (Fingers) Carr | Capitol | *Portuguese Washerwoman | | | | | | | | | | | | | | | | | 7 | | 7 | | | | | | | | | | | | | | | | | | | | 7 |
| 43B | .. | 1 | Georgia Gibbs | Mercury | †Happiness Street | | | | | | | | | | | | | | | | | | | 9 | | | | | | | | 7 | | | | | | | | | | | 8 |
| 43C | 43 | 2 | McGuire Sisters | Coral | †Weary Blues | | | | | | | | | | | 9 | | | | | | | | | | | | | | | | | | | | | | | | | 7 | 6 |

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RCA VICTOR spotlights hometown broadcasting

# On The Upbeat

## New York

**Woolf Phillips**, British orch leader, making the N.Y. to L.A. rounds for the first time plugging his London album "Lullaby of Broadway" . . . Stratford Music was set up by **Jule Styne, Betty Comden** and **Adolph Green** with **Buddy Robbins** in the professional manager's slot. Firm will handle the Styne-Comden-Green score for "Bells Are Ringing" . . . **Bobby Scott** guesting on CBS' "Upbeat" Aug. 11 . . . **The Platters** into the Chicago Theatre, Chicago, Aug. 17 for two weeks.

**Richard Hayman** closes at N.Y.'s Music Hall today (Wed.) and opens at the Balinese Room, Galveston, the following night . . . **Audrey Williams**, widow of hillbilly composer-singer Hank Williams, in town huddling with MGM topper **Frank B. Walker** . . . **The Blockbusters** begin a two-week gig at the 4400 Club, Brentwood, Md., Aug. 14 . . . **Elmore (Baron) White** back on the Lindy's beat after a short hospital session . . . **Judy Gaye** tv debuts on **Arthur Murray's** stanza Aug. 9 . . . **Dick Gersh** handling publicity for McConkey Artists . . . **Frank O'Brien** resumes at the Louis Petite keyboard Aug. 13 . . . **Geordie Hormel**, Zephyr Records prez, back to the Coast after a week of N.Y. huddles . . . **Buddy Basch** handling promotion for **Betty Ann Grove** and **Naomi Caryl** . . . **Four Voices** set for two frames at the Congress Hotel, St. Louis, starting Aug. 27.

**Jimmy DeKnight**, nom-de-clef of **James E. Myers**, cut 12 sides for Waldorf Records . . . **Henry Okun** handling special promotion for **Art Mooney's** "Tribute To James Dean" on the MGM label . . . **Marty McNeely**, deejay at WJR, Detroit, in town for a week to tape interviews with disk celebs . . . **Sandy Berman** presenting nightly jazz concerts at Hawthorne Inn, Gloucester, Mass . . . **Harry Sylvester**, Decca's southern rep based in Cincy, in town for confabs with diskery brass.

London Records Distributing Corp., New York outlet for the London label, moving to larger quarters on same street . . . **Donna Dunn** is the femme warbler with the **New Yorkers** . . . **Thomas Russell** and **Maurice Maurer** have formed Russell Representatives to handle talent . . . **Susan Silo**, 14-year-old thrush, has been signed by Candlelight Records to a four-side deal with options.

## Hollywood

**Barbara Lyon**, 24-year old daughter of **Ben Lyon** and **Bebe Daniels**, has been set to make her disk debut via Capitol Records . . . **Dorothy Collins**, "Hit Parade" songstress, now at the Thunderbird, Las Vegas, is commuting between the desert resort and Hollywood to cut a Coral album . . . Songstress **Mimi Martel** has been inked to an exclusive radio-tv pact by CBS . . . **Johnny Mandel** set to do the arrangements for **Chet Baker's** recording sessions for Pacific Jazz label . . . **David Kovar**, still photog man, talking deal with Hi Fi Records ancnt doing album covers.

**Ray Anthony** orch drew 1,997 to the Palladium on its Wednesday (1) opener. Band is in for three weeks . . . **Joe Perry** recouping at Cedars of Lebanon from surgery . . . **June Sanantonio**, formerly with Decca, joined Irwin Zucker as publicity assistant . . . **Mel Torme** will do three jazz concerts with **Ted Heath** while in England . . . **Dick Goodman** and **Bill Buchanan** in town visiting local deejays and plugging their novelty platter, "Flying Saucer" . . . **Ralph Graves** is shutting down the office of Sycamore Records and turning the distribution problems over to Record Releasing Corp . . . **George Shearing's** latest Cap album, "Velvet Carpet," with a string background being released simultaneously with his opening at N.Y.'s Embers this week . . . **Hildegarde, Blackburn Twins** open a three-weeker at the Grover Aug. 15 . . . **Louis Armstrong** and **Ella Fitzgerald** are set to record a new LP album together under the direction of **Buddy Bregman** for the Verve label.

## Chicago

**Stan Kenton** opens at the Blue Note tonight (Wed.) for a single frame; **Les Brown** does one week at the Blue Note opening next Wednesday (15), followed by **Duke Ellington** Aug. 22 for a pair of stanzas . . . **Teddy Wilson Trio** begins a five-week stand at Chicago's London House tonight (Wed.) . . . **Muggsy Spanier** pacted for Storyville, Boston, Oct. 11-21 . . . **Porter Heaps** pacted by Columbia records to do organ albums in succession to the late Ken Griffin . . . **Ted Fiorito** orch pencilled in as the house band for Chi's Chez Paree, tentatively set to open Aug. 22 . . . **Ted Weems** plays the Mid-South Fair, Memphis, Sept. 28-29.

## Pittsburgh

**Fats Domino, The Cadillacs** and **Vicki Nelson** booked into Twin Coaches as a package week of Oct. 12 . . . **Spike Jones** cancelled one-nighter at War Memorial Arena in Johnstown Aug. 30 . . . **Dusty Brown's** band, which just closed at the Rock 'n' Roll Room, back again for a stay at the Midway Lounge . . . **Steve Matthews**, with his own orch here for a long time, now soloing on the organ at the Fox Head . . . **Russell Arms, Denise Lor** and **Ernie Rudy** band one-night at the Sunset Ballroom in Carrolltown on Saturday . . . **Diane Harris** being featured at the piano bar of the American Servicemen's Club, formerly the Monte Carlo . . . **Jimmy Emmert** combo now at Jill Kury's Show Case in East Liberty . . . Dore's has picked up its option on the **Howdy Baum** outfit . . . **Tommy Carlyn** band back in town for flock of late summer dance bookings after five weeks at the Oh Henry Ballroom in Chicago . . . **Bob McCoy** orch has replaced the **Frankie Barr** outfit at the Twin Coaches . . . **Marty King** combo staying for the summer at Colonial Manor adjoining the White Barn strawhat.

## Texas

**Chuck Cabot** band opened a two-week engagement at Marine Room on Pleasure Pier at Galveston . . . **Connie Towers** at MacDonald's Tam o' Shanter Lounge in Houston . . . **Dick Finney**, vocalist, currently appearing at Como Club, Houston . . . **Johnny Conrad Dancers** along with comedians **Dan Rowan & Dick Martin** are playing the Balinese Room at Galveston . . . **Hal McIntyre** band will play a one-nighter at Sylvan Beach near Houston and then on through the state for a series of one-nighters . . . **Rusty Alford Trio** at the Stage Door Lounge, Houston . . . **De Castro Sisters** have opened a two weeks' stand at the Shamrock-Hilton, Houston.


A cute novelty with a lilting beat!

WAIT LITTLE DARLING

Recorded by KAY CEE JONES on Decca

MILLS MUSIC, INC.



PROGRAM TO-DAY YESTERDAY'S

JUST YOU, JUST ME

Music by JESSE GREER

Published by Robbins

799 7th Ave., New York 19



Another BMI "Pin Up" Hit

"RIP IT UP"

Recorded by LITTLE RICHARD . . . . . Specialty

Published by VENICE MUSIC, INC.


# RETAIL SHEET BEST SELLERS

*VARIETY*

*Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.*

* ASCAP † BMI

| National Rating This wk. | Last wk. | Title and Publisher | New York—(MDS) | Boston—(Mosher Music Co.) | Philadelphia—(Charles Dumont) | San Antonio—(Alamo Piano Co.) | Chicago—(Lyon-Healy Music) | Indianapolis—(Pearson Music Co.) | Detroit—(Grinnell Bros. Music) | Minneapolis—(Schmitt Music Co.) | Kansas City—(Jenkins Music Co.) | St. Louis—(St. L. Music Supply) | Cleveland—(Grossman Music Co.) | San Francisco—(Pac. Coast Music) | Seattle—(Capitol Music Co.) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | *Allegheny Maon (Oxford) | 2 | 5 | 2 | 1 | 2 | 1 | 2 | .. | 8 | 2 | 1 | 6 | 1 | 99 |
| 2 | 3 | *Whatever Will Be (Artists) | 1 | 3 | 10 | 2 | 1 | 6 | 1 | 4 | 2 | 4 | 6 | 2 | 3 | 98 |
| 3 | 2 | †Wayward Wind (Warman) | 3 | .. | 7 | 3 | 5 | 4 | 3 | 1 | 1 | 1 | 2 | 5 | 2 | 95 |
| 4 | 4 | *On Street You Live (Chappell) | 6 | 2 | 1 | 4 | .. | 3 | 5 | 2 | 10 | 3 | 9 | 1 | 5 | 81 |
| 5 | 7 | *My Prayer (Shapiro-B) | 4 | 6 | 5 | 6 | 6 | 2 | 4 | 10 | 9 | .. | 10 | 7 | 4 | 59 |
| 6 | 14 | †Canadian Sunset (Meridian) | 5 | 1 | 4 | .. | 7 | 10 | 9 | 6 | .. | .. | .. | .. | 7 | 39 |
| 7 | 6 | *Moonglow (Mills) | .. | .. | 3 | 7 | .. | .. | 8 | 3 | .. | 7 | 8 | 4 | .. | 37 |
| 8 | 8 | †Almost Lost My Mind ((H&R) | 8 | .. | .. | 8 | .. | 9 | 7 | .. | 5 | 5 | 3 | .. | 9 | 34 |
| 9 | 12 | †I Want You (Presley) | 7 | .. | 9 | .. | 3 | .. | .. | 8 | 7 | 9 | 7 | .. | .. | 27 |
| 10 | 9 | †Old-Fashioned Girl (Valor) | .. | .. | .. | 9 | .. | .. | 10 | .. | 4 | .. | 4 | .. | 6 | 22 |
| 11 | 5 | *Could Have Danced (Chappell) | .. | 9 | .. | 5 | .. | .. | 6 | .. | .. | .. | .. | 3 | .. | 21 |
| 12 | 11 | †Hand in Hand (Republic) | .. | .. | .. | .. | .. | 5 | .. | .. | 3 | 10 | .. | 9 | .. | 17 |
| 13 | 10 | *Ivory Tower (Morris) | 9 | .. | .. | 10 | .. | .. | .. | .. | 6 | 6 | .. | .. | .. | 13 |
| 14 | 13 | *Picnic (Columbia Pic.) | .. | .. | 6 | .. | .. | .. | .. | .. | .. | 8 | .. | 10 | .. | 9 |
| 15 | .. | *Hurts for a While (Advanced) | 10 | 8 | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 10 | 6 |

## German Marches

Continued from page 44

Deep" (Duke Ellington) and "Teenagers" (Dan Terry). Latter, incidentally, leads also currently the RIAS-Hit-parade here.

Philips Records, headed in Berlin by Erich Maschewski, is handling a large part of the U.S. Columbia repertoire. From Jan. 1 on, Philips will take over the total Columbia program. As to the recently established Bertelsmann disk cycle, which has become a special topic around here, Philips is not willing to supply this or any other cycle with disks. As also the other big diskeries, including Deutsche Grammophon and Telefunken, won't tie up with Bertelsmann, latter has to be on the lookout for other labels. It's expected that Bertelsmann will seek contact with foreign units which, so far, haven't taken up connection with the German recording industry.

Philips, incidentally, keeps a close eye on new artists. Among its latest discoveries is Leo Leandros, a Greek singer who was given an exclusive contract. Leandros follows the Latin-American style and has cut four songs so far, including "That Is Fiesta," "Black Rosita," "Conchita" and "Little Violetta."

## Mgrs.' Booty

Continued from page 43

2) recording bands developing own style, and 3) tv's acceptance of bands. "Radio developed the bands in the old days," he said, "and tv can do the same thing today."

Kaye looks on rock 'n' roll as a good thing from a bandman's point of view. His reasoning is that it's developing a dancing habit in the younger generation which will be carried on through later years. He also cited the deejay record hops as being instrumental factors in building a dancing populace.

Although many dance promoters have dropped out of the business in the past few years, Kaye pointed out that there are still plenty of top men around who are still bullish on the band biz. He singled out Tom Archer, midwestern promoter, as one of the key men who believes that there will always be a dance business and a profitable one, too. In the past five years, Archer has built three king-size ballrooms in Iowa. The new danceries are in Cedar Rapids, Sioux City and Des Moines.

On the economics side of the band biz, Kaye stated that an orch can no longer afford to sit down at a hotel for an extended date unless there are some tv deals around to supplement the income. The one-nighters can be profitable tours but these have to be carefully routed to keep the traveling expenses from adding up between dates. Even so, Kaye revealed, the jumps between dates nowadays are longer than ever.

Kaye recently wound up an extended one-nighter tour through the midwest and he's now prepping for a week's stand at Atlantic City's Steel Pier to be followed by a week at the Surf Club, Virginia Beach. A tv series is in the offing for the fall.

## 'Saucer' Settling

Continued from page 43

Dick Goodman. They also own the Luniverse label.

Warren Troup, attorney for Luniverse, also spiked a report that the Federal Communications Commission had stepped into the picture with an overall ban on the disk. "No action on the disk was ever made by the FCC," he stated. Buchanan & Goodman also issued a blanket license to stations around the country to play the disk assuring them that they were assuming no liability.

Meantime Luniverse record Corp. has filed papers in Albany, N. Y., to conduct a recording business. Capital stock is 200 shares, no par value.

**Kid Ory**, vet dixieland jazzman, has been signed to a recording pact by Norman Granz' Down Home label.

# HMV Has Verve In Gt. Britain

London, Aug. 7.

Verve Records, American pop label launched by Norman Granz, will be released in Britain by HMV from August onwards.

The agreement follows recent discussions between Granz and EMI executives in London, and is undoubtedly tied up with the fact that RCA Victor is transferring from EMI to Decca next spring.

Meanwhile, Decca have renewed with Dot for another three years.

**The American Music Conference** has launched its seventh annual Advertising Awards Competition for the use of music themes in advertising of non-musical products. Closing date for entres in Jan. 21, 1957, and winners will be announced April 15.


Theme Melody of the M-G-M Picture

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SOMEBODY UP THERE LIKES ME

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America's New Girlfriend

'GLENDORA'

PERRY COMO RCA Victor

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ONLY THE ONE

and

HALF WAY TO HEAVEN

MGM 12298 K 12298

M-G-M Records

# Inside Stuff—Music

Harry Fox is acting as trustee for a group of music publishers, and not the Music Publishers' Protective Assn. in the action against Luniverse Records and that "Flying Saucer" disk which is accused of utilizing some 19 different copyrighted tunes and excerpts from other diskeries. As a matter of fact, most of the complaining publishers for whom Fox is acting, through attorney Julian T. Abeles, are not members of the MPPA, which is a dominant ASCAP group; the indies and their indie disk labels involved in the complaint against Luniverse are BMI affiliates.

Legal representative for Luniverse has been talking to Abeles and Fox for a settlement, via a royalty license which, technically, would not absolve any violation prior to any such licensing arrangement.

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Jack Brooks-Sammy Fain score for the upcoming NBC-TV spectacular, "The Soft Touch," will mark the publishing debut of NBC's subsidiary, Kagran Films Inc., an ASCAP member. Name is that of the telefilm subsidiary and since the outfit recently changed its corporate title to California National Productions Inc., the pubbery handle probably will be changed to conform. Pubbery venture by the web is part of the expanding production scene. Where possible, NBC will seek to publish scores on all musical properties it produces, whether live or film, and the pubbery will, of course, work closely with RCA Victor in exploiting tunes.

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Cafe Bohemia, one-year-old jazz club in New York's Greenwich Village, is following on the heels of its uptown rival, Birdland, with its own theme song. The theme, simply titled "Bohemia," was cleffed by Ed Smollett, Charles Shirley and Mynell Allen. It's being published by Mellin Music. "Lullaby of Birdland," which has already developed into a jazz standard, was written by George Shearing and is published by Patricia Music. The "Bohemia" theme got its first network plug Saturday (4) when Zoot Sims Quintet was picked up on remote from the jazzery via Mutual's "Bandstand, U.S.A."

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In these days of dwindling sheet music sales, "He," spiritual-styled tune by Jack Richards and Richard Mullin, stands out as an exception. In the year that it's been on the market, Avas Music has shipped 500,000 copies and drawn only 5,700 returns. The publisher claims that 80% of the returns belong in the soiled and damaged category. Tune broke initially in August of last year via Al Hibbler's Decca etching. The McGuire Sisters cut it later for Coral. Avas recently readied a deluxe standard edition of the tune.

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In a drive to widen the scope of its classical catalog by adding domestic talent to its roster, Decca Gold Label has inked American pianist Ruth Slenczynska to a longterm pact. Her first Decca release is set for late fall. Miss Slenczyncka, who recently came out of a self-imposed retirement, is heading out on an extensive concert tour this fall in which there'll be 60 dates with the Boston Pops. Her concert schedule is being lined up by National Artists Corp.

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Songwriters come from everywhere. Latest origination point is the U.S. Army's Nurse Corps Reserve. Miss Sonny LaGlaire, a captain in that outfit who was recently discharged after 15 years of service, has come up with "Bamboo Rock and Roll," which has been cut by the Nite Caps on Groove Records. She wrote material for nitery singers while stationed in Tokyo. Currently she's a private nurse working out of Mt. Sinai Hospital, N.Y.

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Shep Fields, who has been holing up in Houston for the past two years, has been brushing off a return to New York, Chicago or L.A. unless a network broadcast is tied in. Field's orch is currently playing a 10-week stand at the Shamrock and he is running a daily deejay show over KTHT, Mutual outlet in Houston. In addition, Fields has organized an agency tagged Artists Corp. of Texas which books talent for parties and conventions.

---

Bethlehem Records is giving a hefty push to its upcoming "Porgy & Bess" package of three 12-inch platters featuring Mel Torme (Porgy), Frances Faye (Bess), Al (Jazzbo) Collins, the Duke Ellington orch, the Australian Jazz Quartet and a flock of others. Company is issuing a special 10-inch LP for disk jockeys containing excerpts from the package and a pamphlet about the production. Indie label is also distributing elaborate dealer display material to push the $14.95 set. Collins, WRCA-NBC disk jockey, handles the narration on the platter.

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RCA is getting a helping hand from rival CBS in the buildup of its new thrush Ann Gilbert. RCA, via its Groove Records subsid, is prepping a push for the thrush's first album, set for release at the end of this month, while CBS will give the singer her first tv network crack Aug. 29 as guester on "Frankie Laine Time."

# Decca Pulls Sales Meets To Spur Canadian Trade

Claude Brennan and Stanley Goodman, Decca sales execs, hit Montreal late last week to head up a series of meets for the diskery's Canadian salesmen and distributors. At the confabs the sales team presented Decca's fall promotion, which is based on the simultaneous release of 52 new 12-inch LPs.

The diskery pulled in more than 500 viewers to its New York dealer meet held last Wednesday (1) at the Hotel New Yorker. Similar "open house" meetings at which dealers were introduced to the fall line have already been held in Hartford, Newark, Philadelphia, Boston and Washington.

# R & B Competition

Continued from page 43

ing for hits and would move in fast with a cover disk. In most instances he'd take the play away from the indie as in the McGuire Sisters' version of "Sincerely," but in recent months his covers have been out of the running against the originals. Example is Dorothy Collins' "Treasure of Love" which hasn't even come close to Clyde McPhatter's Atlantic original.

The other companies, too, have had similar experiences with their cover platters. Rather than play second fiddle to the indie versions, they'd now rather originate their own material for the pop market. The r&b market, many of the major a&r men say, is strictly for the indies. It's a fast-moving operation that needs a single-disk concentration. An indie can throw everything aside to put all its power behind one platter while a major has many other things to consider. An indie also has more freedom to operate with deejays, distributors and one-stoppers.

In sum, it's developed that the majors are too topheavy for the r&b market.

# Jocks, Jukes & Disks

Continued from page 42

both sides have a certain kind of odd listening attraction. The jocks may get behind this one because of its unusual aspects.

**Vaughn Monroe:** "In The Middle of the House"-"Rollin' Heart" (RCA Victor). Vaughn Monroe has come to bat to challenge **Rusty Draper's** already-on-the-move Mercury waxing of "In The Middle of the House." It's the kind of tune that can take more than one hot version and Monroe looks like he's got it. He also has a good spinning contender with "Rollin' Heart," a tune built along the country & western groove.

**The Collegians:** "Please Let Me Be The One"-"Blue Solitude" (Groove). The Collegians are a new group that bears watching. In their initial Groove etching, the three boys display a slick harmony technique (somewhat reminscent of The Ames Bros.) but their styling is individualistic enough to get 'em off on their own. Both sides, pegged for the pop market, have the kind of rhythmic beat that gets disks on deejay shows and draws jukebox coin.

**Danny Knight:** "Beachcomber, Beachcomber"-"My Heart Isn't In It" (MGM). "Beachcomber" is well-written material which MGM's new singer Danny Knight projects strongly. The flip is a more conventional item, also done with a neat vocal gloss.

**Little (Butchie) Saunders:** "Lindy Lou"-"Rock 'n' Roll Indian Dance" (Herald). This is a typical example of the kind of moppet vocalizing which has been rising in the rock 'n' roll movement. Saunders shows immature pipes, but fine rhythmic sense in "Lindy Lou," while the Indian dance takeoff on the flip is a so-so novelty idea.

# Brit.'s R&R Orch Trend

London, Aug. 7.

The first rock 'n' roll homegrown band will hit the road Aug. 31 for a nationwide tour of one-niters.

Fronted by leading drummer Tony Crombie, the band will be a six-piecer and the idea is to form a complete show around the group along lines of the American r&r packages. The band makes its debut with a couple of dancehall dates in Manchester.

# Band Reviews

**AUSTRALIAN JAZZ QUINTET**
**AHMAD JAMAL TRIO**
**Modern Jazz Room, Chi**

The Australian Jazz Quintet bowed here Wednesday (1) for a two-week run after a year-long absence from Chicago. The fact that they last played the Blue Note highlights the competition between the rapidly multiplying jazz rooms here.

The Aussies bring with them an unusual instrumentation for jazz since they use the bassoon and the flute in their versions of some of the jazz standards. Group's forte is sound rather than original musical ideas, technique or the bouncy beat characteristic of the idiom. Some restraint still inhibits the rhythm.

But the use of bassoon and flute in such numbers as "April in Paris" creates an almost bucolic sound pattern, in effect a new and pleasing interpretation. The bassoon is less effective in rendering more animated selections, such as "Jumping with Symphony Sid." This is partially due to the lack of "attack" inherent in the mechanics of the instrument, when compared with, for example, the trumpet. Group varies from a basic piano, drum, bass and reed format to include vibes, clarinet, bassoon or flute; at least three members of the group double. The reed element can be tenor and alto or tenor and clarinet.

Percussionist Jack Brokenshaw gets rapt audience attention for a savvy performance on the vibes, particularly a solo of "Moonlight in Vermont." Group merits kudos for versatility and imaginative instrumentation, at least, they keep interest up and provide some unusual sound treatments. Quintet goes off to a big mitt.

The Ahmad Jamal Trio plays opposite the Aussies in a fast rise due to culminate at New York's Embers after this run ends. Discovered in Chi's southside Pershing Hotel, Ahmad Jamal impresses with a serene, yet technically facile, manner at the keyboard. As much cannot be said for the backing guitar and bass, who sometimes overpower pianist Jamal's light touch. Jamal also has a tendency toward overlong mike intros.

The new room, open for several months now, looks like a successful jazz showcase, particularly for combos. Atop the Loop's Preview Lounge, it was not refurbished in any way when converted from a mambo terpery and leaves much to be desired in the way of atmosphere, possibly to be a major element in the room's sustained success or lack of it. Also, whether the busy Saturday-night-out atmosphere of Randolph St. after dark is the best setting for such recherche divertissements as progressive jazz is debatable. *Gabe.*

**THREE MEN & A MAID**
**Hotel Muehlebach, Kansas City**

After being closed briefly while remodelling went on in connection with the new wing the Hotel Muehlebach is erecting, the street-level Cafe Picardy is reopened and with some new appointments. It also has a new musical group in the Three Men & a Maid, up from St. Louis for the reopening of the room and an eight-week stand. The crew is playing for dinner nightly from 6 till 10, and on Saturdays for dancing.

Men & Maid are long on versatility with a string of doubles shared by the quartet, including the vibraharp, electric accordion, string bass, drums, piano and valve trombone. There is Les Buchman on drums, and he can take a lick on the bass. Don Schroeder on the valve trombone, seldom seen anymore, switches to vibes or bass, and Joe Byington basically handles the accordion, but comes in on piano vibes as needed. Maid is Hope Herman, who handles the piano, or the string bass, and who can also add a fine soprano when policy permits singing.

Out of this comes a wealth of variations on standard and show tunes, medleys from the hit musicals, and even light classical favorites. Then they switch to a Latin or two, wrap up one of their own special arrangements. Their work draws steady acknowledgment from the customers, and generally fits the room. *Quin.*

# MacRae

Continued from page 1

ducer and ASCAPers have contended that this goes beyond small rights and into the realm of grand rights, use of which must be negotiated separately.

Straight medlies, however, aren't generally regarded as being in the grand rights category. Recently, the Shuberts lost a suit against Ben Yost, because one of the Yost groups had used a medley of "Student Prince" tunes. Court ruled that the straight rendition of a medley still is regarded as a small right.

However, there have been decisions which declared that substantial reproduction of musicals with songs and dialog could be construed as a grand right.

# Tony Zale, Disker

Tony Zale, ex-middleweight champ, is taking a jab at the disk business. He's set up a new label, Zale Records, with headquarters in Chicago. Artists & repertoire topper for the new diskery will be Ted Travers, a freelance deejay.

Kickoff release, slated for mid-August, was waxed by a new combo tagged the Cheerful Earfuls. For the past couple of years Zale has been active with Chi's Catholic Youth Organization.

## Harry Fox to Coast

Harry Fox, music publishers' agent and trustee, headed for the Coast early this week to work out music clearances on telefilm projects. He'll also arrange audits on the Coast-based record companies.

It'll be about three weeks before Fox returns to his New York desk.

# Spirals Shellacs

Continued from page 43

sultant. Artists already set to record under the Spiral banner are George and Flo Handy, Chuck Wayne, Zoot Simms and Castro.

Wrinkles in the royalty payoff to Spiral are still to be ironed out, but it's understood the producing outfit will come close to a 50-50 profit-sharing split with Unique.

The first three albums set for release next month will feature Castro on LP of standards and an LP of originals and a package by Flo and George Handy of 12 original Handy compositions.

Morrison will also double as recording supervisor working out of Spiral's independently operated studios in the east and on the Coast. Plans are also in the works to set up ASCAP and BMI music publishing subsids to be headed by Morrison.

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# Gt. Lakes Area Group in Combine To Push 'Long Play' Intime Circuit

Cleveland, Aug. 7.

Nucleus of a unique circuit of intimate niteries has been formed in this Great Lakes bowl region by several indie restaurateurs and Irvin Arthur, New York booker who handles their talent.

"Operation Intime," which Arthur conceived for them, is a new show biz wrinkle aimed to guarantee longer-playing time for performers imported from New York while giving chain members more entertainment buying power in getting the type of offbeat sophisticated acts they want.

So far the budding wheel consists of Kornman's Back Room in Cleveland, operated by Billy Weinberger; the Penthouse Room of the Embers in Akron, run by the Garner Bros.; and Lester & Sam Gruber's London Chop House in Detroit. All of the spots have a limited capacity, from 40 to 75 maximum, which presents limitations on entertainment budgets.

Founding members and Arthur are drumming up more prospects to bring cooperative project up to a minimum of from 10 to 15 similar supper clubs. By offering acts 20 to 30 weeks of steady work on their midwestern circuit, amortizing transportation costs, and pooling bids, they figure to draw higher calibre of entertainers to their rooms. Falling into this category are semi-name singers, smart piano-and-song teams, vocalizing guitarists, recording attractions wanting to promote their disks and others that play the Ruban Bleu, Bon Soir, Vanguard, etc., in New York.

Weinberger, one of the chief organizers, has Mimi Kelly currently in his Kornman's Back Room which has become one of Cleveland's most popular intimate spots. During past year it brought in Juanita Hall, Ada Moore and Greta Keller and did turnaway biz with them. After her run here, Miss Kelly, who has been singing the "South Pacific" lead in tent strawhats, will move into Akron's Penthouse Room with Eddie Ryan as pianist.

Arthur, making periodic missionary trips to this area, said he expects to sell "Operation Intime" to restaurateurs in Pittsburgh, St. Louis, Columbus, O., and several others who have expressed interest in project.

## D.C. Sheraton-Park Now 'Only Hotel in World With Built-In Train Service'

Washington, Aug. 7.

Showmanship takes novel forms in the battle between the nation's growing major hotel chains.

Latest credit goes to the Sheraton chain for the "Cherry Blossom Special," just installed at the Sheraton-Park, Washington's largest hotel which spreads over 16 acres of ground.

The Cherry Blossom Special is being promoted here as "the world's newest short-line railroad." It is a private, miniature, rubber-tired train which travels over a specially laid asphalt "track" circling the hotel grounds. Operation includes a toy-town diesel type locomotive and two open passenger cars seating a total of 27. Route goes by the hotel's outdoor swimming pool, parking lot, front entrance, the apartment annex, tennis courts, the new ballroom in the rear of the Sheraton-Park and the garage entrance. Train travels at a maximum speed of 13 miles per hour.

Sheraton-Park claims it is the only city hotel in the world with "built-in train service."

## St. Loo Cracks Down On 5 Downtown Spots

St. Louis, Aug. 7.

Operators of five small downtown bistros last week drew two-day suspensions from Excise Commissioner Arthur H. Bader after cops testified on various violations. In one, Dublin Village, indecent dancing was permitted, according to the cops.

That spot and another in the same area are operated by Joseph Orlando.

## Dot Lamour to Play Versailles, N. Y., in Nov.

Dorothy Lamour has been signed for her first N.Y. stand in many years. She goes into the Versailles, N.Y., around Nov. 19, after the run of Edith Piaf, who starts Sept. 19. Miss Lamour has worked vauders in New York previously, and recently has confined her dates to niteries and tv.

The Versailles will go on a name policy next season for the first time in several years. Spot has been playing units for some time, except for the breaks when Miss Piaf worked there. Discussions are going on for Hildegarde to play that spot.

# Boston Niteries In Facelift; LQ May Be Reopened

Boston, Aug. 7.

Hub niteries, shuttered for the summer, are getting an extensive facelifting looking toward fall openings. Biggest innovations are going on at Blinstrub's 1,700-seater where $65,000 worth of work is being done, including a new lighting system, new stage, new foyer and decor.

The new stage will have stairways down to the dance floor. Stanley Blinstrub plans to reopen Labor Day with a produced show and has been dickering with Georgie Hale, who did "Red, Hot and Blue." For the upcoming season, Blinstrub has already signed Guy Lombardo and Marguerite Piazza.

At Joe and Max Schneider's Steuben's, new decor is being installed. Plans call for a roll-out stage which will come from under the bandstand, new lights, new sound system and new draperies.

Efforts are being made to reopen the shuttered Latin Quarter for the coming season and guessing is going on as to who will take over the club, dark for the past year. Interest in opening the spot has been expressed by Johnny Howard, Florida comic who is a frequent Hub visitor and holds the longrun record at the Bradford Roof.

Unless the Latin Quarter is reopened, Hub will have only three supper clubs going, as last season, Blinstrub's, Bradford Roof and Steuben's.

## KAYE'S 2-A-DAY KICK FOR 4 WEEKS IN CHI

Two-a-day seems to be going in for a revival. Latest to go for a variety show in a legit house is Danny Kaye, who signed to do four weeks at the Shubert Theatre, Chicago, starting Sept. 5, following his one-weeker at the Carter Barron Amphitheatre, Washington, where he gocs in Aug. 21 for one week. Latter date is a quick repeat, Kaye having done a two-weeker there for a gross of $160,000. There's possibility he will play a Boston legit house after Chicago.

Kaye is the second to announce plans for two-a-day for the fall season. Judy Garland will do a minimum eight weeks at the Palace, N.Y., starting Sept. 20.

## Eck Dickering 1-Niters

Singer Billy Eckstine is negotiating for a series of one-nighters with promoter Morris Levy, operator of Birdland, N. Y., and who has been active in the one-nighter field lately. Tour under discussion would have Eckstine on the road for four and a half weeks in the east, south and midwest starting Feb. 15, after which he'll lay off for three weeks or so and resume on the Coast for 11 consecutive days.

Possibility is that Eckstine will take some cafe dates during the layoff period.

## Liberace Show in Vegas Postponed to Nov. 14

Las Vegas, Aug. 7.

Liberace has set back his return engagement at the Riviera to Nov. 14, opening a new show, "An Evening With Liberace," for a three-week stand. Pianist originally was slated to go into nitery preceding his upcoming European tour.

He and brother George embark for London in September for series of English bookings which will take him into late October.

# 'Ice Capades' In Equal Editions

Pittsburgh, Aug. 7.

John H. Harris, producer of "Ice Capades," is no longer putting out a No. 1 and 2 edition, but this season will divide his facilities, talent roster and production to float two shows of equal strength and size. This was made possible by the folding of the "Hollywood Ice Revue," opening up new towns for Harris as well as making more personnel available.

In past, Harris' main event has been tagged "Ice Capades," with the junior version traveling as "Ice Capades International." This year for the first time "International" is being pulled up to the full standard of "Capades." Heretofore that wasn't possible because the No. 2 show had to play smaller towns, with less seating capacity. Now there's sufficient playing time for two big ones.

It's Harris' plans to play each edition of his "Capades" for two years, alternating in different cities over that period. For 1956-57 shows, he has brought over 12 gold and silver medalists from Europe to augment the ballets and plans additional importations from time to time as foreign skaters achieve those ratings.

One "Ice Capades" opens 10-day engagement outdoors at Forbes Field here Aug. 17 while the other is tuning up in Atlantic City for preem at Madison Square Garden next month.

## Stagehands' Nix May Spell Doom of Vaude At Ex-Bigtime Chicago

Inability to get together with the local stagehands' union has forced cancellation of a disk jockey stageshow which was to have started next Friday (17) at the Chicago Theatre, Chicago. Failure to come to agreement with the grips indicates that vaude shows are out of that house permanently.

Deal had been in the works for a show to be headed by Howard Miller. General Artists Corp. had been dickering for the unit, when agreement was sought with the union, which had been seeking an increase in the $2.26 hourly rate. Inability to come to terms forced cancellation of the deal.

Until the breakdown in negotiations, there was the possibility that stagers might resume at the Chi theatre, if not on a permanent basis, at least on spot deals when suitable attractions become available. It's understood that deals have been made with other unions, had matters cleared with the stagehands.

The Chicago Theatre had been the last Windy City outlet for bigtime vaude. Until two years ago, it had been one of the few regulars on the variety circuit, but then a flock of big pictures forced out stageshows, and since then, paucity of headliners coulped with high prices made vaude a sparse item in that house. Bookings for this house were by Harry Levine out of New York.

## Old Dayton, O., Burley To Become Parking Lot

Dayton, O., Aug. 7.

The Mayfair Theatre, local burlesque house, which opened in 1876 as the Gebhart Opera House, will be razed to make way for a 120-car paved parking lot in downtown Dayton. This will mean removal of a statue of a Greek goddess at the top of the theatre building. A landmark for all that time.

The Gebhart Opera house was known as the Park and the Lyric before it became the Mayfair.

# Indie Agents Feel Majors Clamping Down In Crowded One-Niter Field

The club date and convention field is beginning to show signs of overcrowding. Many of the indie agents who went into the casual field following the foldo of vaude are finding that there are a considerable number of bidders for every job, the cost of entertaining committee members (who award the jobs) is getting higher and the danger of major offices walking off with all the top accounts becomes increasingly greater.

The plight of the indie agent in the club field is believed to stem from his inability to obtain any degree of control over name acts. The majors having the bulk of them can hold onto the top draws for shindigs their own office is booking.

The name acts have been a key to the situation, according to the indies. Should an individual agent call up a major for a topliner, the indie says there's always the danger that the large office will go after the account on its own. And says the independent, if it isn't done immediately, there's always the possibility that it will be done for the following year. The followup system in some offices is in good shape.

As a result of the fierce competition, the profits in the club and convention field are being pared. Various offices have had to get a more expensive brand of talent and at the same time, haven't been able to charge higher sums.

Conventions are, of course, the more lucrative field, but the indie is finding it tough to get a firm foothold on that type of date because of his dependence upon the major for names. As it now stands, the club and convention field is one of the few outlets left for the indie who formerly depended on the vaude business. They are finding the overall problems to be similar.

## Zsa Zsa, Adams, Kelly For LQ's Unit in Vegas

Lou Walters, Latin Quarter, N. Y., boniface who produces units periodically for the Las Vegas trade, is going all-out on his newest edition which will open at the Riviera there Sept. 12. Zsa Zsa Gabor, Joey Adams and Al Kelly have been booked in that tab which will stay for four weeks and options at that hostel, and then move on, possibly to Reno and elsewhere. Booking was made by Cass Franklin, who heads the Lou Walters Enterprises Inc.

In former years, most of Walters' LQ units have played the Desert Inn. Last year he did one show for the Dunes Hotel, Las Vegas, shortly before its takeover by Jack Entratter, who has since relinquished that inn to concentrate on the neighboring Sands Hotel.

# Bingo, Radio-TV Lotteries, Etc., On The Pan in Can.

Ottawa, Aug. 7.

Disaster for big bingo games, radio and tv lotteries, filmer "fotonites" and several other types of take-a-chance activities could result if recommendations from a report made to Parliament in Ottawa became law. The report, which also recommends a federal okay on midways at agricultural fairs (including the Canadian National and Central Canada Exhibitions), was made by a special joint Senate-Commons committee probing for more than two years into lotteries as well as Canada's capital and corporal punishment regulations. It will not be dealt with during the current session of Parliament, due for a mid-August halt, and will not come before Parliament until its next session at the earliest.

Service clubs, Canada's major bingo operators, called sudden sessions to mull the recommendations, which would put a $5,000 ceiling on the retail value of prizes offered in a single year for bingo games by any group. Bingo games have netted some service clubs nearly $200,000 each annually. The committee urged a parallel ban on joint lotteries designed to swerve around the ceiling.

Other recommendations:

Elimination of professional lottery promoters by eliminating their

(Continued on page 55)

## 'GUYS & DOLLS' WANTED BY L.V. NEW FRONTIER

Sammy Lewis, talent buyer for the New Frontier and the Riviera, Las Vegas, spent the early part of the week in New York trying to line up rights and talent for a cut edition of "Guys and Dolls," the Frank Loesser musical, which he would put into the New Frontier for a comparatively long run starting Sept. 20.

Lewis is attempting to get an assortment of names, including Pamela Britton, to do the Vivian Blaine role (Miss Blaine is now in "Hatful of Rain"); Robert Alda, in the original; Phil Foster, and Jack Prince, among others.

This would be the second run of the Loesser musical in the gaming spa. The Royal Nevada staged a full-length version of that show a couple of years ago. Legit musicals are not new to Las Vegas since several briefies played there, but bulk of them weren't too successful. "Guys and Dolls" however, was regarded as a success despite the fact that its running time of more than two hours is said to have kept a lot of players marooned in the nitery room and away from the casino.

## Ban on Impersonators Upheld in Miami Beach; 2 Sentenced and Fined

Miami Beach, Aug. 7.

Miami Beach ordinance banning femme impersonators from appearing in local night clubs was upheld in a Dade County Circuit Court test this week. Judge Ray Pearson ruled that a performer and operator of Club Benni must serve a 30-day sentence and pay violation fines of $100 and $150 imposed March 11 by the Municipal Court.

The pair, Jack (Ricky Renee) Renner and Ben Nedelle, had appealed the lower court convictions. In turning down the appeal Judge Pearson said "private rights and interests of performers who specialize in impersonating females must give way to the public interest and welfare." In his decision he also observed that "the liquor business is one of those affected with public interest and subject to any reasonable regulation."

Renee in recent months has been featured at the Stork Room in London, owner Al Burnett having booked him while here on a talent-buying tour last season. The Circuit Court ruling may be appealed by Nedelle to the state Supreme Court. The ordinance specifically rules out the wearing of female clothing and does not apply to those acts which do takeoffs on show biz distaffers and in-the-news personalities.

## Organist Ethel Smith's Strawhats to Niteries

Organist Ethel Smith, who has temporarily forsaken niteries for a legit fling at the Starlight Theatre, Pawling, N.Y., has been booked for a two-week stand at the Maisonette of the Hotel Pierre, N.Y., beginning Oct. 4. She'll debut her new act there consisting of flamenco guitaring and singing. Her organ workover will be relegated to the encore spot.

Also on Miss Smith's sked is a Nov. 3-4 date with the newly formed Milwaukee (Wis.) Symphony-Pop concerts. This week she's appearing at Pawling in "Roomful of Roses." She made her acting debut there last week in "Chalk Garden."

# AGVA to Arena Mgrs.: Circus Picket To Continue; Show Seeks A.C. Dates

Switch by Ringling Bros. and Barnum & Bailey Circus to indoor arenas next season will cause no shift in strategy by the American Guild of Variety Artists which along with the International Brotherhood of Teamsters, had been picketing the show at all its stops this season.

In a letter to the Arena Managers Assn. the union has said that it will continue to picket the circus unless it comes to terms with both unions.

The letter came to AMA on the eve of a meeting of its members at Convention Hall, Atlantic City, which started yesterday (Tues.) and in which the possibility of booking the Ringling show was slated for discussion.

The AGVA letter brings to the AMA two facets of booking the Ringling circus. In addition to courting picket lines, unless some settlement is made, the advisability of abandoning sponsored indoor circuses, which have been annuals in some of the arenas, in favor of a Ringling show, unsponsored, will be debated. AMA isn't expected to make any hard and fast rule on this matter, but every facet will be discussed and each arena manager will decide the issue on the basis of the situation in his community.

Thus far, it's known, many of the arena operators are interested in the Ringling show. Since it's fold and the announcement by circus prexy John Ringling North that the show would go indoors in airconditioned arenas, many operators have been inquiring. Subject will get a complete airing at the AMA confab.

**July-August Shutout**

Atlantic City, Aug. 7.

Ringling Bros., Barnum & Bailey Circus is seeking dates at big Convention Hall here next year, when it will assume a new format and appear in auditoriums and halls instead of under its big tents. However, there is little chance of the circus getting July or August dates.

Convention Hall manager Philip E. M. Thompson, in acknowledging that he had received a letter from the circus requesting information, said the hall is now occupied during July and August by the National Hardware Show and "Ice Capades," the latter playing the final six weeks of the season while the former is in for a week with several days necessary in between on rearrangements.

"We could squeeze the circus in for a couple of days in April, May or early June," Thompson said. "I don't think the town would want the circus for more than a couple of days off-season because it takes too much money away."

With letter from circus came one from the American Guild of Variety Artists which notified the hall management that the circus was still on the "unfair list" and would be picketed if it played here.

# Plenty Cocoanuts For Grove Talent

Hollywood, Aug. 7.

Business is so good at the Cocoanut Grove, despite a general downbeat around the country, that the last four attractions have chalked up sufficient draw to go into percentages.

Dorothy Shay, who winds her second week tonight (Tues.), was handed a percentage check at end of her first stanza in room, to continue the consecutive run of overages which room has enjoyed. Previously, the Four Aces, Janis Paige and Gordon MacRae, in that order, collected a slice of the take over and above their guarantees.

Earlier this year, the Champions and Lena Horne both went into peecee on their stints.

## Tony Martin's 1-Niters

Chicago, Aug. 7.

Music Corp. of America is currently booking a series of one-niters in the midwest for a package to be toplined by Tony Martin.

A series of 10 dates, beginning Oct. 10, is being lined up.

## Langford-Evinrude-Wick Pards in Splendex Co.

Singer Frances Langford, her husband, Ralph Evinrude, who's a manufacturer of marine equipment, and Charles Wick have formed a general partnership for the operation of Splendex Enterprises, which will invest in various types of enterprises, including talent. Wick is a general partner and the Evinrudes are limited partners. Each of the limited partners has invested $50,000, and an overcall of funds not to exceed $200,000 each is written into the partnership.

Wick, for many years a personal manager and who has been producing telefilms, is lining up a series of projects for the new firm.

# Clyde Beatty Woos R-B Acts Pending AGVA Clearance

The Clyde Beatty Circus, which dropped out of circulation earlier this season because of failing box-office and assorted difficulties, is attempting to sign many of the performers who had been working with the Ringling Bros. and Barnum & Bailey Circus before its foldo several weeks ago in Pittsburgh.

Steve McCloskey, now in charge of the Beatty outfit, is currently attempting to clear some of the performers with the American Guild of Variety Artists. Performers who had been with the circus are currently on the union's unfair list and will be given permission to work only if they make arrangements to pay the $2,000 fine decreed by the union's national board. Original penalty carried a six month suspension which would be voided once payment of the fine is guaranteed.

## BILLY DANIEL'S HEAVY TERP SKED IN GERMANY

Berlin, Aug. 7.

That German producers are finding it more and more essential to use foreign artists for their internationally still not so successful musical features is evidenced by American choreographer Billy Daniel. Latter is currently working here (Arthur Brauner's CCC studios) on two pix, "You Are Music," a Caterina Valente tinter (Eastmancolor), and "Music Parade," a b&w musical starring Swedish Bibi Johns. Before these, Daniel did the choreography for "Bonjour, Kathrin," another Caterina Valente film, and also "Girl With Bad Memory" and "Kiss Me Again." That means that within nine months, he has worked on five German pix, a record which undoubtedly makes him Germany's busiest film choreographer at present. He's been signed for a number of more German productions, including all forthcoming Valente musicals.

Daniel's close connection with Miss Valente dates back to 1954 in Hollywood when she appeared in Colgate's NBC-TV show, "Comedy Hour." Daniel did the show's dances. Before that, he had mainly been under Paramount contract, doing a number of the "Road" pix with Hope-Crosby-Lamour, and also worked for 20th-Fox ("Gentlemen Prefer Blondes") and RKO ("The French Line").

## Fisher's Dual 1-Niters

Hollywood, Aug. 7.

Eddie Fisher will do a one-nighter at the California State Fair, Sacramento, Sept. 1, immediately after his Hollywood Bowl date. Singer expects to wind his initial film, "Bundle of Joy," this week and will then rest for a short time before prepping his return to the air on his "Coke Time" teleshow Aug. 29.

Hollywood Bowl date is Sept. 1, a Saturday, with the Sacramento date on the following day.

## Riley's Tees Off Spa's Race Season With Acts

Saratoga, N. Y., Aug. 7.

Riley's Theatre Restaurant, on Saratoga Lake, opened for the racing season Saturday (4), with a no cover and no minimum. First show, "Meet the Girl Friends," had Princess Yasmina, Egyptian dancer, headlining. Other acts are the Three Galanes, Wells & 4 Fays, Helen Vernon Trio, Ed Farby, Dick Bernie & Stanley Montfort and a line. Noel Sherman is producer. Joe Condulla Trio and the 4 Montreal Cats entertain in the lounge.

Spot has a liquor license this year. It is the only "famed" one now operating here with a floor-show. Newman's Lake House continues as a restaurant.

# CNE Sets Acts For 400G Bill

Toronto, Aug. 7.

With a $400,000 budget for the fortnight's run (last year the b.o. take was $560,000 at $3.50 top), Jack Arthur, executive producer of the 24,000-seat grandstand shows at the Canadian National Exhibition here, has lined up all his acts for the engagement (Aug. 24 to Sept. 8 and no Sunday performances). He has started rehearsals of his 60-girl line with their 18 male partners, a mixed chorus of 30, and his 60-piece orch, latter under the direction of Howard Cable.

For the first time in his five years' association with CNE, Arthur will be directing the entirely different productions for the afternoon and evening sessions, his previous chore being the evening spectacular.

This year, the afternoon show will be headed by Gene Autry, with Gail Davis (Annie Oakley), Autry's horses, Champion and Little Champion, plus other performing equines; the Promenaders, square dancers; the Cass County Boys, western instrumentalist and vocal group; Barbara Bardo, girl roper; Carl Cotner & Melody Ranch orch. There will also be five circus turns.

Other acts inked for both afternoon and evening shows include Richard (Mr. Pastry) Hearne; Jean Wetzel, one-man-show harmonica player of European revues; Bobby Wynters, pantomimist; the Three Deuces, vocal trio; Fred Barber, impressionist; Gaudsmith Bros., the Three Merkys, Goldilocks & bears (Clauson's), Lola Dobritch, the Goetchis. For the big production numbers, Arthur will use such dancers as Nirska, the Stuart Morgan group, Alan & Blanche Lund. Choreographers are Midge Arthur and the Lunds.

**Hugh Heller** was named new chief of MCA's Frisco office last week.

# Quick Miami Beachcomber Foldo Hints Gloom for Non-Hotel Cafes

By LARY SOLLOWAY

Miami Beach, Aug. 7.

Scheduled for a four-week run, the Beachcomber folded Saturday (4) after two weeks of unsuccessfully trying to buck the stiff competition from hotel cafes. Shuttering of the 900-seater—perhaps permanently—may well mark final blow to plans of operators contemplating running an independent night club this winter.

Despite marquee lure of Martha Raye and a strong supporting show, Norman Schuyler, who for years has been in the van of the big salary operators in booking triple-name lineups to meet the growing hotel-cafe inroads, found lessening in attendance after a strong opening weekend. He experienced the same in-the-red results with his biggest "in season" array: Sophie Tucker, Frankie Laine and Buddy Hackett, who also closed prematurely to cap a near-disastrous winter run.

Question now is whether Schuyler will renew his lease on the biggery. Neighboring Copa City has been dark for over two years; Ciro's, just around the corner, gave up recently after trying with Frank Parker. Only the Latin Quarter's Lou Walters has announced any definite plans to relight come mid-December. The Vagabonds Club is the only spot on the mainland still running, thanks to the quartet's ownership-operation which allows them to budget within the profit side of the ledger when booking acts to support. The Clover Club has long been dark and, as of now, stands little chance of reopening as a big name location.

All the patron activity is now along oceanfront row. Top names must look to hotel bookings this winter with the Fontainebleau, Eden Roc and the new Americana high bidders; the Versailles cafe, newly under lease to Monte Gardner, is a late entry. Eden Roe's winter book is almost filled with Harry Belafonte leading the pack beginning Christmas for two-weekers, and Nat (King) Cole, Johnnie Ray and Joe E. Lewis to follow. Owner Harry Mufson is busy filling out the rest of the heavy 12-week seasonal height. Fontainebleau has Tony Martin, with bids out for the better knowns; the Americana has brought in Stanley Melba, longtime maestro-booker for the Pierre Hotel in Manhattan, to set up its roster. Thinking here seems to be along the "society" patronage line—what with the newery located in the swank Bal Harbour sector—and dittoing of the type of acts used by Melba at his previous post.

The Versailles is going after such acts as Ella Fitzgerald and others with heavy dough offers. Sans Souci is set with its intime Blue Sails Room returning Myron Cohen for three dates spread through the season, Jackie Miles for two, Billy Gray and Phil Foster. The Nautilus, Seville, Lucerne will be in the field with middle-bracket performers. Status of Ciro's and aforementioned Beachcomber remains in doubt.

## Name Anita Alvarez As Choreo for St. Loo Spec

St. Louis, Aug. 7.

Anita Alvarez, New York, will direct the choreography and be the lead dancer in the spectacle show to be presented during the Mid-America Jubilee presentation on the local riverfront next month. A huge stage is being readied in front of the Old Cathedral for the nightly shows.

Stanley Herbertt has been chosen as an assistant to Miss Alvarez and also will be the lead male dancer. The production, with lyrics and music by Norman Zeno, will be tagged "Gateway to the West" and will unfold an original story of the historical significance of the development of the west.

# N. Y. Garden Rodeo Hits Dog Days Via Rin Tin Tin Star

The paucity of rodeo headliners has been stressed more strongly than ever with the announcement by Madison Square Garden, N.Y., that its annual World's Championship Rodeo starting Sept. 26 would be headlined by Rin Tin Tin and the Collins Kids, latter a pair of youngsters who have appeared on several video shows. Neither Gene Autry nor Roy Rogers, who have headlined the Garden roundups for a number of years, will be available this year to the N.Y. spot

There's still possibility that Garden officials will be able to put more names on top of those already booked, but nothing has presented itself thus far, even after a fairly thorough looksee of availabilities.

Although possibilities of a big gate are diminishing because of the failure to come up with a top headliner, the costs of rodeos are going up. The run this season will be for 28 performances and prize money will run to about $100,000.

## Freed's R 'n' Repeat

Alan Freed, holder of the all-time record of $204,000 for 10 days at the Brooklyn Paramount, will repeat his rock 'n' roll show in a nine-day stand at that house starting Aug. 29. He'll have Big Joe Turner, Fats Domino, Teen-Agers and others in his retinue.

Freed, WINS deejay, is the great white father of the controversial rock 'n' roll cult. He's in on a percentage deal.

# N.Y. Hotel Season Has 'Old Faces' Returning for Upcoming Season

The New York hotel booking picture seems to indicate that there's a stock company making the rounds of the inns. Bulk of the names booked for the forthcoming season are no strangers to the hostel circuit. Most are on repeat dates. Pattern changed considerably last season when many rooms took a number of chances on some fresh faces. Majority of them worked out well. This season, however, a picture of repeats is setting in, at least for the early part of the season.

The Waldorf-Astoria, for example, is playing Los Chavales de Espana following Ted Lewis, who closes Aug. 13. They'll stay until the end of the summer season at the Starlight Roof. Harry Belafonte preems the Empire Room Sept. 20 for six weeks. Bookings will resume at that inn when veepee Claude C. Philippe returns from Europe.

The Persian Room of the Plaza Hotel preems with Lisa Kirk on Sept. 13 and then follows with Eartha Kitt, who'll play her first hotel date on Oct. 11 for four weeks. Los Chavales then come to this room Nov. 8 for five weeks.

The Pierre continues, however, to be actively on the search for new talent. Booker Stanley Melba comes in with an Italian import, Caterina Valente, who made some hit disks with Ernesto Lecuona tunes. She preems at the refurbished Cotillion Room Sept. 25 or Oct. 2. Lilo, a newcomer last season on the hotel circuit, is set for a January stand. The St. Regis gets a familiar item on Sept. 6 when Connie Moore comes in for four weeks. No others pacted as yet.

The hotels seemingly are operating within self-imposed limitations. Bulk of the inns are seeking performers with a certain built-in chic and sophistication as well as name value for a genteel type of spender. For that reason, they stick fairly closely to singers and occasionally a dance team as featured performers. Under these restrictions, it's frequently been very difficult to round out a season. Last season, with some new faces clicking, it was felt that the search for new faces would be accelerated this year. However, it hasn't worked out that way with bulk of talent set so far.

# AGVA Taps Barto As Outdoor Chief

Dewey Barto (of Mann) has been named head of the outdoor division of the American Guild of Variety Artists. Barto, a former national executive secretary of the union and until his acceptance of the outdoor post a member of the national board, has been active in union affairs since 1940. Wilson Storey, who headed the Sarasota branch, will continue in that post.

Murray Becker, who was in the outdoor branch, takes over the top organization spot in St. Louis, succeeding Morgan Wayne, who went to the Philadelphia office. Jack Wilson, who had been heading the Philly branch, is currently on sick leave.

**Dolly Houston**, singer formerly with Benny Goodman, Woody Herman and Tommy & Jimmy Dorsey bands, has signed with the office of Goldfarb, Mirenberg & Vallon.

# Vaude, Cafe Dates

## New York

**Willie West & McGinty** complete the lineup for the **Danny Kaye** show at the Carter Barron Amphitheatre, Washington, starting Aug. 21 . . . **Larry Daniels** into the Statler, Detroit, Aug. 20 . . . **Ving Merlin** set for a series of fair dates for Barnes & Carruthers . . . **Al Martino** starts his tour of British theatres Monday (13) at Birmingham . . . **Lili St. Cyr** to the Casino Royal, Washington, Nov. 30 . . . **Nejla Ates** going into Ciro's, Hollywood, Aug. 17 . . . **Ink Spots** tapped for the Congress Hotel, St. Louis, Sept. 17 . . . **Pat Matthews** due to start at Cafe Society Downtown, N. Y., tonight (Wed.) . . . **Deep River Boys** booked for Quebec, Oct. 29 at the Oyster Barrel . . . **Roberta Linn** goes into Top's, San Diego, Aug. 23 . . . Steak Ranch, Atlanta, has pencilled in **Ben Blue** for Oct. 15 and **Olsen & Johnson** Nov. 5.

## Chicago

The **Quarter Notes** replacing the **Stylers** in current show at the Black Orchid . . . **Harmonicats** playing midwest fairs through Sept. 15 . . . **Nino Nanni** into the Radisson Hotel, Minneapolis, Oct. 18-Nov. 7 . . . **Eddie Peabody** opening at the Congress Hotel, St. Louis, Monday (13) for two frames . . . **Ted Lewis** plays the Desert Inn, Las Vegas, Nov. 20-Dec. 17 . . . **Mary Kaye Trio** set for the Ko-Ko Club, Phoenix, Nov. 7-27 . . . **Lucille & Eddie Roberts** set for the Statler Hotel, Detroit, Oct. 8-21 . . . **Josephine Premice** gets two shots on the **Ed Sullivan** tv show in October.

## Kansas City

**Don Adams** returns to New York following his stint at Eddys' here. He's set for a shot on the Steve Allen show Aug. 19 . . . New bill at Eddys' Friday (10) will have **Enzo Stuarti** and **Dave Romaine** . . . **Three Men & a Maid** currently in the Cafe Picardy at Hotel Muehlebach are set till Sept. 10, when they return to St. Louis and the Embers Restaurant, from whence they came . . . **Ames Bros.** gave the Wildwood Lakes biggest week they have had yet this season. And **Cell Block Seven** currently there stay on for a second week. **Stan Kenton** is set for a one-nighter there Aug. 16.

## Hollywood

Sue Carson opens a four-week stand at the Sands, Las Vegas, Aug. 15 . . . **Bel Aire Trio** booked into the Captain's Table for indef stand . . . **Paul Gilbert,** current at Crescendo, opens two-week date Sept. 9 at Balinese Room, Galveston, Tex. . . . **Louis Prima** and **Keely Smith** current at the Casbar Lounge of the Hotel Sahara, Las Vegas . . . **Zsa Zsa Gabor** opens four-week stand at Riviera, Las Vegas, Sept. 12, in revue scripted by **Jack Brooks.**

## Wildwood, N. J.

**Oscar Garrigues'** Manor Hotel supper club continues to engage stars for August and September. Currently in the headline slot is **Joni James** . . . Opening Sunday (12) for a week is **Kitty Kallen,** followed by **Dorothy Lamour** for one frame . . . **Bill Haley's Comets** return Aug. 31 for the Labor Day period . . . **Lillian Roth** playing her first Wildwood engagement this week at Ben Martin's Club Bolero. Show includes **Danny Crystal, Bobby Joyce & Ginger, Kaye Gorham** chorus and m.c. **Bob London.** Next up will be **Steve Lawrence, Pat Boone, Vagabonds** and **Teresa Brewer** . . . **Harry Roesch** has signed the **Platters** for 10 days starting Friday (10) at the Beachcomber. The **Clovers** bow in Aug. 20 for a week, followed by the **Ravens** and the **Jayhawks** . . . **Trenier Twins** with the **Gene Gilbeaux** band move out to Lake Tahoe after six-week run at the Beachcomber. The **Tyrones, Four Lovers** and **Murray Schaff's Aristocrats** remain for the August and September period . . . **Jo Ann Tolley** and the **Pagets,** English dance team, have joined the revue at **Lou Booth's** Chateau Monterey . . . **Matys Bros.** with **Gloria Dee** at the Grenoble . . . **Jackie Lee** at Charlie Johnson's . . . **Joe Maize** & **Chordsmen** at Club Avalon and **Cozy Morley** at Lucky Club.

# Hoopla Boomerangs As Presley Packs 'Em In Olympia, Miami, 2-Dayer

Miami, Aug. 7.

Heralded by biggest local press coverage ever devoted to a performer in this area, Elvis Presley took over the Olympia Theatre for a two-day (3-4) revival of live shows in that house and packed the 2,000-seater through seven shows at $1.50 per rock 'n' roll head. His end of the net was a reported 90%. Notable was absence of any riotous demonstrations inside the theatre — the jammed streets outside causing the most trouble for the squad of gendarmes assigned to control the predominantly femme teen-age crowds.

From the press angle, what had been an almost overwhelmingly favorable interview reaction, preshows, turned to near-unanimous condemnation of his activities onstage, his pelvic and knee-actions being singled out for caustic comment by the city-siders who covered his shows. Amusement eds were in accord, except for one scrivener; all, however, joined in admitting that his vocalistics couldn't be heard for the squeals, shouts and screams that greeted him from walkon to finish. Accompanying show was brushed off by the attendees. Added act for Presley's show was provided by a contingent of coppers who lined the approaches to the stage to fend off overenthusiastic fans.

Presley could have stayed on all week, if it were up to the Olympia poobahs, but the datebook forced him out of town Sunday (5) for north Florida.

# Saranac Lake

By Happy Benway

Saranac Lake, Aug. 7.

Stanley Rausch and Ray (IATSE) Van Buren in from Gotham for the annual o.o. and checkup, and both drew the all-clear.

Frank (IATSE) Morsch in for a weekend visit with his wife Ann who mastered three stages of surgery.

An orchid to Ruth Norman, superintendent of nurses at the Will Rogers, for over 15 years of faithful service and her untiring efforts to make life worth while for the ailing showfolks.

John Siems, clown magician, and Bob (Mello-Larks) Smith celebrated their birthday via a buffet lunch and party. Both are progressing with top honors.

A salute to **J. G. Taylor Spink,** editor of the Sporting News, St. Louis, for keeping us shut-ins posted on the sporting world.

Patricia Pritchard, cashier of Beacon (Brandt) Theatre, N. Y., who graduated here in 1953, is sending out announcements of her coming marriage. She fully regained her health here.

Murray Weiss and Ned Shugrue in from Boston and Gotham, respectively, for the regular quarterly inspection of the Will Rogers Hospital, which now flashes a new paint job inside and outside, new lounge room equipment that includes a stage for theatrical entertainment and the biweekly talking pictures, modern improvement for our laboratory and X-ray room.

Julius Zolner in from New York for a weekend bedside chat with his frau, who is going through the ordeal of thoracoplasty operations. He took time out to entertain the bed patients with his singing, guitar and harmonica playing.

**Write to those who are ill.**

# ALLENTOWN FAIR SLOTS LOMBARDO AND NAMES

Allentown, Pa., Aug. 7.

The Allentown Fair is going in for name acts this year. Guy Lombardo's Royal Canadians will play for the stageshow during the fair, Sept. 16-22. Other headliners include the Crew Cuts, Lu Ann Simms, Hal Sands' Manhattan Rockets, comedian Bobbie Winters and Professor Backwards.

Lombardo will put on a stage presentation Sunday afternoon of fair week and also Monday night, the latter replacing the auto thrill program of former years. A stageshow of WCAU-TV from Philadelphia will be headed by John Facenda, news commentator, with Ed Harvey as emcee. Cowboy Tex Ritter also is on the bill.

# N.Y. LQ Date Holds Up British Tour for Laine

London, Aug. 7.

Frankie Laine will not be coming to Britain this autumn after all.

Weeks of negotiations have been taking place for him to appear here, but the snag has been a prior booking in October at the Latin Quarter in New York.

It was hoped to find a replacement for him that would satisfy the management there and enable him to undertake a British tour, but this has not been possible. Accordingly, the Lew & Leslie Grade office is now negotiating for Laine to come here next April.

## Jean DeMarco (Sisters) Hurt But Plays Show

Jean DeMarco, one of the DeMarco Sisters playing the Beverly Hills Country Club, Newport, Ky., was injured as the result of an auto accident Thursday (2), when the car in which she was riding with dancer Jody Lawrence hit a fire hydrant. Both suffered cuts and bruises.

However, Miss DeMarco was able to work that night with her sisters although her face was swathed in bandages.

# Torme Big in Brit.

London, July 31.

Mel Torme, on his first concert tour in England, scored heavily in his debut at the Gaumont State Theatre, Kilburn, Sunday (29). Before an audience of more than 4,000, Torme got a heavy reception which resulted in his being signed for two more concert dates, first to come at the Stoll Theatre, Kingsway, Aug. 12, where he'll be on a bill with Ted Heath's band.

Torme is presently on a vaude tour in Britain.

# Water Show Review

**Aqua Spectacle of 1956**
**(EMPIRE POOL, WEMBLEY)**

London, Aug. 1.

*Starring Esther Williams, with Jack Dodds, Herman Boden, Bill Damian, Alex Plasschaert, Wisa D'Orso, Sonny Howe, Norma Arnould, Millie Maudlin, Edith Motridge; Ed Gillen's Aquabats* (5), *Aqua Dansettes* (34), *Aqua Skimmers* (4), *Aqua Men* (20), *Aqua Danseurs* (20), *Evy & Everto, Ravic & Babs, Janik & Arnaut, Sammy Wilde & Kari-Kari Sisters, Manetti Twins; Orch* (22) *conducted by Bertram Willis; staging, choreography and direction, Jonathan Lucas; executive producer, Ben Gage; settings and lighting, Sam Leve; costumes, Motley; Musical consultant, Gerald Dolin. At Empire Pool, Wembley (London) July 30 for six weeks.* $2.50 *top.*

About the most lavish spectacular of its kind ever staged in England, this is financially a "splash" affair by any standards, staged at an estimated cost of $140,000. The junket employs over 200 people and after its run here moves to New York for a 90-minute presentation to be networked by NBC-TV on Sept. 29. An extensive American tour follows, opening in Montreal in October.

Opening in London at a time when the incidence of tourists is at its highest, there should be plenty of scope for recouping during the next five weeks. Imaginatively planned, it offers all the ingredients necessary for top entertainment appeal — a topflight swimming star, a mixture of vaudeville and aquabatics, a host of bathing belles, a well-turned-out dancing troupe and novelty gimmicks, making ideal family entertainment accessible to all income groups.

Though the production has not undergone any cheeseparing process, the glitter cannot compensate for an overlong program. A cut of at least 30 minutes of this three-hour stint would make an appreciable difference and weld closer together some excellent turns. One other moan: there's naturally a limit to what one can do in a 70-foot circular pool; consequently, the swimmers are hampered, there's a sad lack of formation swimming and no serious diving. The producer surmounts this impediment by devoting over two-thirds of the program to a "dry" floorshow which carries the spectacular smoothly along. When taking a too-infrequent dip in the pool, Miss Williams shows what a glamorous amphibian she is, and how easy she makes the backstroke look.

Throughout, the spectacular lives up to its description; there's never a letdown in the sophisticated manner of presentation. Costumes and lighting effects add their sparkle and terra firma dancers strike the happy compromise between the wet and dry sections of the show. Highlights include expert displays of slalom in which water ski champs Marina Doria, Simon Khouri, Marc Cloutier and Francine Eternod skim around the pool from a central revolving device, a breath-catching performance of fire-eating by Sammy Wilde in an interesting Inca ritual (again rather lengthy) and some clever clowning on a low springboard by the Eddie Gillen troupe, who supply the only laughter of the whole spectacle. *Pete.*

# Liberace Sues Promoters Who 'Stopped' Checks At Akron Rubber Bowl

Youngstown, O., Aug. 7.

Liberace, pianist, and his brother, George, have filed twin lawsuits for a total of $17,500 against Gorgie & McComb Enterprises Inc. of Youngstown, to collect money said to be due them for a concert in Akron's mammoth Rubber Bowl on July 4. The suits were filed in Mahoning County Common Pleas Court here last Thursday. The petition said that Frank Gorgie and David McComb still owe the brothers $17,500 on contracts totalling $34,933 in connection with the event.

The concert originally was planned for Wednesday, July 4, but bad weather prompted postponement until Friday, July 6. Then, less than 5,000 turned out to hear the performance, which was part of an auto-racing card. The performers gave the substitute concert at no extra charge.

The suit said that according to the contract, Liberace was to be paid $23,333 for a matinee and evening performance, and George was to get $11,600. Half was to be paid at the time of signing the contract and the other half was to be paid on the day of the concert. At the signing, according to the petition, Liberace received the $11,666 and George collected $5,833 representing the first half payments. Payment was by certified check. Furthermore, says Liberace, on the day of the concert, the second half was paid, but payment on these checks was stopped immediately. The Liberace brothers want the money, plus interest from June 28, according to the petition.

The two Youngstowners claim to have lost $65,000 on the venture. Gorgie said he felt the lawsuit was a misunderstanding, and possibly did not have the backing of Liberace, whom he tried to reach by telephone.

Meanwhile, several Akron firms and the Race Drivers' Assn. were considering whether or not to take any action against the two Youngstown promoters who, they say, left them stuck with "substantial" tabs in the wake of the Akron debacle.

**Lonnie Donegan,** British hillbilly singer, has signed Mannie Greenfield to represent him in the U.S. for another five years. Donegan, who recently completed his first U.S. tour, is slated for a return trek in the spring of 1957.


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# VARIETY BILLS

**WEEK OF AUGUST 8**

**Numerals in connection with bills below indicate opening day of show whether full or split week**

**Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner**

## NEW YORK CITY

**Music Hall (R) 9**
Corps de Ballet
Tamara Manookian
Kathryn Kelly
Frank Lester
Ted Monson
Angelo Nicelli
Rockettes
George Sawtelle
Albert Sturm
Elliott Reed
Raymond Paige Orc

**Palace (P) 10**
Berk & Hallow
Ted Lester
Milt Douglas Co
Lilyan Cavel
Roberts
Los Zeas
Don Cummings

## AUSTRALIA

**NEWTON**
**Elizabethan (T) 6**
Phillip Stainton
Percy Marmont
Noel Howlett
Richard Beynon
Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Osmond Wenban
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor
Barry Rugless
Robert O'Donnell
Alwyn Leckie
Adele Inge
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim de Jong
Geoff Thorne
Dorothy Hickey

**SYDNEY**
**Tivoli (T) 6**
Rayes & Faye
Jack Powell
B Banks & Part
Barbour Bros. & Jean
Rih-Aruso
Bill Finch
Lawman & Joy

**NEW ZEALAND**
**CHRISTCHURCH**
**Majestic (T) 6**
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
Trio Gipsys
Salici Puppets
Neal & Newton
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Diagora
Leon Cortez
Frank Ward
J McCormack
Daniel Davey

## BRITAIN

**BLACKPOOL**
**Palace (I) 6**
Albert Modley
Edna Savage
M & B Winters
Francis Langford's Co.
4 Najarros
Hollander & Hart
Paulette & Renee
Pip Hinton
Matt Leamore
Arthur Sumner
**Winter Gardens (I) 6**
Dave King
Shani Wallis
Mrs. Shufflewick
Jones & Arnold
Warren, Devine & Sparks
Sonny Roy
Margaret West
12 Daydreams
4 King Tones
**Opera House (I) 6**
G & B Bernard
Eve Boswell
Freddie Frinton
Patricia Dahl
Lane Bros
Hall, Norman & Ladd
Ghezzi Bros

**BRISTOL**
**Hippodrome (M) 6**
Nat Gonella
Peter Crawford 3
Margery Manners
Freddie Harrison
Susie & Co
McAndrews & Mills

**BRIXTON**
**Empress (I) 6**
Four Grads
Tony Brent
Davy Kaye
H & J Lover
K & J Suthard
Peter Sterling
Sylvia & Audrey
Wareham & Barbara

**BIRMINGHAM**
**Hippodrome (M) 6**
David Whitfield
Valdettes
George Martin
Eddie Ash
Benson Dulay Co
Two Pirates
Jackie Ross

**BRIGHTON**
**Hippodrome (M) 6**
Ruby Murray
Reg Dixon
Tommy Fields
Audrey Jeans
D & D Remy
The Skylons
Orly 3
Belles & Beaux
Jack Simpson
Una Stubbs
Mitchell Singers

**CARDIFF**
**New (M) 6**
Dickie Valentine
Jimmy Wheeler
Felixio
Frances Duncan
T & P Derrick
Sharpe & Iris
Winston Foxwell
Lane Twins

**DERBY**
**Hippodrome (M) 6**
Syd Seymour Co
Revel & Fields
De Vong & Delysia
Trebletones

**CHELSEA**
**Palace (I) 6**
G. H. Elliott
Hetty King
Renee Houston
Randolph Sutton
Billy Danvers
Johnson & Clark
Jill Jayes
Hal & Wyn Mack

**EDINBURGH**
**Empire (M) 6**
Hilltoppers
Claire 2
Bamberger & Pam
Mumford's Puppets
Allen Bros & June
Tex McLeod
Jill & Billy

**FINSBURY PARK**
**Empire (M) 6**
Joan Regan
Miles Twins
Bernard Miles
David Berglas
Eleanor Gunter & Partner
Cox Twins
Duo Russmar
Peter Quinton

**GLASGOW**
**Empire (M) 6**
Mel Torme
Toledos
Mereaux & Liliane
Connor & Drake
Peyton & Suzzette
Lionel King
Courtneys
Kordas

**COVENTRY**
**Hippodrome (I) 6**
Jimmy Young
Stan Stennett
Jon Pertwee
Joan Turner
Schaller Bros
Devine & King
Darmora Ballet
Valerie Tandy
George Mitchell Co

**LEEDS**
**Empire (M) 6**
David Hughes
Traversos
Joe Henderson
Ron Scott
Pharos & Marina
Marie Benson
Billy Scott
Don Fox

**LIVERPOOL**
**Empire (M) 6**
Jerry Colonna
Lolita & Josie
Bob Bromley
Pat Rosa
Eddie Arnold
Harry Jacobson
Archie Glen
Delicados

**LONDON**
**Metropolitan (I) 6**
Jimmy French
Muldoon & O'Gray
Simmy Russ
Violet Tye
Grayson Cousins
Douglas Creek
Margo Austin
Kim Leopold
Terry Shaw

**MANCHESTER**
**Palace (M) 6**
Yana
Granger Bros.
Morecambe & Wise
Romaine & Claire
Walthon & Dorraine
Max Geldray
George Meaton

**NEWCASTLE**
**Empire (M) 6**
Smith Bros.
Murray & Maidie
Billie Anthony
Paige & Co.
Buster Fridess
Girl Friends
M & E Rose
Trio Warren

**NORWICH**
**Hippodrome (I) 6**
Tony Dalton
Lisa Leon
Ellisa Raye
Jane Darling
Keith Leggett
Johnnie Firpo
Ken Palmer
Martin Cossins
Cathie Read
Gary Crossling
Kay Miller
Therese
Haterby
Hepp Bros.

**NOTTINGHAM**
**Empire (M) 6**
Issy Bonn
J & K Ross
Sally Barnes
Darban & Wendy
Earle & Vaughan
Joan Rhodes
Shipway Twins

**PORTSMOUTH**
**Royal (M) 6**
David Nixon
Johnny Stewart
Reg Varney
4 Jones Boys
Aileen Cochrane
Paula Marshall
Francois & Zandra
Bertha Ricardo
Godfrey James

**SHEFFIELD**
**Empire (M) 6**
Ronnie Carroll
Mayfairs
Mills & Mitzi
Carals
Leslie Welch
Max Bacon
Group One

**SOUTHAMPTON**
**Grand (I) 6**
Fred Atkins
Roy Rolland
Leslie Gunby
Conita Dawn
Joan Ray
Ellis Ashton
Jackie Ramsay

**SWANSEA**
**Empire (M) 6**
Fred Emney
3 Balmorals
Betty Driver
2 Boris
Leslie Lester
Bert Edgar
2 Mandarinos
Krandon & Karna

## Cabaret Bills

### NEW YORK CITY

**Blue Angel**
Dick Gautier
Joey Carter
Bart Howard
Jimmy Lyons
**Chateau Madrid**
Helen Aimee
Carlos Valadez Orc
**Copacabana**
Martin & Lewis
Conn & Mann
Introducers
Gail Robbins
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Orc
Frank Marti Orc
**Duplex**
McCormick & Huff
Bob Dorough
Ada Moore
**No. 1 Fifth Ave**
Cedrone & Mitchell
Ann Jewett
Bob Downey
Harold Fonville
**Hotel Henry Hudson**
Joan Bishop
**Hotel Roosevelt**
Eddie Lane Orc
**Hotel Taft**
Vincent Lopez Orc
**Hotel St. Regis**
Milt Shaw Orc
Ray Bari Orc
**Latin Quarter**
Olsen & Johnson
Betty George
Harmonica Rascals
Szony & Patti
Trio Bassi
Eileen O'Dare
Jo Lombardi Orc
B Harlowe Orc
**Park Sheraton**
Alan Logan
Eddie Layton
**Versailles**
Fashions in Rhythm
Jerome Courtland
Lou Nelson
Susan Brooks
Buzz Halliday
Sue Ann Langdon
Barbara James
Paula Hayden
Bill Heyer
Tony Rella
Bob Miller
Dale Monroe
**Viennese Lantern**
Margarita Sierra
Luc Poret
Ernest Schoen Orc
Harold Sandler
Paul Mann
**Village Barn**
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Piute Pete
Harry Ferdel Orc
Irving Harris
**Waldorf-Astoria**
Los Chavales
Trini Reyes
Mischa Borr Orc
**Village Vanguard**
C Williams Trio
Maxine Sullivan

### CHICAGO

**Black Orchid**
Josephine Premice
Jimmy Ames
The Stylers
**Blue Angel**
"Calypso Latina"
Zoila D'San
Rafael Ery
Mighty Panther
Betty Lewis
Al D'Lacy Orc
**Blue Note**
Stan Kenton
**Chez Paree**
Spike Jones
**Cloister Inn**
Lurlean Hunter
Donna Brooks
Pat Moran 4
Dick Marx
Johnny Frigo
**Conrad Hilton**
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torianis
D Arnold & Mary
Virginia Sellers
John Preston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
**London House**
Teddy Wilson 3
**Palmer House**
Muggsy Spanier
Helen Forrest
The 3 Houes
Kodell
Charlie Fisk Orc

### LOS ANGELES

**Ambassador Hotel**
Dorothy Shay
F. Martin Orc
**Bar of Music**
Fifi D'Orsay
Dick Curtis
Carlos Noble
Ruben Moreno Orc
**Biltmore Hotel**
Dave Barry
Albins (2)
Alcettys (2)
Kay Cee Jones
Hal Derwin Orc
**Ciro-ette Room**
Ann Hathaway
Tom Lehrer
Mischa Novy Orc
Geri Galin Orc
**Crescendo**
Tony Martinez Orc
**Mocambo**
Roberta Linn
Carl Carelli Trio
Paul Hebert Orc
**Moulin Rouge**
Frank Parker
Slate Bros. (3)
Ffolliott Charlton
Eddie O'Neal Orc
**Statler Hotel**
Stars Over Ice Rev
Eddy Bergman Orc
Fajardo Orq

### LAS VEGAS

**Desert Inn**
Gordon MacRae
Jackie Miles
Sheila Stephens
Donn Arden Dncrs
Carlton Hayes Orc
**Dunes**
Count Basie Orc
Joe Williams
**El Cortez**
Uncle Willy
Bobby Clark
Scarlett Rebel
Sherman Hayes Orc
**El Rancho Vegas**
Joe E Lewis
Lili St Cyr
Renee Molnar Dncrs
Flamingo
Gisele Mackenzie
Goofers
Augie & Margo
Ron Fletcher Dncrs
L. Basil Orc
**Golden Nugget**
Harry Ranch Orc
Poly Possum
Joe Waterton
Eddie Gomez
**New Frontier**
Judy Garland
Amin Bros.
Venus Veneers
Garwood Van Orc
**Riviera**
"Blackouts"
Ken Murray
Marie Wilson
Dorben Dncrs
Ray Sinatra Orc
**Sahara**
Ames Bros
Peggy King
G Moro Dcrs
Cee Davidson Orc
**Sands**
Robt Merrill
Louis Armstrong
Velma Middleton
Copa Girls
A. Morelli Orc
**Showboat**
Stuart Allen
Judy Smith
Showboat Girls
Mike Werner Orc
**Silver Slipper**
Fawzia Amir
Haller
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Redman Orc
**Thunderbird**
Dorothy Collins
Arthur Ellen
Landre & Verna
Thunderbird Dncrs
Al Janns Orc

### MIAMI-MIAMI BEACH

**Bar of Music**
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
**Beachcomber**
Martha Raye
Paul Gray
Kirby Stone Four
Condos & Brandow
Len Dawson Orc
**Ciro's**
**Eden Roc**
Lllo
Cab Calloway
Nicki & Noel
Mal Malkin Orc
Chuey Reyes Orc
**Fontainebleau**
Margaret Whiting
Will Jordan
Stuart Morgan 3
Sacasas Orc
**Isle de Capri**
Herkie Styles
Holly Warren
Buddy Lewis Orc
**Leon & Eddie's**
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma
**Lucerne Hotel**
Maurice Rocco
Lucerne Lovelies 6
Elaine Deming
Mel Green
Jacques Donnet Orc
**Nautilus**
Charlie Carlisle
Sandra Barton
Antone & Ina
Syd Stanley Orc
**Murray Franklin's**
Don Rickles
Bobby Sherwood
Jo. Ann Miller
Peter Brady
Murray Franklin
Van Smith
**San Souci Hotel**
Holly Warren
Rip Taylor
Sammy Walsh
Freddy Calo Orc
**Seville**
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
**5 O'Clock**
Brandy Martin
Al Golden
Tommy Raft
Parisian Rev
**Vagabonds Club**
The Vagabonds
Betty Reilly
B & C Robinson
Babe Pier
Frank Linale Orc
Woody Woodbury

### HAVANA

**Sans Souci**
Diahann Carol
Ernesto Lecuona
Ortega Orc
**Nacional**
Malu Gatica
Gali Gali
R Ortega Orc
W. Reyes Orc
**Tropicana**
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Roblan
Carlos Faxa
Lago Sisters
Rafi Munoz
**Montmartre**
Tito Enriquez
Casino Playa Orq
Favardo Orc

### RENO

**Mardi Gras Lounge**
Billy Duke
4 Knights
**Mapes Skyroom**
Mickey Rooney
Smith Twins
Skylets
Eddie Fitzpatrick
**Riverside**
Dennis Day
Natalie Nevins
Starlets (8)
Bill Clifford Orc

### LAKE TAHOE

**Biltmore**
Woody Herman
Herb Jeffries
Diane Lefti
**Cal Neva**
Red Buttons
Eileen Barton
Barry Gordon
Don Dellair
Wonder & Banks
Eve Marley
Cal-Nevettes
Matty Malneck Orc
**Harrahs Club**
Mary Kaye Trio

## Stevens

Continued from page 1

next Monday (13). He plans to get back to his legit and real estate interests as soon as that's over, however.

As the chief fund-raiser for Stevenson four years ago and again for this campaign, Stevens would presumably be in line for some Government post, possibly a Cabinet office, if the former Illinois governor should be nominated and win the Presidential election. He pooh-poohs the possibility of receiving such an offer and says he wouldn't want public office, but avoids saying specifically that he'd turn down a bid if he got one.

In view of Stevens' multiple activity in legit, not only as a producer but also as an investor, theatre operator and, recently, as a theatrical realty promoter, there has been considerable trade speculation about his political future. There's been some question whether, if Stevenson become President, his principal financial backer might not be drawn into a fulltime political career.

The importance of the question, in theatrical terms, is indicated by Stevens' current legit prospects. They include, as of a couple of weeks ago, active managerial interest in 13 scheduled productions, major financial stakes in three other upcoming shows, the operation of three other upcoming shows, the operation of three Broadway theatres and the contemplated construction of a unit of four new legit houses as part of the proposed arts center in the Lincoln Square area of New York.

## Schoolmarm

Continued from page 1

phasis hurts the story, turns the day's teaching session into a red-hot bull session.

(Recent release of "King and I" has stirred the enthusiasts to suggest that college courses on the drama ought to start including musicals.)

### No Vocational Goals

This new emphasis on classroom criticism is not to be confused with any of the long-existing courses (such as that of Prof. Robert Gessner at NYU) which train students for the entertainment professions. The new movement has no vocational goals—only cultural.

Just this summer Northwestern U., at Evanston, Ill., has set up Jack Ellis as an asst. prof of films as an art form. Teachers College at Columbia has had Patrick D. Hazard conducting a seminar on general principles of popular art criticism.

Hazard secured the cooperation of Columbia and industry officials to set up a two-week "Popular Arts Festival" (ends Aug. 10) at Morningside Heights. It is open free to all students (i.e. post-grad teachers bucking for special credits) desiring to familiarizing themselves with the coming season's educational tie-in possibilities among motion pictures, video and radio.

On the side, Hazard is one of the young academicians now writing pop arts criticism for the scholastic publications. Others include Miles Platt, of Chicago; Henry Maloney, of Detroit, and Ellis. Hazard's case is an instance of a Ford Foundation fellowship producing results on the practical level of direct action. He hit Manhattan over a year ago from the East Lansing (Mich.) Highschool, where he was an instructor (of English) and he is now signed to stay east this fall with the rank of asst. prof at the Trenton State Teachers College.

### Stress Values

Advocates of schoolmarm criticism take the position that education and entertainment meet at many points and that the time is long past for intellectual snobbery to bar mass media material from the classroom. They point to many "developments" which enable teachers to find vital aids on the outside.

Cited is a recent recording of James Mason reading "Browning's Meditations." This is one of a number of literary disks turned out by two girl Phi Beta Kappas from Hunter College who, not knowing quite what to do with all their brains, set up shop to produce intellectual and educational recordings under a Cadmon label.

Films and disks with an authentic American "folk" flavor find ready classroom acceptance. What makes the present open door policy in the scholastic world significant is that the initiative is coming from the pedagogs themselves and is not being forced-draught hoisted upon the educational system by publicists, as in the instance some years ago of Metro's big pitch for "Julius Caesar."

Laurence Olivier's "Richard III" and John Huston's "Moby Dick" are rated "naturals" for English courses since they provide springboards for the study of the original texts. Tolstoy's "War and Peace" is already set up for a big tie-in, since the literary mob is prone to describe the work as the finest novel ever written.

## Wagner Fest

Continued from page 2

the realistic romantic style" was the phraseology of one leading German paper. The Frankfurter Allgemeine, the staid paper in authority in Germany, called the performance, "struck down with too much symbolism," continuing that the public would not accept this strange interpretation of such a popular opera.

For the first time since 1951, when the grandsons brought opera up to date with this modern style of staging, the audience objected loudly—with boos and whistles, almost unknown among the usually sedate German opera fans. The Wagner brothers' style has been to present opera with singers in simple costumes on a nearly bare stage, with dramatic effects achieved by unusual lighting. Heavy robes and pomp are out.

Directors and producers of opera from all over the world have come to see the innovations, and to copy, with "Wagner in modern dress" being presented recently in France, Spain and England as a result of their changes.

### Completely Sold Out

Despite this lack of acceptance by public and press, the Wagner Fest has been completely sold out, with all tickets for the eight performances of "Meistersinger" long since gone. Some operas of the current series have been sold out since last December with hotel space also booked solid since then. The boxoffice reported that despite the poor crix appraisal, no tickets for "Meistersinger" have been turned back.

Fest this year covers 27 performances of seven operas, including "Meistersinger," "Flying Dutchman," "Parsifal" and the four-part "Ring."

Astrid Varnay and Ramon Vinay of the Metropolitan Opera and Jean Madeira of New York are all singing this year at the Fest. Prices for tickets range from a top of $10.80 to a low of $6, high prices for the German operagoers. Festival reports, however, that 45% of their visitors are foreign, many being American. With the growing international interest in the Fest, this year's brochures were printed in German, English, French, Italian, Spanish and Portuguese.

## Unit Review

### Maywood Italian Festival

Chicago, Aug. 2.

*Dick Contino, Arren & Broderick, Consolo & Melba, Scalabrini Chorus* (12), *(produced by Phil Consolo) Lou Breese Orch* (8); 50c *gate admission.*

This marks the first time that Chi's annual Italian Festival, a benefit for the Villa Scalabrini home for the aged, has taken the plunge with a vaude package helmed by a name act. The 12-day layout is coupled with the usual carnie midway for maximum charity disbursements. The concessionaires are the first to admit, complainingly, that the free show is the big draw.

Attendance for the 12 days is estimated at 80,000. This is also one of the first production attempts of the fledgling Chez Paree management and booking annex, Chez Paree Artists Inc., helmed by longtime hoofer Phil Consolo, with wife Melba assisting.

Although okay for a community benefit, this package would have tough sledding against the usual fair productions put on by some of the bigger fair bookers. By keeping production costs to a minimum, all the producing involves is putting the acts on in the right order. Staging and lighting are rudimentary.

Dick Contino tops the bill here and proves that as long as he sticks to playing the accordion, he's a master in his field. The piano playing and singing can go. Feeling at his ease among his "paesani," Contino gives the impression of not trying as hard as he would in a nitery or theatre sans benefit of rooters. Overlooking the relaxed conditions, Contino shines with lightning fingerwork when squeezing out "Ciribiribin," "Lady of Spain," his disclick, and the aud's favorite "Yours." Though there seemed to be not enough accordion work at the session caught, the crowd sent Contino off with lusty salvos.

Comedy chores are handled by Arren & Broderick, a perennial Chi club date act. Femme takes the spotlight with basic and somewhat dated humor while the male partner accompanies at the piano. Distaffer spoofs the operatic diva in shrill voice, an old bit, and relies for the rest on sight gimmick buffoonery. When at the end she brings on the kids it brings back the old days of vaudeville and the sure hand that killed it. But the crowd goes for this in a big way.

Consolo & Melba open the show with their experienced terpology, wrapping it up with an "I'm Forever Blowing Bubbles" number, complete with cascading, real bubbles. Here they get vocal aud participation and a hefty mitt. Hoofers do tango and Charleston routines replete with smooth lifts and spins.

Backing is provided by one of the top local jobbing bands, the Lou Breese orch, and Breese obliges with some fancy banjo work as well. The Scalabrini Chorus, a semipro vocal group, provides some solid piping with excerpts from "Student Prince"; duets by the lead tenor and soprano are more than acceptable versions of Romberg favorites.

*Gabe.*

## Tents

Continued from page 1

der such a plan, a fall return to Broadway is possible, if circumstances warrant.

The modern "big business' aspect of the tent circuit has altered managerial thinking considerably in recent years. Whereas former strawhats were limited in capacity and facilities, today's warm weather legiteries can do productions at potential takes that rival, and in some cases exceed, Broadway figures.

Segal also reasons that a Gotham show that's about ready to fold, could be held together for another three months via the tent circuit hypo. He says his theory is supported by the early success of the tent version of "Teahouse of the August Moon" in its first canvastop stand at Asbury Park, N. J., and the considerable amount of advance interest in its fortnight run at Oakdale, Aug. 27-Sept. 8. Various other canvastops offer more or less similar boxoffice potential for just-from-Broadway hits, he thinks.

## El Rancho, Las Vegas

Las Vegas, Aug. 1.

*Joe E. Lewis, Lili St. Cyr, Austin Mack, Renee Molnar Dancers (9), Dick Rice & The El Rancho Orch (12); $2 minimum.*

Bangtails and pari-mutuels are not a part of the Vegas gaming curriculum, but as far as the El Rancho Vegas is concerned, there will be always be a bugle to sound "Boots & Saddles" to signal post time for Joe E. Lewis. Joe E., in at Beldon Katleman's paddock this time for a five-frame tour, once again couples his nonsense to the provocative peeling of Lili St. Cyr. And, there's no shying from it—naughty comedy and palpitating sex are still king and queen among bistro subjects.

Lewis has brought with him some new and some w.k. material, but whatever, it still comes out as the familiar parlay of Lewisisms, gals and gin. His fresh songalogs parody science-fiction pix, the dictionary of Mr. Webster and a hit tune from a Broadway musical, which, through no error, gets a new lyric and winds up under the title of "She Was Lying in My Corner, Wishing I'd Come By But I Couldn't—I Was Drunk." The more familiar numbers, i.e., "Music By Cole Porter as Sung By Joe E." and "Say Levine" are enduring gems and, of course, the w.k; pause for post time gives the pixie of the boltes room for his nonsensical patter.

La St. Cyr is fashioned this trip in an idyllic "South Pacific Dream," a posh piece that leaves nothing to the imagination, yet is still carried off with subtle charm. The clime radiated by Miss St. Cyr is instantly torrid, but she tosses added coals to the fire as she ignited a prop hearth. Later further illuminates what the boys came to see as she wriggles out of gown, then negligee, ultimately peeling to the protective G-string. Wrapup, natch, has her slinking into the inevitable bath, then draping her sensuous frame over a divan for the climatic hip-flipping, limbs akimbo.

Renee Molnar & Her Dancers set up Miss St. Cyr's entrance with vivid south sea gyrations while choreographically relating some far-fetched "Tales of Samoa." With a quickie circus prance, daneers signal the finale, which sees Miss St. Cyr giving the guys a last glimpse while perched in a cage that circles the room via an overhead rail. Blackout to LeRoy Prinz' girlesque has La St. Cyr join Joe E.—now clad only in shorts and dunking in the St. Cyr bubblebath.

Diek Riee guides the El Rancho orch competently, keeping his tootlers well abreast of the score throughout. Austin Mack tickles the keyboard through Joe E.'s ribald humor with his usual sureness, and keeps his sometimes absentminded boss abreast of the cues by feeding him lead-in lines.

*Alan.*

## Black Orchid, Chi

Chicago, Aug. 1.

*Josephine Premice (with Roy Romero), Jimmy Ames, The Stylers (3), Joe Parnello, Al De Marco, Kenny Sweet; $4.50 minimum.*

The Orehild comes up with a thoroughly entertaining show this time around, one bridging several areas of audience preference. Combo of Josephine Premice for the sophisticates, Jimmy Ames for those who like their laughs loud and long, and the Stylers for both, should do strong biz here.

Miss Premice keeps things humming during her well-paced stint, varying her original calypso metier with sophisticate ditties. Femme is a whirling dervish of a performer who endows her material with some of herself and extracts a full measure of meaning from the saucy song-tales she and the audience seem to prefer. Opening with the "Adam & Eve Blues," Miss Premice sets an impudent but inoffensive tone for what follows.

Endowed with a hard-hitting set of pipes, tall and whiplash thin distaffer flicks her songology across with telling impact. Such standard calypsos as "Tongue-tied Baby," "Hold 'im Joe," and "Pull Down Your Shades, Marie," are spaced with such high-life musical bits as "Charge It" and "Lush Life." All get bountiful returns, and deservedly. Roy Romero does a bang-up backing job on the bongos and shares in the salvos tendered Miss Premice at the wrap-up.

Jimmy Ames breaks it up again. For the umpteenth time this year, this tumult comic doubles many over here. Noisy and overpowering, Ames grabs the aud early and doesn't let them get away. Interlarding topical one-liners with his Iragusi Indian and southern bits, comic runs the gamut of performance with songs, ad libs and good-natured ringside barbs delivered at the table. Closing with his riotous musical saw bit, he encores using his wife in a ventriloquist routine that displays further versatility. He goes off to a big mitt.

The Stylers do a short opening stint and the youthful vocal trio exhibits more future promise than present performance. This is in large part due to use of a dated "Davy Crockett" piece of material replete with artificial, propped-up foreign versions of the Crockett legend. Group opens well with a spec rendition of "Shine," creating a strong impression of youthful exuberance, harmonious voice blending and lively movement. Inclusion of an excellent barbershop oldie and, again, a dated rock 'n' roll tune, displays group's excellent versatility and augurs well for the act, if brought up to date. Group gets neat aud reaction.

Joe Parnello and Al De Marco do a workmanlike job of showbacking and Kenny Sweet plays a tasty intermission piano.

*Gabe.*

## 500 Club, A. C.

Atlantic City, Aug. 4.

*McGuire Sisters, Jack E. Leonard, Blackburn Twins, Boots McKenna Dancers, Jack Curtis, Joe Frascetto Orch (12); $5 minimum.*

McGuire Sisters plus the not so large Jack E. Leonard and Blackburn Twins are the attraction this week at Paul (Skinny) D'Amato's midtown 500 Club—all back again for a mid-season date.

Paced by Phyllis, sisters Chris and Dottie put on a bangup show, serving up 10 numbers, many familiar because of their being waxed, or heard via the Godfrey tv shows. "Sincerely," their top Coral disk, is outstanding, while the ballad "Picnic" from the motion picture scores heavily.

Girls mix numbers well. In "Sisters" Phyllis is deserted to do carbons of the wax greats. As a trio they jam "Alabama Jubilee" playing—but not too well—piano, sax and bells with the orch. In "You're So Much A Part of Me" they utilize prop Coke bottles plus sputtering cigarets. Numbers are nicely paced with "Think Of Me Kindly" their begoff piece. Beautifully gowned, the girls again score solidly and bid to give the spot good midseason biz. They play to a sellout at their opening dinner show.

Leonard, down 100 or so pounds, is an oldtimer as far as the resort crowd is concerned. His brand of humor, perhaps at times too brash for the dinner show set, when many youngsters are out with their parents for the evening, is good for plenty of yocks for the regulars.

Blackburn Twins, two boys who register well with the femme trade, set show's pace with some nifty song and dance numbers, their mirror bit being tops. Boots McKenna Dancers complete good bill with two production numbers.

*Walk.*

## Frolic, Revere B'ch

Revere Beach, Mass., Aug. 1.

*Eileen Rodgers, Nick DeMarco, Jean Dawn, Buddy Thomas Line (11), Bob Warren, Cliff Natalie Orch (5); $2.50 minimum.*

Eileen Rodgers, Columbia Records chirp, on a return date here after a winter date, is bringing crowds across the Harbor from the nearby Hub for bonifaces Chick Della Russo and Jimmy Cella. Seasoned by some top bookings since hitting the nitery circuit a year ago, Miss Rodgers, who opened Sunday (29) for a week, gives conclusive proof that she has all the elements necessary to rate a niche with top contemporaries. Night caught (1), singer nabbed three encores for begoff.

Since last seen, she has added light comedy bits, walkarounds, aud participations and a satirical "Heartbreak Hotel" a la Elvis Presley. She gets big returns with current disking "Miracle of Love" with immediate response. Smartly-groomed looker has gained stature and stage presence and wraps up the aud sailing through a half dozen bits like "I've Got the World On a String," "Masquerade Is Over" and "Love Thy Neighbor." Whether rhythm or ballad, she commands attention with full, husky voice of great tonal range. The Mitch Miller protege proves a big crowd pleaser in this spot.

Nick DeMarco (see New Acts) does a slick comedy turn in the relaxed manner and Jean Dawn scores with amazing acro work on ladders and working from the floor. Buddy Thomas line is a standout with 10 tall-stemmed lovelies and production singer Bob Warren unveils a big baritone for "Sing You Sinners." Cliff Natalie batons the show with a crisp beat.

*Guy.*

## Mocambo, Hollywood

Hollywood, July 31.

*Roberta Linn, Paul Hebert Orch (7), Carl Carelli Trio, Frankie Sands; $2 cover.*

Since departing the wholesome aegis of Lawrence Welk, Roberta Linn's been exploring the boites with a new act which, her entourage insists, displays her new "sexy" personality. What emerges from the current Mocambo show is a sweet and pretty girl with a good set of pipes and the musical knowhow to exploit them well, but by no stretch of definition of "sexy" chanteuse.

Miss Linn demonstrates that she certainly knows her way around a song. However, the question is whether she as yet has that certain extra something which might be termed "authority," for lack of a better word, to capture and hold the normally hardboiled bistro crowd. From the show caught, it appears that she needs more seasoning before she can be considered a topline attraction.

As for the act itself, staged by Charlie O'Curran, it's startlingly short — 25 minutes — considering that it's the sole attraction on the current Mocambo bill. Within this time, Miss Linn ranges over a wide catalog of moods with commendable dexterity. Her bridging chatter, however, could stand sharpening to highlight the otherwise straightforward songalog.

Nelson Riddle's noteworthy arrangements are served up with a nice control of volume by Paul Hebert's augmented (three extra players) house orch. Billy Rose's accompanying pianistics also show fine musicianship. Miss Linn's costuming, by mother, Mrs. Madge Linn, is a definite asset.

The Herbert aggregation alternates with the Carl Carelli Trio, featuring vocalist Frankie Sands, for the dancefloor devotees.

*Kove.*

## Club Harlem, A. C.
**(FOLLOWUP)**

Atlantic City, Aug. 3.

Arthur Lee Simpkins is in to augment Larry Steele's "Smart Affairs of '57," summer fixture at Club Harlem, midtown sepia spot. Singer is on for half-hour stint appearing before Steele's big finale production number.

Simpkins is altogether new as entertainment in this spot, which for a decade has drawn them with a topnotch revue mixing dance numbers, songs and fast patter. His big voice is best in his operatic bits, but he mixes his program for his audience.

Pops like "Autumn Leaves," "Sweet Marie," "Smoke Gets In Your Eyes," "I'll Get By," etc., fill up the greater part of his songalog, and with his patter before each number delights the customers.

Contrast between Simpkins and the Steele show is too great—both good but working against each other. Steele's fast-moving and sometimes bluish revue comes to an abrupt halt to let singer go on with an entirely different kind of act. When his half-hour is over, attempt is made to recapture mood with Steele's "Jukebox" production number. It just can't be done. From Simpkins' "America the Beautiful" to the jukebox mood is just too abrupt a drop for this nitery audience.

*Walk.*

## Dunes, Las Vegas

Las Vegas, Aug. 2.

*Count Basie & Band (16), with Joe Williams; no cover or minimum.*

Wherever he ventures Count Basie engenders excitement, and no less so in Las Vegas where the casino is king and the Count will prove to be a loyal subject during his initial tour here. For a fortnight then, the Dunes will jump to the familiar Basie wail and the big voice of Joe Williams.

Many legends have been fostered by Basie's two decades as a jazz conductor-pianist, but the real "Count Basie Story" is told by the maestro himself as he hunches over the keyboard and spurs his windjammers through an electrifying 60-minute performance. Currently, Basie and his band are one of the hottest properties on the jazz market. And this fact is perhaps best explained by the Count's ability to flawlessly organize an aggregation of devotedly proficient jazzmen who, inspired by Basie's own verve, effect a distinctive, memorable sound.

Such is evidenced in the soulful baritone sax solo during "Even Tide" by Charlie Fowlkes; the upbeat tenor sax trot on "Little Pony" by Frank Foster; the true trumpet piteh of Wendell Culley and the fervored tenor sax essay by Frank Wess during their respective parts in the dual movements of "Coast To Coast"; the gentle alto sax embrace by Marshall Royal of "Falling In Love"; the rhythmetic bass echoes created by Eddie Jones during an interlude with Basie; Sonny Payne's explosive percussion punctuation of "Dinner With Friends," and the rapport with which trombonists Henry Coker, Ben Powell and Bill Hughes slide the glisses during the flagwavers. The clean, fullbodied sounds of the entire band are best mirrored in such as Wild Bill Davis' arrangement of "April In Paris."

Williams tunes up his vocals with appropriate gusto and definitive expression during his important role as a member of the Basie ensemble. Similarly, he eontours his lyrics and deftly sets phrasing and pace. With Williams, there are no gimmicks. He's a straight standup singer from the old blues shouter who doesn't have to resort to vocal or physical gyrations. He simply employs tremendous range and reserves gestures with preacher-like effectiveness to sock across a point. Williams has become quickly identified with his repertoire and he signals spontaneous salvos as he belts "Alright, O.K., You Win," "Roll 'Em, Pete," "My Baby Upsets Me," "Send Me Someone To Love," "In The Evening" and "Ev'ry Day." Shouts for "more!" are long and loud after his final nod. During Williams' sesh the Count's affectionate, earthy 88ing — around which, of eourse, the Basie commentary revolves — is drawn into sharper foeus. Undeniably, Count Basie will leave an enduring impression on this circuit.

*Alan.*

## Hotel Muehlebach, K. C.

Kansas City, Aug. 3.

*Anne Russell, Joe Reichman Orch (8); $1-$1.50 cover.*

Second fortnight of the Joe Reichman orch's stand in the Terrace Grill leads off with all indications it will equal or surpass the first fortnight. The customers are coming to hear Reichman and his pianistics and to dance to his rhythms, with the dance floor more crowded than it has been in many a moon. Hotel management is quick to fasten down a good thing, and so is holding the Reichman crew over for at least six more weeks. It all is a very good refresher on the established idea that good music makes for dancing, and the dancers make for business.

Helping to entertain for this fortnight is comedienne Anne Russell making her debut in the room. Reichman does the m.c. honors and opens with a piano piece, and then Miss Russell has it all to herself for 25 minutes. She fills these with a series of comic episodes and impressions, including Sophie Tucker, Lolly Parsons, Mae West and a li'l-ol' gal from Arkansas. She has some moments of well-paced comedy, doing much with Tucker and Parsons, but running long on a bit with a Bridey Murphy basis and the Arkansawer. She meets with moderate customer approval and is quite satisfactory in this particular situation.

*Quin.*

## Eddys', K. C.

Kansas City, Aug. 2.

*Guy Mitchell, Don Adams, Tony DiPardo Orch (8); $1-$1.50 cover.*

Combination of comic Don Adams and singer Guy Mitchell proves a fortunate one at the Eddy Bros. restaurant, opening a two-week stand. Show of 50 minutes opening was possibly a bit long, but should settle down nicely at 45 or so for the remainder. And it is one to the liking of the customers, with plenty of laughs from Adams and fair passel of music from Mitchell, both doing their first turns in this room.

Adams' work is deliberate from the first line, but it's a constant pace and the customers soon get with it. His satire on a pocket-book romance and a pep talk a la Leon Football are gems, and he rounds these with jibes at marital spats, phobias and assorted subjects. All of it is in subtle vein, but with points humorously taken and appreciated throughout by the customers.

Mitchell is of the roving western singer type who has settled down to more polished warbling for the record, club and picture trade. There's a long list of songs, from current pops like "Wayward Wind" and "I Could Have Danced All Night" to his recorded hits like "My Truly Fair" and "Pittsburgh, Pa." A couple of novelties and a satirized "Heartbreak Hotel" round it out. Mitchell keeps the pace swift and adds much to the proceedings with his own personality, including a strong registry with the femme contingent. He builds nicely to a solid hand at finish.

*Quin.*

## Lucerne, Miami Beach

Miami Beach, Aug. 4.

*Maurice Rocco, Elaine Deming, Mel Greene, Lucerne Lovelies (5), Jacques Donnet Orch; $2.50 minimum.*

This smaller new hotel is holding to the fast moving girl-show policy installed four weeks ago, to remain in competition with the larger cafes along oceanfront row, and is attracting fairish biz. For the low tariff it's a top buy for budget-minded summer vacationers, but the planned-tour ops haven't caught up with the spot as yet, negating the insured profits their bargain-buy groups bring.

Withal, the Lucerne management is still trying. Current production is a breezy one that aecents song and dance with featured act Maurice Rocco adding the rounding out touch to cap the breezy goings-on. He's a deft 88er with solidly staged assortment of boogie, New Orleans beat and current rock 'n' roll tinge added to standup keyboarding and yodeling. Roceo's technique is sound, boasting a basic bounce that befits his frenetics on the breakaways (from the ivories for injects of vocalistics and hoofing trick of getting the tablers to supply handelap backing adds to free and easy effect engendered.

Elaine Deming, a leggy looker, is due for better things, gauged on her progressive restagings through the weeks wherein she's been featured as production lead and soloist. Eye-filling acrodancer has a bagful of flips and twists combined with graceful spins. The visual impact earns her resounding returns.

Mel Green emcees in easy, capable manner and holds his own in the spot handed him with diversified trio of pop and standard. The line—only one in town—has obviously been picked for looks as well as ability to handle capably the high-kick routines and frame-backgrounds for Miss Deming.

*Lary.*

## Statler-Hilton, Dallas

Dallas, Aug. 2.

*Don Cornell, with Jerry Carretta; Bob Cross Orch (12); $2-$2.50 cover.*

Don Cornell, featured on Conrad Hilton's big Jan. 18 hotel opening show here, returns for a two-frame Empire Room stand. His interim European nitery tour has added polish and plenty show savvy to the handsome baritone's act.

Singer has a relaxed selling style in his 45-minute stint, reprising (nateh) his w. k. Coral tune waxings. "I'm Yours," "Hold My Hand," "Bible Tells Me So" and "It Isn't Fair" pull mitting. Again he gets a trim femme on stage for his neat "Size 12" gimmick. Medley of oldies is prefaced by pseudo-serious reeitation of comic poetry, nicely done.

Cornell spotlights his vet accompanist, with Jerry Carretta 88'ing an original "Caprice," adding lace to his expert piano backing. Also, maestro Bob Cross is brought on by Cornell for a trumpet solo and vocal of "I Love My Baby," while Cornell (an ex-sideman with Red Nichols and Sammy Kaye bands) takes over on string bass with Cross' band. Spotlight sharing garners heavy mitting and Cornell wraps up a slick show with "Whiffenpoof Song."

*Bark.*

## Beverly Hills, Newport

Newport, Ky., Aug. 3.

*Betty & Jane Kean, Step Bros. (4), Cris Cross, Donn Arden Dancers (10), Dean Campbell, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.*

A lively variety show unfolds for Greater Cincinnati night clubbers in Beverly's current two-framer.

Popular by reason of previous appearances, the Kean Sisters, Step Bros. and Cris Cross give lotsa entertainment wallop and bidding more visits. Backing them admirably are location forces of the Donn Arden line, in three numbers, with Dean Campbell as singing emcee, and Gardner Benedict's band.

Betty & Jane Kean take over for a full 27 minutes of hilarity immediately after the four Step Bros heat up the boards with 22 minutes of sensational speed and acro hoofing and comedy line breathtakers. The Keans are carefree in burlesque capers, clown vocally, do takeoffs of Marilyn Monroe and Helen Traubel, and Jane sips drinks from ringside tables. Rocky Cole is their pianist.

Cris Cross, mustached ventriloquist, does justice to a 17-minute routine with cowboy, luminous puppet, and life-size dizzy blond figures. His impressions of the Ink Spots' "If I Didn't Care" and the "Tennessee Waltz" tune register solidly.

*Koll.*

## Desert Inn, Las Vegas

Las Vegas, July 31.

*Gordon MacRae, Jackie Miles, Sheila Stephens, Art Johnson, Donn Arden Dancers (13), Carlton Hayes Orch (14); $2 minimum.*

Gordon MacRae's plume atop the marquee should stir up plenty of interest among the show shoppers to keep traffic to the Painted Desert Room moving at a swift gait during the month at hand. Absent from his circuit 15 months, MacRae returns with a fresh, entertaining network of song and theatre. His warmth both vocally and verbally is an instant pleaser. His bary pipes donate a rich verve to his balladeering section that includes "If I Loved You," "I Went to the City" and "Walk Hand in Hand With Me."

Keynote of his turn is a 22-minute vignette of "My Fair Lady." Sock tabloid of the Broadway hit sees MacRae and his wife, Sheila Stephens, reciting the roles of the show's principals, Professor Higgins and Liza Doolittle. MacRae's histrionic astuteness is clearly evidenced as he intones the dialog and belts the show's click tunes, tieing it all together with a slick synopsis narration between scenes. Miss Stephens' portrayal of the wench who, through the professor's tutoring, becomes a lady in Her Majesty's court, is convincing and displays an adept ability to thesp.

MacRae is not limited to song or acting. His manner with comedy is arresting and laugh-evoking. He scores howls with his spoof of rock 'n' roll chanters via "Blue Suede Shoes," and later gathers yocks with his parody of Hollywood acting techniques through studious impreshes of film stars. He caps his 40 minutes onstage with "Oh, What a Beautiful Morning" and the title song from "Oklahoma."

Jackie Miles is a slick monologist who is not unfamiliar to the patrons of this bistro belt. For this Vegas sojourn, he sticks to the topical subject—dice and dice tables. His tales of gambling capers are sock, and the departure from the casino sport to create an infectious character study of the horse bettor and the frustrations of the omnipotent "getaway race" ignites a chain reaction of roars. He then travels to other story locales via song for the kicker.

Donn Arden Dancers launch show with neat terping to "Sweepstakes," a bit of homestretch choreo that includes a trained equine. Centerpiece is a racy modern sortie called "Skyscraper Symphony." Art Johnson competently swings the lyrics to the production numbers. Carlton Hayes guides his tootlers expertly to the show's midway mark, then turns over podium to Van Alexander, who applies a learned hand to the baton during MacRae's sesh.

*Alan.*

## The Village, S. F.

San Francisco, Aug. 4.

*Johnnie Ray, Oscar Cartier, Joy Healy Dancers (7) with Dick Merritt, Leon Radsliff Orch, Guy Cherney; $2 minimum.*

Johnnie Ray, with little voice and seemingly tiny talents, shot an electric charge of showmanship through a 400 to 500-person crowd at the refurbished Village and scored an impressive triumph. Partly contributory, of course, was the fact that it was opening night in a club which 18 months ago had burned down and which Chuck Johnston—and $300,000—had revived. Ray undoubtedly sensed this and resolved to do his bit toward a smash opening.

But Ray, too, has acquired a sort of stylization to his herky-jerky movements, his meagre voice and offkey notes. He has learned to concentrate on standards, for the most part, and, above all, he has learned to manipulate the tremendous empathy he establishes with a crowd.

After singing a dozen songs in 35 minutes at opening, Ray begged off and begged off, but the crowd wouldn't let him go. No one moved and clapping, whistling and cries of "more, more" filled the room. So Ray was forced to close—again—with the first number he ever recorded, "Whiskey and Gin."

He opens big with "Who's Sorry Now," and follows this rapidly with "Ain't Misbehavin'," "Walkin' My Baby Back Home," "If I Had You," "Alexander's Ragtime Band" and "My Prayer." Then he socks across "Such a Night," replete with swoons and knee bends.

Ray takes a brief breather at this point, explaining in tense, small tones that his mother and father were in attendance and introducing the orchestra. Then, saying it was "once again for you, Mom," he does "Little White Cloud," smashes over "Cry" and caps this with "Walk and Talk with My Lord." The crowd took over here and forced one more number out of Ray, who'll play the Village through Aug. 13.

The 70-minute show opens with a quick dance routine from the Joy Healy group. Oscar Cartier spends 20 minutes running through a string of psychiatric jokes, imitations and a western film takeoff. Cartier is a competent comic with a slight French accent and fairly funny patter. The Healy Dancers return with an elaborate and excellent capsulization of old Broadway musicals. Miss Healy, a curvy blonde, does most of the specialty dances and Dick Merritt fills in on the vocals capably. It's a pleasant 15-minute stint, after which Ray comes on to provide the show's clincher.

Leon Radsliff's orch is good, if a bit loud, and Guy Cherney handles the few emcee formalities nicely.

*S.ef.*

## Murray Franklin's, Miami Beach

Miami Beach, Aug. 1.

*Murray Franklin, Bobby Sherwood, Don Rickles, Jo Ann Miller, Peter Brady, Van Smith; two drink minimum.*

This intimery opposite the Roney Plaza has become a showcase for talent since the discovery of Roberta Sherwood, who'd been working there for months when Winchell, Sobol, Wilson, show biz toppers and talent managers hopped on the big-boom wagon for the songstress.

Departure of Miss Sherwood from the spot hasn't affected business, thanks to Franklin's astute approach to finding upcoming entertainers looking for a likely showcase, now that his all-nitery is a must-drop-in for local and the tourists, as well as the news-show biz fraternity. The place is packed to turnaway numbers nightly. Franklin is a vet pub operator who doubles as host-emcee (in the Jack White-Club 18 tradition) and entertainer in his emporium. Of late his shows and talent are being angled more and more to the Club 18 idea. He's latched on to two aides who fit into that format in top manner.

Don Rickles, whom he's giving the big buildup via ad campaign, is his comedy key. The guy is in the uninhibited class, with an unpredictable bent for workovers on customers, his barbs directed at the tourists then worked over to whatever name personalties are on the premises. Result is he converts the room into a howling house-party, following no set routine, sparking the yocks with lines that are fresh and ad libbed to the situation at hand.

Rickles primes his warmup on Franklin, then on confrere Bobby ("Masquerade Party") Sherwood before taking on the tablers, who eat up his brash approach. Technically, the guy has no act. What he does comes up with is a screwy series of discourses on topical terms, which contain an intelligent vein of scorn for the niceties. Once he disciplines his 40 minutes into a set act, he can make the bigtime circuit. As is, he's a wacky laughmaker who keeps them coming back for more.

Sherwood, who commutes to Gotham for his Saturday tv'ers, provides the underplayed comedy to balance the antics of Franklin and Rickles. He doubles as emcee, weaves in guitaring, song and trumpeting (with other acts on the bill) working in and out of the proceedings smoothly and effectively.

Jo Ann Miller is the lone femme on the agenda and sets solidly with her mixture of specials, balladings and rhythm tunes. A classy looking thrush, she boasts a talent for playing straight to the Sherwood-Franklin-Rickles oombo and holding her own. Vocally, she handles her tunes artfully to earn big returns. On her special lyrics she works out the lines with canny understanding of the comedy values contained. Miss Miller is easy on the eyes, to add to overall values.

Peter Brady, in the male singing slot, holds his own in this company nicely—a tall, good-looking lad who has the vocability to develop into a strong entry in the better songster ranks. He's in the fast development stage now and with Franklin holding him over for a long stay, should soon add the know-how only experience in a busy spot such as this one can provide.

Van Smith, who longtime conducted for Monte Proser at his La Vie ventures in Gotham, makes plenty of music for the proceedings, adding imaginative invents to the backings.

*Lary.*

## Riverside, Reno

Reno, Aug. 2.

*Dennis Day & His Revue, with Natalie Nevins, Don Doyle, William Parsons, Francis Barns, & George Wyle (musical director); Starlets (8), Bill Clifford Orch. $2 minimum.*

It's not quite the same old shillelagh. Dennis Day has built himself almost a one-man show, except that the other entries don't always leave him alone on stage. But except for one stint by Natalie Nevins, Day works the entire 65 minutes, which is a pretty long day.

The songalog has new zip. He's worked in only a couple of Irish tunes, using mostly "McNamara's Band," and otherwise stays up to the moment with numbers from "My Fair Lady," and maybe a pop or two. (See New Acts).

Day gives himself plenty opportunity to expand his comedy in this revue, first as a composite Presidential candidate in the opening number, later in a "Wide, Wide, Wide, Wide World" takeoff which puts him in various accents and costumes.

The only other act, as such, in the show is Natalie Nevins, who sings prettily and gets a good response from her giddy-talkative-giggly female who plays the flute.

For a finale the whole cast reprises "Finians' Rainbow." It's a long show, with highs and lows, but comprising in most part an enjoyable Day with his many facets.

*Mark.*

## Chaudiere, Ottawa

Ottawa, July 31.

*Crew Cuts (4), Marge Cameron, Marjorie & Lee Murray, Harry Pozy Orch (8); $1 admission.*

The Crew Cuts are showing notable advances in showmanship maturity, but with this more mature presentation has come a solemnity that puzzles the customers. In the Rose Room of the Chaudiere Club, the mob expects the old fireworks and when the Cuts go for more than a half-hour with strangely quiet tunes like "Blue Moon," the mitting, while generous, is almost polite. If the foursome could generate more power during the stint and send up strategic skyrockets now and then, the act's new look would be really big.

Arrangements and handling are socko with strict attention to smallest detail throughout. Stanza's impact is enhanced by batoning of Morty Jay, music director for the Cuts. Tunes are largely w.k. oldies, with their Mercury disclicks featured near closing.

Bill also has Marge Cameron (New Acts), capable femme comic who found opener crowd hard to loosen but managed it smoothly and collected big mitting. She uses some chirping, okay gag material and caricature apings, plus femcee chores. Sprightly, fresh and youthful, Marjorie & Lee Murray brighten the show's mid-section with a stretch of clicko adagio. Male is handsome, femme is fragile blonde looker, both able terpers. Harry Pozy band handles showbacking and dance tunes.

*Gorm.*

## Lotteries on Pan

Continued from page 50

profit and legal assurance that the maximum proportion of a lottery revenue would get to its announced purpose.

Limitation of lottery advertising to certain restricted poster locations, newspaper space and radio or television time to be prescribed by law.

Filling legal loopholes in the Criminal Code by repealing existing provisions and enacting new ones.

Complete ban on "footnote" in theatres as well as lotteries conducted on radio and video and in newspapers.

Strong enforcement of current laws against possession of illegal lottery and sweepstakes tickets. Even though such laws are on the federal books, big winners are never prosecuted in spite of front-page coverage by their winnings.

Three kinds of lotteries will be let alone if the committee's recommendations are made law. They include those where the retail prize value is less than $5,000 annually; small raffles with prizes totalling less than $50 held coincidental with parties, etc., and midways at agricultural fairs. It was also recommended that such fairs be licensed to stage lotteries with a total prize value not exceeding $10,000 on advance admission ticket sales.

# New Acts

**DENNIS DAY REVUE**
**With Natalie Nevins, Don Doyle, William Parsons, Francis Barns, George Wyle, musical director**
**Revue**
**65 Mins.**
**Riverside, Reno**

Hardly a beginner, this is a new departure for Dennis Day, however, comprising a new format entirely. Heretofore he did a single. Now, he has a cast which assists, points up, but only once, takes over.

Revue begins with Day running for president. He's a composite of presidential candidates; golf clubs, cigar, coonskin hat (not so fitting after Kefauver pulled out the following day), a pair of shoes with holes in the soles, etc. He makes a lot of promises in song, and while no particular plank in the platform stirs the voters in this aud, his overall campaign impresses for a good opening.

Jokes about this gambling state fill the gap between opening and his current songs, mostly from "My Fair Lady."

In a takeoff on Garroway, Francis Barns, sits on a stool and takes everyone on a "Wide, Wide—Wide, Wide World" tour in which Day does a rocket scientist about to takeoff; a Russian Walter Winchell, and best of all, a Japanese Elvis Prelsey, complete with bumps and grinds. The other two themes need sharpening in material.

The only Day break comes when Natalie Nevins takes over for a brief period—first with fine clear voice on "Siboney" and then in a surprisingly good comedy bit which has her talking rapidly and endlessly about how she learned to play the flute. This builds slowly. Another number, "Spring Comes Back to Vienna," makes for a strong departure.

Day comes back for his Irish duties, "McNamara's Band" and then leaves it alone. The cast does a kind of synopsis of "Finian's Rainbow," complete with leprechaun (Don Doyle), the Starlets and all the songs. Day and Miss Nevins blend nicely and the whole thing builds to a good finale with "That Great Come-and-Get-It Day."

Running perhaps a little long on its first time out, some editing of the skits, but not the music, should leave a fast moving package.

*Mark.*

**MARGE CAMERON**
**Comedy**
**16 Mins.**
**Chaudiere, Ottawa**

Marge Cameron is a neatly-stacked, well-gowned brunet looker and for those reasons she'll probably always find the first five minutes tough. Miss Cameron is an able femme comic, with solid material and nice staging, but she doesn't look like a comic and the customers are almost unwilling to laugh until she gets across the idea that she's also funny. Using some chirping and plenty gags, she scores heaviest on caricature apings (Mrs. Roosevelt, Liberace, Presley, others). Then, after collecting palmslaps and guffaws by the bushel, she makes a too-fast switch to pathos, overacts, and gets giggles on solemn lines.

Elimination of the tearjerker stint and rearrangement of the rest of the stanza would help construct a routine that would showcase Miss Cameron's clicko ability in the comedy slot and set her as okay for clubs, disk, television, radio.

*Gorm.*

**NICK DEMARCO**
**Comic**
**20 Mins.**
**Frolic, Revere Beach, Mass.**

Nick DeMarco, around for a couple of seasons, but not yet documented, is a standup comic of the relaxed school who gets his best reactions by playing straight at the ringsiders and spotting certain tables for personal delivery. Material is updated topical and forte is longish drama tales with subtle twists. Opening with one-liners, he swings round stage milking tables with gags aimed at the distaffers. He takes a newspaper for headline jokes, some old some new, goes into a spiel on nonexistent clubs in which he has "headlined" for good rounds and winds up with satire on pop singers and an Irish song medley with Italian words. Personable and engaging he's slick in handling the ringsiders, displaying plenty savvy.

DeMarco displays nice tact in handling table chatterers putting them in his pocket with comic pathos beseeching interlaced with spontaneous gags. Looks like a nice bet for intimate class spots.

*Guy.*

**DONNA MILLER**
**Songs**
**15 Mins.**
**El Morocco, Montreal**

Donna Miller, making her first nitery bid in Montreal, has several rough edges as a cafe chantootsie but the right polishing and handling should make this femme an okay bet for any of the better spots. Miss Miller started with Leslie Bell's all-girl singing outfit in Toronto and then moved into television variety shows.

Piping shows training and is never monotonous but a tendency to rush all numbers and too much attention to the mechanical aids for projection get in the way of her offering. Songalog is bright and for the most part well-chosen. From a bright opener, Miss Miller turns into something of a special nature and then does a French-English interp of "Paris Skies." Voice is strong enough to ignore the mike occasionally and femme would establish a better relationship between self and the patrons if she relaxed and moved around the floor on some numbers.

Appearance is good and patter straightforward; all she needs is experience and the right showcasing.

*Newt.*

**ERIC BADICTON (2)**
**Balancing**
**9 Mins.**
**Palace, N. Y.**

Eric Badicton, an expert in the field of roll balancing, seems to be a veteran of many fields but hasn't been logged in VARIETY's New Acts file. Badicton's magnum opus is a handstand on a series of tables, stacked one upon another, entire batch being balanced on the log. Otherwise, he juggles assorted items while on the roller and he also accounts for a few other assorted tricks. A comely femme assists him.

Badicton can be utilized safely in most visual situations.

*Jose.*

# House Review

## Palace, N. Y.

*Three Tapateers, Tanya, Ross Wyse & June Adams, Billy Shepard, De Mattiazzis, Evers & Dolorez, Marshall & Farrell, Eric Badicton, Kal Kirby House Orch; "I've Lived Before" (U-I), reviewed in* VARIETY *July 18, '56.*

The new Palace bill has some distinguished moments with a pair of effective comedy turns and a good assortment of novelties. The layout has been well-routined by booker Danny Friendly and net result is a highly satisfactory semester.

The major comedy turn is by Pete Marshall & Tommy Farrell, a couple of nitery products who occasionally take a foray into the Palace. This duo, although leaning toward an adolescent type of comedy, seems to be hitting a mature stride. Their work is laced with a spontaneity, and the act shows signs of constant expansion within a basic routine that they've set up. The major opus is a hillbilly farce that's constructed for sophisticates, but even the Palace habitues dig them.

Ross Wyse Jr. assisted by June Adams also brightens up his particular corner with his familiar knockabout and comedy dance turn. Major song turn is by Billy Shepard, recording on the Kapp label and currently riding on "Little Blue Bonnet." Shepard seems to be developing excellently, having come here with a refurbished routine that shows variety and which results in important mittings.

On the novelty side are the De-Mattiazzis doing the mechanical doll turn to hearty results, and Evers & Dolorez, with a good tight-wire terp turn. Male shows some slick footwork on the line, and the lass mixes sex and a dance know-how by executing a dance en pointe on the strand.

In the fiddling line, Tanya gets the most from her turn with "Rumanian Rhapsody" with assists from a Gershwin medley and an overarranged "St. Louis Blues." Overall results, though, indicate that she got her message across to the audience.

Openers are the Three Tapateers, who display a class line of ensemble terps. The solo efforts of these Negro hoofers aren't up to the level of their collective works, which show imagination, good discipline and some picturesque effects. Eric Badicton is under New Acts.

*Jose.*

# Shows Abroad

## The Quare Fellow

London, July 25.

Script Plays (in association with David Ross) presentation of a comedy-drama in three acts by Brendan Behan. Staged by Joan Littlewood; decor, John Bury. At Comedy Theatre, London, July 24, '56; $2.50 top.

| | |
|---|---|
| Dunlavin | Maxwell Shaw |
| Neighbour | Gerald Dynevor |
| Hard Case | Glynn Edwards |
| Man of Thirty | Brian Murphy |
| Lifer | Robert Henderson |
| Other Fellow | Peter Smallwood |
| Mickser | Richard Harris |
| School | Tony Selby |
| Zeppo | John Rollason |
| English Voice | David Butler |
| Boy From the Island | Henry Livings |
| Embezzler | Barry Clayton |
| Chief Warder | Maxwell Shaw |
| Regan | Dudley Foster |
| Young One | Brian Nunn |
| O'Donovan | William Sherwood |
| New One | Brian O'Higgins |
| Prison Governor | Robert Henderson |
| Holy Healey | Barry Clayton |
| Hangman | Gerry Raffles |
| His Assistant | Howard Goorney |

Originally staged by Theatre Workshop at its east-side theatre a few weeks back, "The Quare Fellow" was brought to town mainly on the strength of the notices by the national press critics. In the main, the transfer is well justified as this macabre comedy-drama, set entirely within a prison, has exceptional topicality values in view of the current controversy over capital punishment. If it can survive the summer doldrums, the production should have a healthy and profitable run.

Brendan Behan, the 33 year old Irish playwright, whose first play this is, spent some eight years in English prisons for his IRA activities. He writes, therefore, from first-hand experience, and what's more, has acute powers of observation, a facile pen and the happy knack of extracting a laugh from the grimmest of situations.

His play has one weakness—the action tends to drag in the middle. That fault could easily be corrected by a minor rewriting job, which should be done before it transfers to New York under the David Ross banner. There's likely film material in it, too.

The author has mustered a typical assortment of prisoners, including a reprieved murderer dreading his life sentence; a pervert, shunned by his fellow inmates; the petty thieves, hardened criminals and the superior embezzler. But their main topic of conversation is the fate of the quare fellow—the man in the condemned cell, due to be executed in the morning.

Aside from the convicts, the author spotlights the state of mind of the warders who are on the death watch. By contrast, there's a jovial hangman—"himself" to the prison staff, who cheerfully gets tight on the eve of the execution.

The opening act, set in the cell block, establishes the prison characters. The comedy comes mainly from the old hands who feign rheumatism so that they can swipe a swig from a bottle of methylated spirits while they're being massaged. The drama is mainly derived from the reprieved murderer who attempts suicide by hanging, rather than face a lifetime in prison.

These odd characters are shrewdly etched and the fluent dialog sets the scene for the main drama. There's not too much obvious propaganda in stating the case against hanging, although the message is clear and unmistakable. The condemned man is never seen, but his presence is always felt; and the running commentary by one of the prisoners on the procession to the execution block is one of the more macabre things of the London stage.

The acting by the regular Theatre Workshop company is on a sound, even level, but Maxwell Shaw stands out in the dual roles of a prisoner with a glib Irish tongue and a double-dealing prison official. In the all-male cast there are noteworthy performances also by Gerard Dynevor, Gerry Raffles, as the hangman, and Barry Clayton, as the embezzler. Latter also doubles. Joan Littlewood's staging is efficient.

*Myro.*

## The Long Echo

London, Aug. 2.

Laurier Lister Productions (in association with L.O.P. Ltd.) presentation of drama in three acts, by Lesley Storm. Stars Joyce Redman, Moira Lister, Denholm Elliott. Staged by Murray Macdonald. At St. James' Theatre, London, Aug. 1, '56; $2.50 top.

| | |
|---|---|
| Fay Edwards | Joyce Redman |
| Kate Waterhouse | Moira Lister |
| Alex Shanklin | Denholm Elliott |
| Sybil Edwards | Marjorie Fielding |
| Clifton Ryan | David Hutcheson |
| Mrs. Wilkins | Philippa Gill |

This meller of missing diplomats and scientists recalls the case of several years ago of the defection of two young Englishmen to the Soviet cause. The show is likely to get controversial audience reaction and should be helped by the author's reputation.

First two acts are over-talky, only marking time to the dramatic finale when the wife is cajoled into rejoining her traitor husband. The whole plot might better have been condensed into a one-acter.

Joyce Redman and Marjorie Fielding have the bulk of the emotional scenes as the respective wife and mother of a young scientist who has mysteriously disappeared behind the Iron Curtain. After five years' marriage, and then 14 months living in shameful seclusion following her husband's desertion, the wife's nerves are at breaking point as her sister urges her to divorce and remarry.

She is about to give in when a friend of her husband turns up to urge her to go to Paris for a planned reunion. The journey emerges as a trap, however, and the escorting friend returns with the news that she has gone over to the other side. Whether the play is supposed to be a plea for tolerance or an example of conflict between love and patriotism is not clear.

Moira Lister equals the firstrate performances of the other players as the apprehensive sister whose fears proved well founded, and Denholm Elliott scores with a realistic portrait of the communist tempter David Hutcheson forsakes his usual light comedy style as a potential husband. Piece is directed in leisurely pace by Murray Macdonald. *Clem.*

## The Seagull

London, Aug. 3.

John Clements (for Associated Rediffusion Ltd.) revival of drama in four acts, by Anton Chekov, translated by David Magarshack. Stars Diana Wynyard. Staged by Michael Macowan; settings and costumes, Motley. At Saville Theatre, London, Aug. 3, '56; $2.50 top.

| | |
|---|---|
| Irina Arkadina | Diana Wynyard |
| Konstantin | Lyndon Brook |
| Peter Sorin | George Relph |
| Nina | Perlita Neilson |
| Ilya Shamrayev | David Bird |
| Boris Trigorin | Hugh Williams |
| Simone Dorn | Nicholas Hannen |
| Paulina | Kara Aldridge |
| Masha | Jill Bennett |
| Semyon Medvedenko | John Bennett |

In this new translation by David Magarshack of the Chekhov tragedy, the morbid tone remains, and the stage is still cluttered with various family members who always adorn these Russian plays. The pace at times seems deliberately slowed, accentuating the morbid passages. Third in the short season of classics which John Clements is presenting at the Saville for Associated Rediffusion, this Chekov revival will probably attract specialized audiences for the limited period scheduled.

The title role of the pathetic girl who aspires to a stage career after a lovesick neighbor writes a play for her, then elopes with a famous writer who deserts her, calls for plenty of emoting. Perlita Neilson alternately sparkles and wilts through these fateful passages with a touching air of resignation.

Lyndon Brook, as her unsuccessful suitor who shoots himself in frustration, seems to have his feet too firmly on the ground to make feasible the jealous neurosis indicated by the author. The selfish exhibitionism of the mother, the aging actress dreading the competition of youth, is superbly conveyed by Diana Wynyard.

Hugh Williams as the seducer who temporarily deserts maturity for youth, Nicholas Hannen as the doctor and George Relph as the host, give first rate performances.

*Clem.*

## Doctor in the House

London, July 31.

Jack Hylton Presentation of comedy in two acts, by Ted Willis, from the novel by Richard Gordon. Directed by Richard Bird. At Victoria Palace, London, July 30, '56; $2 top.

| | |
|---|---|
| Tony Grimsdyke | Alan White |
| Simon Sparrow | Philip Gilbert |
| John Evans | Edward Woodward |
| Vera | Sonya Cordeau |
| Bromley | Douglas Ives |
| Sir Lancelot Spratt | Frank Thring |
| Miss Winslow | Anthea Askey |
| Matron | Elizabeth Alys |
| Janet | Jennifer Wright |

Following the universal success of the film version of Richard Gordon's book "A Doctor in the House," it was quite an idea to dramatize it, and for Jack Hylton to put it on at his usual Crazy Gang headquarters, the Victoria Palace, to run twice nightly. The producer has assembled a competent, vigorous cast, and the whole thing is put over with a gay abandon that should please the author.

Despite its boisterous gaiety, however, the show never captures the mischievous, near-adolescent charm of the budding medico so deftly conveyed in the screen edition. It remains at best a good holiday offering for this particular

(Continued on page 58)

## Revive 1606 'Theatre'

Halifax, Aug. 7.

"Neptune's Theatre," said to be the first play written and staged in North America, will be revived next week, 350 years after its original preem. It will be done at Port Royal, N.S., sponsored by the Historical Assn. of Annapolis Royal and the Annapolis District Drama Group.

Play was written by Marc Lescabot, a Parisian lawyer who came to Port Royal with the explorer Samuel de Champlain, in front of whose home it will be performed. The piece was aimed to keep Champlain's men busy during a lull, and it was produced in 1606 to greet an exploration party on its return from an expedition into the wilds around Cape Cod.

# Off-B'way Show

## The World's My Oyster

Actor's Playhouse production of musical in two acts by Carley Mills and Lorenzo Fuller. Directed by Jed Duane; Choreography, Walter Nicks and Louis Johnson; musical director, Fuller; sets, Henry Buckmaster; lighting, Tom Anderson; costumes, Lew Smith. At Actor's Playhouse, N.Y., July 31, '56.

| | |
|---|---|
| John D. Rockingchair | Ned Wright |
| Albert Fulton Brown | Lorenzo Fuller |
| Laura | Jacqueline Barnes |
| Queen Elizabeth Victoria | Butterfly McQueen |
| King Friday | Moses LaMarr |
| Monday | Helen Ferguson |
| Windsor | Paul Hepburn |
| Island inhabitants | Helen Hayues, Plumath Brent, Jocelyn Martinez, Lew Smith, Linurte Wynn, Herman Howell |

"The World Is My Oyster" belies the professional talent and reputable off-Broadway production outfit connected with its presentation. It's an amateur league item. The story is unimaginative and poorly scripted, the performances are generally uninspired and the lyrics, for the most part, are thin. The music, however, provides an occasional lift.

The tuner, utilizing an all-Negro cast, was written by Carley Mills and Lorenzo Fuller, the latter also doubling as a lead performer. He and three other cast members, Ned Wright, Moses LaMarr and Helen Ferguson, are "Porgy and Bess" alumni. Also handling major assignments are Butterfly McQueen, who has legit, film and radio credits; Phil Hepburn, who's appeared on Broadway in a number of shows, and Jacqueline Barnes, who had been understudying the role in which she appears.

The yarn, a feeble springboard for about 14 tunes, concerns two slick New Yorkers who go after pearls on a long forgotten South Sea island. One falls for the local princess and decides to stay, and the other is forced to do the same. The vehicle takes some potshots at certain aspects of progressive civilization, but the technique is sophomoric and the result ineffectual.

The choreography by Walter Nicks and Louis Johnson and executed by six dancers, is adequate considering the limitations of the small stage. Serviceable sets and costumes were supplied respectively by Henry Buckmaster and Lew Smith. Jed Duane, founder of the Actor's Playhouse, staged the production. *Jess.*

# MARCEL AYME VETOES TEST OF 'CLEREMBARD'

French playwright Marcel Ayme has refused to okay a U. S. stock tryout of his comedy, "Clerembard." The show was tentatively slated for production this week at the Murray Theatre, Princeton, N. J. The presentation would have employed the Norman Denny adaptation as prepared for U. S. production by scenic designer Leo Kerz and Willem van Loon.

Kerz, who's had the property under option for Broadway production for about a year, is understood to have been in favor of the Princeton test, but the author nixed it. The play was originally a hit in Paris and the Denny adaptation was a success in London.

# Gets Goddard Post

Plainfield, Vt., Aug. 7.

Joseph Rosenberg, of Iowa City, winner of the 1955 Feldman Memorial Award in Playwriting, has been named as instructor in dramatics at Goddard College here.

A graduate student at the U. of N. Carolina and the State U. of Iowa, he wrote plays and staged productions.

# Inside Stuff—Legit

"A Sudden Spring," currently being tried out in strawhat with Celeste Holm as star, is a revise by Elihu Winer of the Halsted Welles comedy fable with music, originally produced by Cheryl Crawford & T. Edward Hambleton, for the Experimental Theatre (sponsored by the American National Theatre & Academy), at the Maxine Elliott Theatre, N.Y., for six performances starting March 14, 1948. It is a light, imaginative yarn about an abortive romance between a circus performer and a college president. Vera Zorina played the trapeze artist in the original, with a cast including Rita Gam, Philip Bourneuf, Ernest Truex and Geoffrey Lumb. It was staged by the author.

The strawhat edition, staged by Bill Butler, broke in last week at the Pocono Playhouse, Mountainhome, Pa., and is playing this week at the Falmouth Playhouse, Coonamassett, Mass. The script is being considered for Broadway this season by Alfred de Liagre Jr. Incidental tunes are by Irving Actman, with lyrics by Ruth Hughes Aarons. The songs for the 1948 original were credited to Lorenzo Fuller.

Addendum to the career of John Henry Mears, the theatrical manager and producer, who died July 26, was his career as a globetrotter. In 1913, he set a record for circling the world, after leaving N.Y. and travelling 21,066 miles, in 35 days. In 1928, he flew a light plane with Capt. Charles Collyer to cover the same route in 23 days. Mears, who was 78, also penned lyrics for George Gershwin and Harry Tierney tunes.

# Stock Reviews

## The Painted Days

Augusta, Mich., Aug. 1.

Jack P. Ragotzy presentation of a new play by John Byrne, in two acts (seven scenes). Staged by Ragotzy; sets, Dusty Reeds; lighting, Richard Foose and Jack Herr; costumes, Karen Lauridsen, Vera Stough; sound, Gay Kleimenhagen. At Barn Theatre, Augusta, July 31, '56.

| | |
|---|---|
| Stacy | Betty Ebert |
| Tom Foley | Edwin Barron |
| Bright | Dusty Reeds |
| Martin Laurey | John Newton |
| Julia | Jane McArthur |
| Tim | Jon Cypher |
| Giddap O'Dea | Al Huckley |
| Dr. Mooney | Harry Dorman |
| Micko | Robert Turoff |

As a rule the reactions of first-nighters can be discounted, but the audience response to this new drama by 20th Century-Fox scripter John Byrne, could be a reliable yardstick. Broadway producers Adna Karns and Marshall Jamieson had an option on "Painted Days," but figured it was too Irish to be a good commercial bet. The script was later sold to 20th-Fox, for production in Britain next year, and the studio put Byrne on the payroll.

"Painted Days" was given minor reworking by strawhat producer-director Jack P. Ragotzy for tryout at his local Equity spot, but it's still Byrne speaking, drawing on an authentic background acquired during lengthy residence in Ireland. The author hasn't let dialect or quaintness get in the way of the interest-holding narrative about a blind girl brought to an Irish farm by her roughhewn but loving bridegroom, and her dismay when, on recovering her sight, she faces an ugly, drab world—in contrast to the vividly-painted one she'd carried in her mind.

Byrne has effectively blended realism and a poetic undertone, and creates sympathy for his interesting, lifelike characters. The drama hits a crackling climax when the bride first "sees" her husband for the first time. The ending has real suspense that hold the audience taut.

Jane McArthur gives an intense, touching performance in the rewarding role of the young wife, and resident actor, John Newton gives a solidly convincing portrayal of the down-to-earth Irish stock dealer who fears that his bride's recovery of her sight will end their marriage. Betty Ebert (Mrs. Ragotzy), as a designing vixen cousin; Dusty Reeds, as the bridegroom's stern-visaged, disapproving aunt, and Al Hinckley, as a friendly veterinarian, are genuinely helpful.

The play, with a little more tightening and pointing, should stand a good chance for bigger showcasing, despite the possible limiting effect of its Gaelic theme. *Bell.*

## First Night

Sea Cliff, N. Y., Aug. 1.

Thomas G. Ratcliffe production of comedy by A. P. Mollison. Directed by Louis Macmillan; set by Cleon Throckmorton; special art work, Warren Pfaff; costumes, Paul Townsen; lighting, John Coolidge. At Sea Cliff Summer Theatre, Sea Cliff, N.Y., July 30-Aug. 4, '56.

| | |
|---|---|
| Lisa | Lenka Peterson |
| Prudence | Edith King |
| Louis | Jeff Harris |
| Prosper | Harry Bannister |
| Lord Fragonard | Peter Brandon |
| Countess | Beulah Garrick |
| Millades | Vincent Gardenia |
| First Sergeant | Al Spartic |
| Soldiers | John Dullaghan, Jerry Pagano |

Billed as a 13th century satire, "First Night" develops into a bedcoat of a different color before the evening is even half through. Central theme of this medieval romp is "le droit de seigneur," the legendary right of the lord of the manor to spend the wedding night with a peasant bride.

Central characters are a handsome noble who prefers reading books to the customary war-making of his class who wishes to abolish "le droit" and Lisa, an intelligent, strong-willed and attractive peasant girl who faces marriage with a loutish merchant only for the sake of her first night with the lord.

The situation is a cutie and should be productive of high moments of low comedy. But the author has made too much of Lisa and the lord, too little of the custom that gave the play its title (the script was originally titled "Lisa and the Lord" when read several years ago under the New Dramatists Committee; change was made on religious grounds). Instead of good earthy farce, "Night" becomes a romantic comedy that never quite gets off the ground.

Louis MacMillan's direction is deft and spirited, producing a lot more action than would be expected on the single set, a combination interior-exterior of a peasant cottage that adds another well-earned feather to the cap of designer Cleon Throckmorton.

Lenka Peterson is excellent as Lisa, and Peter Brandon, though occasionally thrown off stride by some of his stage business, does justice to the lord. Edith King and Harry Bannister capitalize the roles of Lisa's mother and prospective father-in-law. Beulah Garrick is sweepingly comic as the domineering countess the lord is about to marry for political reasons, and Jeff Harris is acceptable as Lisa's suitor, as clever in the ways of commerce as he is stupid in those of love.

But it is Vincent Gardenia who steals the scenes with his broadly lined characterization of a sensitive foot soldier who would rather be a cook. His consistent yock-pulling suggests that what the audience wants, what the play needs, is considerably more slapstick relief. Al Spartic also does well in the minor role of a sergeant.

*Hawk.*

## Sound on the Goose

Westport, Conn., July 29.

Lucille Lortel presentation of drama by Nicholas Biel. Staged by Frank Silvera; settings, Roger Furman; assistant director, Luther James. At White Barn Theatre, Westport, Conn., July 29, '56.

Cast: Richard Silvera, Jacqueline Bertrand, Edward Groag, Billy James, Louis Gossett, Marilyn Thornton, James Alpo, William Edmondson, Lothar Rewalt, Sid Conrad, Osceola Archer, Edmund Williams, Jerry Raphael.

As an outlet for theatrical talent that might otherwise be indefinitely submerged, Lucille Lortel's White Barn Theatre is performing a worthwhile function in this strawhat hideaway. Whether or not its newest tryout, "Sound on the Goose," could survive commercial presentation is anybody's guess. It does, however, provide a better-than-adequate showcase for some good acting, writing and staging. And the physical production belies its two-performance existence.

Script is an interesting treatise on the web that entangles a German immigrant family, living at the Erie Canal Basin in pre-Civil War days, when its members inadvertently become involved in aiding slaves to escape to Canada. Situations allow for a number of tense scenes which are generally well handled, from both acting and directorial standpoints.

Jacqueline Bertrand is excellent in femme lead, having a flair for dramatic delineation, and looks to match. Good characterizations are contributed by Edward Groag, as her husband; Lothar Rewalt, her father; William Edmondson, political bigwig; Osceola Archer, his wife; Sid Conrad, barge captain; Louis Gossett and Marilyn Thornton, escaping slaves; Billy James, their friend. *Bone.*

# Aussie Having Record Legit Boom, With Broadway and London Imports

Sydney, July 31.

The Aussie legitimate scene is currently at its brightest and seems likely to continue through the lush Yuletide span at an alltime high.

J. C. Williamson Ltd., ace Aussie legit operators, have hit the box-office jackpot here with the London success, "Reluctant Debutante," starring Britishers Roger Livesey and Ursula Jeans, and with "Can-Can," with Sheila Arnaud.

The Borovansky Ballet has passed it 1000th performance in this territory under the JCW banner. Deal has just been signatured in New York for "Pajama Game" to play here at year's end.

A new Gilbert-Sullivan troupe opens Aug. 2 in Melbourne, and Frank Tait, m.d., is dickering for more U.S. and British shows for here covering the '57 span.

Garnet Carroll, top independent legit producer now abroad on major show buys, has had "Kismet" running for nine months at the Princess, Melbourne. He will bring the musical into Sydney next month at the Empire theatre in association with JCW.

Carroll, longtime partner of the late Ben Fuller, said he plans to import more New York and London successes, with the best talent available.

David N. Martin, head of the Tivoli vaudeville loop, has broken into the legit field at the Elizabethan theatre, Newtown, with "Witness for the Prosecution" and will probably have a good run. He is now keen to spot more legit shows here this year and into '57.

## West German Theatre Gets $25 Million Subsidy, Employs 17,000 People

Subsidized theatre in West Germany operates on an approximate $25,000,000 annual budget. That's based on a recently released German Tourist Information Office survey of that country's legit situation.

According to the data released by the GTIO through its N.Y. rep, Stephen Goerl Associates, there were around 300 theatres in operation during the 1954-55 season. Of those 114 were permanent subsidized companies. Another 127 towns, with insufficient funds to maintain regular troupes, put on shows with guest performers, while around 60 more theatres were privately operated.

The legit employee roster for the '54-'55 stanza, as noted in the survey, was 17,000, of which 4,200 were performers. Production statistics for the season listed 1,900 plays, 1,200 operas and operettas and 656 concerts. These presentations, the GTIO stated, drew 17,-700,000 patrons.

Of the $25,000,000 theatre subsidy, about two-thirds comes from the communities, while state and federal funds account for the balance, derived largely from taxes on the state-owned gambling casinos. Raffles are also used to raise legit production coin. The b.o. tab for straight plays, incidentally, usually starts at a low of about 50c.

## Theatre Ensemble Sets 'Hedda' Revival Off-B'way

Theatre Ensemble, a legit producing partnership, has been formed by Jane White, Archie Smith and Jed Horner. First venture of group will be a revival of "Hedda Gabler" at an undesignated off-Broadway theatre in October or November. The project is an outgrowth of a successful production of the Ibsen drama last May at the Kaufman Auditorium, N. Y.

Miss White will play the title role, with Smith as Eilert Lovborg, Helen Auerbach as Thea Elvsted, Osceola Archer as Aunt Julia Tesman, Estelle Hemsley as Bertha and Will Kuluva as Judge Brack. The show will be staged by Harner, with scenery by Hugh Hardy and costumes by Frank Brady.

The outfit plans the production of three new scripts later in the season.

## A Doctor on the House Under New Equity Plan

Getting a doctor to make an outside-office call has become something of an achievement in New York, but should henceforth be a routine matter for members of Actors Equity. A new service for union performers working in the Broadway area has been instituted under the Health Insurance Plan to handle the situation.

Arrangement calls for doctors to visit theatres when requested to do so between the hours of 7 p.m. to midnight. No charge is involved for the actor, Equity or the producer. All the performer has to do is phone the proper number and identify himself.

## 'Bus' Netted 320G On $60,000 Ante

Backers of "Bus Stop" had earned a 257% profit on their $60,-000 investment as of a June 2 accounting. That covered the May 5 closing of the touring company, which followed by two weeks the fold of the Broadway production.

Income on the Robert Whitehead-Roger L. Stevens two-company venture included operating profit, stock and foreign royalties, film coin on the sale of the William Inge play to 20th-Fox for $75,000 down, plus weekly payments on profit stanzas up to a $250,000 ceiling, and other sundry revenue.

The net profit, as listed below, represents the take after deduction of director Harold Clurman's 5% share, which he got in addition to 2% of the gross on both companies. Highlights from the June 2 audit include the following:

Original capital (repaid), $60,-000.

Net profit, $337,126.

Total distributed profit, $320,000 (split 50-50 between the backers and management).

## WEDGE IS A WHATSIS CLICK IN ATLANTIC CITY

Atlantic City, Aug. 7.

There may be some question whether the Wedge Summer Cabaret, presenting stripper Julie Gibson in "White Cargo," is legit, nitery or burlesque, but it's certainly show biz. The spot on the boardwalk adjoining the Ritz Carlton Hotel, just had a six-week run with the show.

Under local regulations, legit may not be presented in a frame building. So producers Buddy Ottenberg and Al Nirenberg installed a bar and added tables and chairs. Their show, the same as they played last year in Philly vaude houses and at John Kenley's strawhat at Bristol, Pa., was a hoked up version of the old Leon Gordon meller about the colonial agent and the sexy native girl.

Ottenberg and Nirenberg use a full Equity company, with Leslie Cutler as director and Ervil Hart stage manager. Besides seeking additional bookings for the balance of this season, the partners are muttering about some fairly spectacular shows for next year, including such brainstorms as Laurel and Hardy playing the two old ladies in "Arsenic and Old Lace," Menasha Skulnik in "Seven Year Itch" and Tallulah Bankhead in "Little Women." As they explain it, they're looking for "something different."

## Columbus Papers Match N.Y. Show Trip Packages

Columbus, Aug. 7.

Two local dailies are offering rival all-expense show trips to New York for the early fall. The Citizen has skedded a seven-day excursion for Oct. 7-13 and the Dispatch a five-day jaunt over the long Labor Day weekend.

Former will cost $106.50 per person, including theatre tickets. The latter will be $65, but docs not include legit.

### STARBUCK CLAIM SETTLED

**$7,500 Payment In Dispute Over 'Fanny' Choreography**

Breach of contract claim of choreographer James Starbuck against Joshua Logan and David Merrick, producers of "Fanny," has been settled for $7,500. The case had been scheduled for arbitration.

Starbuck was originally signed to do the dances for the musical, but was replaced during the tryout tour, with Helen Tamiris taking over.

## Trim Distrib Of Actors Fund Tix

Distribution of tickets has been tightened for Actors Fund of America benefits. The organization is limiting allotment to actors working on Broadway to two each, including members of the company giving the benefit performance. The previous practice was to give a larger number of ducats to the performing contingent.

In cases where the demand exceeds the available number of seats, it'll be on a first-come-first-served basis. Those unable to get seats will have first call at the next benefit performance. In reverse situations where the demand isn't too heavy, more than the two-ducat minimum will be allowed.

The Fund's move stemmed from actor beefs over the unavailability of tickets for a benefit performance some weeks ago of "My Fair Lady." Over 600 performers signed a petition to the Equity council protesting the distribution of seats for the show. Approximately 400 seats had already been accounted for before the Fund began its distribution, including tix taken by the producing office and the theatre management.

In situations where a heavy demand for tickets is anticipated, the producer and theatre owner will be asked to release the bulk of their house seats for distribution by the Fund. That was done at a recent "Most Happy Fella" benefit.

Facing the Fund in the situation is the necessity of reserving enough desirable seats for each benefit to accommodate its regular clientele. That is a sizable group, which attends all benefit performances, and as such, provides a backbone of business for the whole benefit setup. That is in contrast to the tendency of working actors to patronize the benefit performances of only the smash hits.

## 'GINGER' SUBSID RIGHTS ACCOUNTS FOR PROFIT

"Time Out for Ginger," which had a seven-month Broadway run during the 1952-53 season, has become a delayed financial hit and a hot property on the amateur market. The Shepard Traube-Gordon Pollock (in association with Don Hershey) production recently made a $10,000 profit divvy, after repaying a $17,500 balance on its $50,000 investment last January. The subsidiary-rights income has been a key factor in the payoff.

The Ronald Alexander comedy, which toured for two seasons subsequent to its N.Y. run, picked up $18,663 from stock and amateur rights during the 15 months ending last May. Other income during that period included $3,600 from CBS-TV for its video presentation of the play and $540 from Hal Wallis for a short term option, later dropped, on the film rights.

## 'Saint' to Get Reprieve In Dublin and Via TV

Paul Vincent Carroll's "Wayward Saint," a Broadway flop of 1955, is getting delayed action in a scheduled presentation on the Lux Video Theatre, Aug. 30, and a stage production at the Gate Theatre, Dublin, in September.

Liam Redmond will repeat the role he created in the Courtney Burr-John Byram production in both the tele and Dublin editions. Appearing with him in the legit version will be Michael MacLiammoir, who'll handle the part created by Paul Lukas. Redmond will make an Ireland-Hollywood hop for the Lux offering.

# Tent Theatres a Hypo to Local Biz; A New Angle to an Old Situation

Tent theatres, a spreading summer legit development in recent years, are having an obvious but usually overlooked payoff aspect. That's their stimulating effect on community economics. It's an accentuation of the rule that applies to all entertainment media that draw people out of their homes, with consequent expenses in categories ranging from gasoline to gastronomy.

Regular barn theatres are similarly effective in hypoing local business, but the impact is greater in the case of the canvastops, because they generally accomodate larger audiences. Illustrating the community payoff wrinkle is the near-1,600-seat Finger Lakes Lyric Circus, located in Skaneateles, N.Y. The town has a population of approximately 2,800.

A hefty amount of coin, stemming from the theatre itself, is brought into the community each summer. The tent is currently in its fifth year of operation. Funds that make their way from the canvastop to various localites include living expenditures of the talent involved in the operation. Around $5,000 weekly is shelled out in salaries, with a large percentage of that going for boarding at private homes, food, cleaning, laundry and other essentials.

Besides the salary angle, the tent patronizes local businessmen for practically all its needs. That includes lumber for sets, printing (exclusive of ads), electrical work, etc. The local ice cream and soda pop distributors also get into the picture as do organizations utilizing the theatre for benefits, on which they clear a healthy take. Around 700 costumes for this season's shows are another item being made locally, while townspeople are employed as ushers and parking lot attendants.

The audience, which comprises localites and patrons from areas outside Skaneateles, also figures in the community payoff. With an average of 500 cars showing up at the theatre nightly, it's figured

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## Cancel Strawhat Test of Hecht's 'Winkleberg'

Boston, Aug. 7.

Lee Falk has cancelled a tryout of the new Ben Hecht drama, "Winkleberg," at his Boston Summer Theatre. He says he and Jerome Capp, brother of cartoonist Al Capp, will produce the play on Broadway this fall, after a tuneup tour.

The strawhat operator explains that the local break-in was called off because of Hecht's film commitments on the Coast. The play deals with a character resembling the late Greenwich Village eccentric, Maxwell Bodenheim, but is not a literal biog, Falk declares.

## CBS Himself OK'd Siobhan as Joan

Cambridge, Mass., Aug. 7.

Siobhan McKenna, Irish actress who will play the title role in a revival of "Saint Joan" as the final production of the Cambridge Drama Festival, has revealed that she was once recommended for the part by Bernard Shaw himself. The actress was here last week to look over the three-level Elizabethan stage of Harvard's Sanders Theatre, where the drama will open Aug. 15.

Miss McKenna revealed that she had first translated "Joan" into Gaelic. Later she learned that Shaw had given permission for the play to be produced in Gaelic by Irish group at An Taibhdheare, on a royalty-free basis. She also was told that the author had written to Gabriel Pascal, who held the rights to his plays, advising him to take note of an Irish actress named Siobhan McKenna.

"After that, it didn't seem to take quite so much temerity to undertake the role," she says. She played it in Gaelic at An Taibhdheare and in English for four months at the Gaiety Theatre, Dublin, and then for six months in London, to unusual critical praise. She was invited to repeat the performance at the Paris Festival last spring, but the British Arts Council vetoed the idea of a play by an Irishman about a French woman played by an Irish woman in Paris — as an English project.

The actress reveals that she has always felt a spiritual kinship with Joan. "My name, Siobhan, is Irish for Joan," she explains. "Literally, it means 'White Spirit'."

Following the local engagement, "Saint Joan" will play a week's arena-style stand at the Playhouse in the Park, Philadelphia, then go to the Phoenix Theatre, N. Y., to open the fall season for the off-Broadway group. It will subsequently be telecast by NBC.

## 'BRIDGE' LOST $50,048 OF $75,000 BANKROLL

"View from the Bridge," which had a 19-week Broadway run last season, represented a $50,048 loss on a $75,000 investment. The Arthur Miller play, produced by Kermit Bloomgarden, was recently presented in expanded form at the Theatre on the Green, Wellesley, Mass. When done on Broadway, it comprised the major part of a double bill.

Included in the balance of capital on the production, but listed as an undistributable item is a $1,000 advance royalty on the British rights. Prospects of a production there, however, look dim. The play has been banned by Britain's Lord Chamberlain.

## Quayle Exits Stratford

London, Aug. 7.

Anthony Quayle, co-director with Glen Byam Shaw of the Shakespeare Memorial Theatre, Stratford-on-Avon, has resigned to concentrate on his acting career. Shaw now becomes sole director.

Quayle's immediate plans include a possible stage appearance and a couple of film projects.

## Dick Aldrich Sez He's Left Theatre for Keeps; Insists He Wrote 'Mrs. A'

Boston, Aug. 7.

Former Broadway and summer theatre producer Richard Aldrich has given up show business for keeps. He is quoted as revealing that in an interview with Boston Globe film-legit critic Marjorie Adams, published here last week under a Madrid dateline.

Aldrich, recently appointed director of operations for the U. S. mission to Spain, after several years on the embassy staff of Ambassador John Lodge, is quoted as saying, "My career as a producer was a very happy one. I enjoyed it. But I did not get the personal satisfaction I have had from my four years in the Navy nor in my present position."

The former producer says that he is still one of the directors of the Raymond Moore Foundation on Cape Cod, but has disposed of all his other interests. He intends ultimately to make his permanent home in East Dennis, where he has had a summer residence for many years. It is only a short distance from Dennis, the Cape Cod village where he formerly operated the Cape Playhouse.

The interview represents Aldrich as insisting that he, and not

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## Brit. Version of French 'Shanghai' for Edinburgh

Edinburgh, Aug. 7.

Members of the Oxford U. Theatre Group will give the first British Isles production of the Paris stage success, "Storm in Shanghai," at the Edinburgh Festival. Play is adapted from a novel by Andre Malraux. Performances will be given in a church hall because of shortage of theatre accommodation.

Each member has contributed from $15 to $150, and will get a proportionate share of the receipts. After each performance the students will change costumes to present a late-night revue, "Better Late."

# Gertrude Berg in 'Cadillac' Record $18,066, Philly; Other Barn Grosses

Philadelphia, Aug. 7.

The Playhouse in the Park set a new record last week with "Solid Gold Cadillac" starring Gertrude Berg. The gross was $18,066, as compared to the former high of $16,100 set by "Picnic" last summer. And with a $2.50 top.

For the first time since Margaret Truman appeared in the Autumn Playhouse in 1954 in "Autumn Crocus," the spot was sold out in advance of last Monday's opening. The rest of the week was merely a matter of chairs and standees. The legal number of chairs permitted at the tent theatre is 110 and that figure was reached at all evening and matinees performances after the opening.

That was unprecedented. The former high advance-gross was the Truman show, but at that time the Playhouse over-all capacity was 1066 whereas now it is 1149.

Current bill is "Bus Stop," with Glenn Anders. Next week will be the Robert Q. Lewis revue, "What's the Rush," the first musical show ever offered at this municipally-operated tent. The Playhouse's final offering, the week of Sept. 3, will be the Cambridge Drama Festival production of Shaw's "Saint Joan," with Siobhan McKenna as star.

**Stratford, Conn., $25.300**

Stratford, Conn., Aug. 7.

The addition of "Taming of the Shrew" last Sunday (5), after several previews, helped the American Shakespeare Festival Theatre to its most festive week of the season, $25,300 for eight shows. Hereafter, a Wednesday matinee will replace the Sunday night performances.

More than 1,200 Columbia U. summer teachers college attendees attended Saturday and Sunday (4-5).

**'Opera' 12G, Cambridge, Mass.**

Cambridge, Mass., Aug. 7.

"Beggar's Opera," presented by the Cambridge Drama Festival at Sanders Theatre, Harvard, racked up $8,800 for the first four performances, opening July 25, and $12,000 for its second week, ending Saturday (4). Opening production was "King Henry V."

'Opera" holds through next Saturday (11). Siobhan McKenna opens Aug. 15 in "Saint Joan" in a pre-Broadway tryout. Sanders is a 1,100-seater with pew-type seats, a three-level Elizabethean stage, with newly installed air cooling.

**Maggie O'Brien $12,800, Det**

Detroit, Aug. 7.

Margaret O'Brien drew a fair $12,800 in "Gigi" at the 1,400-seat Northland Playhouse last week. The second week of "Guys and Dolls" grossed $18,200 at the 1,500-seat Melody Circus. The breakevens are $10,500 for Northland and $12,000 for Melody. The former has a potential capacity of $25,678 at a $3.60 top, and the latter a $41,982 potential capacity at a $4 top. Both tenters offer 25% discounts.

Current productions are "The Time of the Cuckoo," starring Luther Adler and Claire Luce, at Northland, and "Paint Your Wagon," featuring Tony Bavaar in his original Broadway role of Julio, at the Melody.

Olney, Md., Aug. 7.

Two-week stand of "Sabrina Fair" at Olney Theatre grossed a nice $12,500 for Players, Inc. First week was good for $5,500, with $7,000 in the final stanza.

"Much Ado About Nothing" in modern dress opens tonight (Tues.) at this strawhatter for a fortnight run.

**Edwin Lester**, head of the Frisco-Los Angeles Civic Light Opera, is negotiating to produce the road-show "My Fair Lady" on the Coast, after which it would go to Chicago for a run.

ALLAN JONES

Opening Aug. 12 thru Aug. 22
KOKO CLUB
Phoenix, Ariz.
Management
LOU IRWIN, Hollywood, Calif.


## New Haven Has Bumper Tryout Lineup Skedded

New Haven, Aug. 7.

Shubert Theatre here has an impressive lineup of tryouts scheduled for early fall.

Due for local baptism are "Harbor Lights," with Linda Darnell, Sept. 12-15; "Reluctant Debutante," with Edna Best and Sarah Marshall, Sept. 19-22; "Apple Cart," with Maurice Evans, Sept. 26-29; "Bells Are Ringing," with Judy Holliday, Oct. 13 and 15-20, and "Girls of Summer," with Shelley Winters, Oct. 24-27.

## Sees Negroes in 'Faces,' But Asks About Those Mill Workers in 'Game'

*Editor,* VARIETY:

New York.

Getting my first look a few nights ago at "New Faces of '56," I noted that producer Leonard Sillman has again shrewdly included Negroes in the revue. Eartha Kitt was an outstanding element in Sillman's last previous "New Faces," and I was gratified to see Negroes in the present show.

It set me wondering. Why don't other producers use Negroes when circumstances warrant? If the performers involved are talented; it's bound to add diversity and balance to the show. For example, why not in "Pajama Game," which involves the employees of a pajama factory? Or does that concrete-skulled factory owner also draw the color line?

We all recognize that Washington is a backward city in certain regards, and that there are no Negroes on the Senators baseball team, so it may be logical to exclude them from the cast of "Damn Yankees," especially since the New York players don't appear on stage. Maybe similar reasoning applies to "Fanny," which is located in Marseilles; "My Fair Lady," which deals with London society, and even "Most Happy Fella," which takes place in a vineyard of the Napa Valley of California.

But only in "Mr. Wonderful," in which the audience-attracting talent and reputation of Sammy Davis Jr. have been providing employment for numerous white performers, and in Sillman's "New Faces," does the current musical theatre represent a cross-section of American life.

*Jack MacDuff.*

## Sue Donlevy for $39,928 For Coast 'Hearts' Exit

Los Angeles, Aug., 4.

Carthay Productions, legit outfit which operated the Carthay Circle Theatre here last season, has filed a $39,928 breach of contract suit against Brian Donlevy. The complaint charges that the actor's abrupt bowout as star of "King of Hearts" cost the firm that sum. Donlevy withdrew the day rehearsals started, to fill a picture commitment.

"Hearts" was presented on schedule with Jerome Cowan starring but, the suit alleges, Donlevy's breach of an oral agreement created an added expense to the production.

## Dick Aldrich

Continued from page 57

a ghost writer, actually wrote "Gertrude Lawrence As Mrs. A.," the bestseller biography of his late actress-wife. He asserts that although Fanny Holtzmann, Miss Lawrence's attorney and friend, gathered much of the material for the book, he did the writing. Proof of that will have to come when he writes his next book on the Cape, he declares.

Aldrich was married in June of last year in Tangier, to Betty Boyd, a Louisiana-born former model. In summarizing his final break with the theatre, the story quotes him as saying, "I have a new wife, a new job, a new home and a new career."

## Buff. Erlanger Doomed; City Won't Acquire It

Buffalo, Aug. 7.

The Erlanger Theatre, local legit house, has received its death warrant. Announcement last week by the Buffalo Common Council of the abandonment of its proposal to acquire the property for subleasing to private interests was the clincher. That seemingly precludes the possibility of saving Buffalo as a touring stand for legit in the foreseeable future.

At the same time, a contributor to the Foundation To Preserve The Legitimate Theatre In Western New York which was active this spring in advertising for funds with which to save the legal theatre, has inquired via the Morning's Mail column of the Courier-Express whether contributors will get their money back.

A proposal for the city to remodel the Klainhans Music Hall, at an estimated cost of $325,000, for use as a touring legit stand, appears to be cold. It had been suggested as an alternative to taking over the Erlanger.

## Tent Theatres Hypo

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that some of the gas used is purchased in Skaneateles. It's also realized that a number of the theatre's customers patronize the local eateries either before or after the show.

Also benefiting from the operation, are newspapers and radio and tv stations in the area. The tent takes spots on seven radio and two tv outlets, while ads are inserted in approximately 20 papers ranging from smalltown weeklies of 1,000 circulation to major dailies in the 100,000 circulation class.

This year's season, which began June 16 and ends Sept. 9, includes seven shows, with two being offered for a fortnight each. The others are on a one-week basis. That's a drop from 11 productions last year, and 12 the first three seasons. Use of the house for benefits has been growing since the policy was initiated two seasons ago, with over 20 lined up for this summer.

The canvastop also has a seasonal ticket plan that runs from a Saturday matinee low of $3.50 for all seven shows to a Thursday-Sunday night high of $19.25. The breakdown on the Saturday afternoon tab comes to 50c a production. The tent also puts out a special seasonal souvenir program, covering all shows, instead of an individual booklet for each production.

The tent is operated by Walter Davis.

## Shows Abroad

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### Doctor in the House

house, at worst a slapstick farce over-emphasizing the sex angle at the expense of the broader, wittier situations in the original.

The three main characters lodge together with a glamorous brunette who confines her amorous attentions with wifelike devotion to the eldest, perennial student. As he has a perpetual income so long as he remains in this category, he does no work and cheerfully fails all exams.

Scenery is confined to one set, which reduces some of the funniest episodes into forced, unreal surroundings that make the humor labored instead of spontaneous as in the quickly switching technique of the screen. Apart from the couple who are as good as married, love interest is fixed on the bashful new recruit whose lovelife, according to the others, badly needs pepping up. More time is spent on achieving a temporary mate for him than on medical education.

Alan White, Philip Gilbert and Edward Woodward score equally as the irresponsible students and Frank Thring booms sarcastically as the chief surgeon. Sonya Cordeau, a welcome newcomer from Paris, is warmly appealing as the accommodating femme who finally coaxes her man to marriage. Douglas Ives offers a standard cockney characterization as a hospital orderly, while Anthea Askey and Jennifer Wright play contrasting types of amorously inclined nurses, under the forbidding eye of the battleaxe of a matron emphatically portrayed by Elizabeth Alys.

Play is well directed by Richard Bird. *Clem.*

# Shows Out of Town

### Taming of the Shrew

Stratford, Conn., Aug. 5.

American Shakespeare Festival presentation of John Houseman revival of comedy in three acts, by William Shakespeare. Staged by Norman Lloyd; setting, Rouben Ter-Arutunian; costumes and color, Dorothy Jeakins; production and lighting, Jean Rosenthal; music, Irwin Allen Bazelon. At American Shakespeare Festival Theatre, Stratford, Conn., Aug. 5, '56; $4.40 top.

Lucentio ..... Donald Harron
Tranio ..... Mitchell Agruss
Biondello ..... Jack Waltzer
Baptista ..... Patrick Hines
Katherina ..... Nina Foch
Bianca ..... Barbara Lord
Gremio ..... Fritz Weaver
Hortensio ..... Kendall Clark
Grumio ..... Morris Carnovsky
Petrichio ..... Pernell Roberts
Servants ..... Michael Miller, Clarence Burbage
Curtis ..... Harvey Grossman
Nathaniel ..... James Moran
Peter ..... Michael Lindsay-Hogg
Joseph ..... Joseph Ziegler
Nicholas ..... David Milton
Sugarsop ..... Robert Morris
Adam ..... Rod Colbin
Tailor ..... William Cottrell
Haberdasher ..... Simm Landres
Pedant ..... Frederick Rolf
Vincentio ..... Whitford Kane
Lusty Widow ..... Pamela Saunders
Christopher Sly ..... Mike Kellin
Hostess ..... Tomi Romer
A Lord ..... Stanley Bell
Page ..... Susan Lloyd
First Player ..... Whitford Kane
Others ..... John Frid, Charles Meier, James Tuttle

"The Taming of the Shrew," as the third and final production, puts a pronounced stamp on the American Shakespeare Festival Theatre's second season and provides another fetching item to join "Measure for Measure" for the balance of the summer.

Comparatively, "Measure" is still the season's best. While "Shrew" comes off as a superior treatment of the farce standby, the impression is that director Norman Lloyd and producer John Houseman have tried too hard to give the property something extra. They have even added the ring of a cash register as Gremio itemizes his intended diary for Bianca. Such a wonderfully equipped stage and Rouben Ter-Artunian's versatile latticed setting apparently generate too many temptations to be resisted.

This "Shrew" will gladden its audiences mostly because of the excellence of the acting company. Pernell Roberts, one of the lesser players in "Measure," distinguishes himself as a dynamic, masculine Petruchio. Nina Foch's Kate, remarkably athletic in her shrew stage, metamorphosizes quite attractively.

There are superb comic performances by Fritz Weaver, for all his overdone makeup, as the old suitor Gremio; Morris Carnovsky as Petruchios' man Grumio; and the compelling Donald Harron as the winner of Bianca. In the introduction which cues the play-within-the-play, and intermittently through the proceedings, Mike Kellin does a stickout broad comedy job as Christopher Sly. Barbara Lord, a Stratford apprentice, proves an attractive and charming Bianca.

Lloyd has paced the farce swiftly, across the broad ramped stage and down the various vertical exits. His use of the wairdies who are Petruchio's servants is very effective.

Dorothy Jeakins' costumes not only succeed in showing what the well-dressed Paduan will wear, but are particularly helpful to the comic players. *Elem.*

### The Man Who Stopped the City

Hollywood, July 26.

Center Stage Production of drama in two acts (10 scenes), by William Copeland. Staged by Paul Gurev; setting, Bobbe. At Center Stage, Hollywood, Cal., July 26, '56; $2.20 top.

Jim Rudd ..... Sam Buffington
Terry Lee ..... Jan Englund
George ..... Mark Lowell
Sandy Andrews ..... Roger Pace
Geologists ..... Robert Mains, Don Doremus
Kate Mercer ..... Yvette Vickers
Mrs. Andrews ..... Cay Crooks
Martin Lake ..... Allen Doremus
Dr. Maran ..... Mario Lomeli
Sgt. Nordene ..... James L. Mains
W. C. Greene ..... Charles Belmont
Announcers ..... Don Doremus, Mario Lomeli
Tourist ..... Alice March
Businessman ..... Robert Mains
Women ..... Jeanne Latham, Carol Sherman
Gambler ..... Ken Coffey
Family Woman ..... Alice March
Nurse Woman ..... Sandy Sevano
Truck Driver ..... Robert Kalkbrenner
Mayor ..... George Reel
Crowd ..... Glenn Adams, Cay Crooks, Elaine Youngstein, Hildegard Stevens, Rod Bergman

Several dramatic cliches have been strung together by William Copeland in this new two-act drama. The results are sometimes interesting, but some glaring plot holes relegate it to the realm of little theatre entertainment. Playwright apparently had some idea of making it into a tv drama as well, but since it reaches a climax at the midway point with the inevitable result telegraphed, there's little hope for it there either.

Copeland's yarn combines civic graft with the suspense elements of a "Man on the Ledge" theme. It's about the big steal of a public beach by an oil firm which has greased enough palms so that the area is declared polluted. One of the three local newspapers won't touch the story because the editor has succeeded in blackjacking more advertising out of the oil firm.

Copeland never satisfactorily explains why the others aren't approached. The hero, who runs a hamburger stand at the beach, finally gets his message to the people by climbing out on a window ledge, creating a traffic jam that "stopped he city" and paving the way for the denouement.

Show is played in a combination of proscenium and central staging and skillfully directed by Paul Gurev and some good performances enhance the production. Best are Sam Buffington as the editor, Roger Pace as the hamburger hero and Jan Englund as an idealistic young reporter. Mark Lowell does a good comedy supporting job and there are also good bits from Charles Belmont as the mayor's bagman and George Reel as the mayor. *Kap.*

## In the Best Tradition

New York.

*Editor,* VARIETY:

Something took place recently that makes me proud of being interested in the theatre.

Danny Melnick (treasurer at the Rivoli) and his wife conduct a summer camp for youngsters. It is called Gray Gables Jr. Theatrical Workshop, and is located at Kitchawan, N. Y. Sunday, the youngsters were scheduled to put on their first production, namely "Finian's Rainbow." The show was to start at 2 p. m. At 10:30 in the morning, the young man scheduled to play the male lead, namely the part of Woody Mahoney, reported sick and not able to go on. A phone call was made to Harry Stockwell. This came about by reason of the fact that Mrs. Stockwell was helping on the choreography, and her daughter was playing the role of Susan Mahoney. As you know, Stockwell had played the Mahoney role years ago in New York and on the road. Like a good trouper, he hot-footed it up to Kitchawan and saved the day by reenacting his role.

I was in the audience, and the phase that I thrilled at was not so much his response to an emergency, but rather the spirit in which he played. He gave everything he had, as if it were a regular Broadway performance. At the same time, though he was the only professional on the stage, he integrated his performance with the youngsters, so that he was right "with them," and not looking down on them. An amazing thing was his ability to recall the lines of the part, and also fit into the direction without any advance rehearsal.

An interesting sidelight is that the way in which Mrs. Stockwell became involved is that a week before, she went to the camp merely to visit her daughter. When she saw that assistance was needed in the choreography, she changed her plans and stayed the entire week to help out. *J. S. Seidman.*

(The writer is with the Certified Public Accounting firm of Seidman & Seidman, which has a number of theatrical accounts. He is also a frequent investor in Broadway shows. Ed.)


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. . . or anybody!

Could you tell me what CONNECTIONS look like? Are they short or tall? Thin or fat? Do they laugh, cry . . . or maybe sing?
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# L.A. Plenty Lively; 'Yankees' $62,500, 'Student' $62,000, 'Inherit' Hot $25,800

Los Angeles, Aug. 7.

One show limped out of town over the weekend, leaving Los Angeles with four legit entries. Biltmore went dark with the departure of "Witness for the Prosecution."

**Estimates for Last Week**

**Damn Yankees,** Philharmonic Aud (MC) (5th wk) ($4.95; 2,670; $65,000) (Bobby Clark). Eased off slightly to $62,500 (including tax; net was $56,800); Closed Aug. 18.

**Desk Set,** Carthay Circle (C) (2d wk) ($4.20; 1,518; $34,800) (Shirley Booth). Great $36,500 for nine performances (includes tax on the non-profit offering; net would be $32,900). Holds to Aug. 25.

**Inherit the Wind,** Huntington Hartford (D) (3d wk) ($5.20-$4.95; 1,024; $31,000) Melvyn Douglas). Excellent $25,800, with total limited by last days of subscription, plus private parties; previous week, $26,100. Close Sept. 1.

**Student Prince,** Greek Theatre (OP) (1st wk) ($4; 4,470; $68,000) (Brian Sullivan-Elaine Malbin). Fine start with $62,000; current week is final.

**Witness for the Prosecution,** Biltmore (D) (4th wk) ($4.95; 1,636; $41,000). Mild $16,300; previous week, $16,200; left town Saturday (4).

# 'Pajama' Stylish $38,900 in Wash.

Washington, Aug. 7.

"Pajama Game" rolled in a nice $38,900 gross for its third week at the National Theatre. Musical went into its current stanza with upwards of $25,000 advance.

The 1,658-seat theatre is scaled to a top of $5.50. Weekly capacity gross would be $51,000.

# 'KATE' DUTIFUL $45,900 FOR ST. L. MUNY WEEK

St. Louis, Aug. 7.

The second presentation of "Kiss Me Kate" in the Municipal Theatre Assn. Forest Park 10,000-seat alfresco playhouse grossed an amorous $45,900 last week, despite sultry weather. The piece was scaled to $3. Lead roles were played by Robert Wright, Terry Sanders, Sonny Sparks, Jack Collins, Peter Messineo, Laurel Shelby and Roy Urhausen.

"An Evening of Great Music," a combo of pop, vocal, orchestral and dance excerpt from 13 of the world's top operatic pieces opened a seven night stand last night (Mon.). Featured are Lucine Amara, Frances Bible, Thomas Hayward and Walter Cassel. The ballet soloists are Melissa Hayden and Jacques d'Amboise. The prevailing $3 top continues.

## Stock Tryouts

(*Aug.* 6-19)

**Besop's Fables** (Beatrice Lillie), revue Westport (Conn.) Country Playhouse (6-11); Spa Summer Theatre, Saratoga, N.Y. (13-18) (Reviewed in VARIETY, July 4, '56).

**Dead On Nine** (Barbara Britton), by Jack Poppelwell. Cape Playhouse, Dennis, Mass. (6-11); John Drew Theatre, East Hampton, L. I. (13-18) (London production reviewed in VARIETY, Aug. 31, '55).

**Golden Egg** (Donald Cook), adapted by Gioia (Mrs. Donald Cook) from Philip King's British play, "On Monday Next"— Ogunquit (Me.) Playhouse (6-11); Falmouth Playhouse, Coonamessett, Mass. (13-18).

**House Remembered,** by Louis A. Lippa —Hedgerow Theatre, Moylan, Pa. (6-11).

**I Knock at the Door,** Arnold Perl's adaptation of Sean O'Casey's autobiographical volume—White Barn Theatre, Westport, Conn. (6-18).

**Question** (Aline MacMahon, Clarence Derwent), by Dana Burnet—Stratford (Cal.) U. (9-11).

**Question of Marriage** (Farley Granger), by Steven Hill—Bucks County Playhouse, New Hope, Pa. (13-18).

**Saint Joan** (Siobhan McKenna)—Sanders Theatre, Cambridge, Mass. (15-19).

**Scapin the Rascal,** English translation of the Moliere comedy—Monmouth Festival Theatre Co., Tinton Falls, N.J. (7-15).

**Spa** (Gloria Vanderbilt, Turhan Bey, Violet Heming), adapted by Edward Chodorov from Ferenc Molnar's "Olympia"—Hyde Park (N.Y.) Playhouse (6-11); Cape Playhouse, Dennis, Mass. (13-18).

**Sticks and Stones** (Hermione Gingold) revue—Bucks County (Pa.) Playhouse (6-11). (Reviewed in VARIETY, July 18, '56).

**Sudden Spring** (Celeste Holm), Elihu Winer's adaptation of a play by Halstead Welles—Falmouth Playhouse, Coonamessett, Mass. (6-11); Fayetteville (N.Y.) Country Playhouse (13-18) (original Broadway version, titled "A Temporary Island," reviewed in VARIETY, March 18, 1948).

**Welcome Darlings** (Tallulah Bankhead), revue—Saratoga Park Theatre, Saratoga, N.Y. (6-11); Theatre by the Sea, Matunuck, R.I. (13-18). (Reviewed in VARIETY, July 25, '56).

**What's the Rush** (Robert Q. Lewis), revue—Spa Summer Theatre, Saratoga, N.Y. (6-11); Playhouse-in-the-Park, Philly (13-18) (Reviewed in VARIETY, July 18, '56).

# 'Soldier' Chesty $40,000 For Alfresco Week, K.C.

Kansas City, Aug. 7.

"Chocolate Soldier," seventh production of the alfresco musical season in Swope Park, turned out to be a passable draw at the Starlight Theatre. Week's run closing Sunday night (5) grossed an average $40,000. It opened especially strong and gave early signs of strength, but severe heat and humidity sapped the crowds somewhat towards the end of the stanza.

Leads included Laurel Hurley, Mitchell Gregg, Earle MacVeigh, Muriel O'Malley, Donald Clarke, Toba Sherwood and Michael Kermoyan. This one also had some of the season's outstanding ballet, with Mia Slavenska and Robert Morrow featured.

Eighth production, "Paint Your Wagon," opened last night (Mon.) with a cast including Dorothy Coulter, Edwin Steffe, Mitchell Gregg, Michael Kermoyan, Charles Nelson Reilly, James Jamieson and Anya Lee.

## British Shows

*(Figures denote opening dates)*

**LONDON**

**Boy Friend,** Wyndham's (12-1-53).
**Caine Mutiny,** Lon. Hipp. (6-13-56).
**Chalk Garden,** Haymarket (4-11-56).
**Doctor in House,** Vic. Pal. (7-30-56).
**Dry Rot,** Whitehall (6-31-54).
**Family Reunion,** Phoenix (6-7-56).
**For Amusement Only,** Apollo (6-5-56).
**Gigi,** New (5-22-56).
**Hotel Paradiso,** Wint. Gard. (5-2-56).
**House by Lake,** York's (5-9-56).
**Kismet,** Stoll (4-20-55).
**Likely Tale,** Globe (3-22-56).
**Long Echo,** St. James's (8-1-56).
**Man Alive,** Aldwych (6-14-56).
**Mousetrap,** Ambassadors (11-25-52).
**Night of 4th,** Westminster (6-29-56).
**Pajama Game,** Coliseum (10-13-55).
**Paris by Night,** Prince Wales (4-9-55).
**Plain & Fancy,** Drury Lane (1-25-56).
**Plume de ma Tante,** Garrick (11-3-55).
**Quare Fellow,** Comedy (7-24-56).
**Rainmaker,** St. Mart. (5-31-56).
**Reluctant Deb,** Cambridge (5-24-55).
**Repertory,** Old Vic (9-7-55).
**Romanoff & Juliet,** Piccadilly (5-17-56).
**Sailor Beware,** Strand (2-16-55).
**Salad Days,** Vaudeville (8-5-54).
**Seagull,** Saville (8-2-56).
**South Sea Bubble,** Lyric (4-25-56).
**Spider's Web,** Savoy (12-14-54).
**Such Is Life,** Adelphi (12-14-55).
**Teahouse Aug. Moon, Her Maj.** (4-22-54)
**To My Love,** Fortune (6-6-56).
**Trip to Bountiful,** Arts (7-4-56).
**Waltz of Toreadors,** Criterion (3-27-56).

**SCHEDULED OPENINGS**

**Young & Beautiful,** Arts (8-15-56).
**No Time Sgts.,** Her Maj. (8-23-56).
**Towards Zero,** St. James's (9-4-56).
**Head Over Hearts,** Phoenix (9-5-56).

**TOURING**

**Call Girl**
**Can-Can**
**Daughter of Desire**
**D'Oyly Carte Opera**
**Gay Deceiver**
**Head Over Hearts**
**King and I**
**Love on the Never Never**
**Mr. Roberts**
**Saturday Night at the Crown**
**Small Hotel**
**Teahouse of the August Moon**
**This Happy Home**
**Too Young to Marry**
**Towards Zero**
**Twinkle**
**Waiting for Godot**
**Water Gypsies**
**Zip Goes a Million**

## Touring Shows

(*Aug.* 6-19)

**Boy Friend**—Curran, S. F. (6-18).
**Damn Yankees** (2d Co.) (Bobby Clark)—Philharmonic Aud., L. A. (6-18).
**Desk Set** (Shirley Booth)—Carthay Circle, L. A. (6-11).
**Inherit the Wind** (2d Co.) (Melvyn Douglas) — Huntington Hartford, L. A. (6-18).
**Lark** (Julie Harris)—Opera House, Central City, Col. (6-18).
**Pajama Game** (2d Co.) (Larry Douglas, Buster West, Betty O'Neill) — National, Wash. (6-18).
**Teahouse of the August Moon** (Larry Parks)—Geary, S. F. (6-18).
**Witness for the Prosecution**—Alcazar, S. F. (6-18).

**SCHEDULED N. Y. OPENINGS**

*(Theatres indicated if set)*

**Loud Red Patrick,** Ambassador (10-3).
**Sixth Finger,** Longacre (10-3).
**Harbor Lights,** Playhouse (10-4).
**Feathered Fauna,** Golden (10-10).
**Reluctant Debutante,** Miller (10-10).
**Too Late Phalarope** (10-11).
**Waiting for Godot,** Booth (10-14).
**Double in Hearts** (10-16).
**Apple Cart,** Plymouth (10-18).
**Li'l Abner,** St. James (Wk. 10-22).
**Old Vic,** Winter Garden (10-23).
**Separate Tables,** Music Box (10-25).
**Separate Rooms** (10-25).
**Happiest Millionaire** (Wk. 10-28).
**Long Day's Journey,** Hayes (wk 10-28).
**Major Barbara,** Beck (10-30).
**Auntie Mame,** Broadhurst (10-31).
**Sleeping Prince,** Coronet (11-1).
**City Center Drama Season** (11-7).
**Best House in Naples,** Lyceum (11-8).
**Child of Fortune,** Royale (11-12).
**Quare Fellow,** Booth (wk. 11-11).
**Very Special Baby,** Belasco (11-14).
**Girls of Summer,** Longacre (11-19).
**Candide,** Beck (11-22).
**Bells Are Ringing,** Shubert (11-29).
**Happy Hunting,** Majestic (12-6).
**Hole in Head** (12-12).
**Visit Small Planet,** Booth (1-9).
**13 Daughters,** Wint. Gard. (Wk. 2-18).

**OFF-BROADWAY**

**Sea Gull,** 4th St. (8-9).
**No Exit,** Theatre East (8-14).
**Dorian Gray,** Bleecker St. (8-16).
**Rendezvous Vienna,** Barbizon P. (9-13).
**Take a Giant Step,** Jan Hus (9-25).

# Hildy 44G in 'Can-Can,' Holdover Week, Dallas

Dallas, Aug. 7.

Holdover week of "Can-Can" drew a nice $44,000 for seven performances through last Sunday (5) matinee at State Fair Musicals. Continued good weather helped the Cole Porter revival, which starred Hildegarde in her first book show, and featured Dick Smart, Helen Wood and Arny Freeman.

"Great Waltz," fifth production of the 12-week season, opened a 14-performance run last night (Mon.). Produced by Charles R. Meeker Jr., Musicals' managing director, the Johann Strauss tuner stars Liberace and brother George Liberace in their first legit roles.

# 'Boy' $47,800, S.F., 'Teahouse' $24,700

San Francisco, Aug. 7.

All three Frisco theatres did fine business last week, with the 38th and final week of "Anniversary Waltz" at the Alcazar showing a fat jump in its gross.

"Boy Friend" continued near capacity in its third week at the Curran and "Teahouse of the August Moon" rolled along in its second frame at the Geary.

"Witness for the Prosecution" opened last night (Mon.) at the Alcazar.

**Estimates for Last Week**

**Boy Friend,** Curran (3d wk) ($5.40; 1,752; $52,000). Nifty $47,800; previous week, $48,000.

**Teahouse of the August Moon,** Geary (2d wk) ($4.40; 1,550; $37,000) (Larry Parks). Over $24,700; previous week, $25,000.

**Anniversary Waltz,** Alcazar (38th wk) ($3.85; 1,147; $27,341) (Richard Eastham, Marjorie Lord). Fast $17,700; previous week, $13,800; closed record-setting run Saturday (4).

# B'way Dip Tapers; 'Diary' $21,400, 'Fanny' $27,600, 'Cat' 19½G, 'Rain' 8G, 'Wonderful' $40,800, 'Angels' $10,400

The sharp weekly decline in summer business leveled off for some Broadway shows last week. A few entries continued to slide, however, and the overall situation was still downbeat.

"Most Happy Fella" rejoined "My Fair Lady" and "No Time for Sergeants" in the capacity gross lineup.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).*

*Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.*

**Cat on a Hot Tin Roof,** Morosco (D) (72d wk; 572; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Previous week, $19,300; last week, almost $19,500.

**Damn Yankees,** 46th St. (MC) 66th wk; 524; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $43,500; last week, nearly $42,700.

**Diary of Anne Frank,** Cort (D) (44th wk; 349; $5.75; 1,036; $28,854) (Joseph Schildkraut). Previous week, $22,500; last week, almost $21,400.

**Fallen Angels,** Playhouse (C) (29th wk; 231; $5.75-$4.60; 994; $27,251) (Mary McCarty, Margaret Phillips). Previous week, $13,200 on twofers; last week, nearly $10,400 on twofers.

**Fanny,** Majestic (MD) (92d wk; 732; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $27,700 on twofers; last week, over $27,600 on twofers.

**Hatful of Rain,** Lyceum (D) (39th wk; 309; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Closes Sept. 29, to tour. Previous week, $8,500; last week, under $8,000.

**Matchmaker,** Royale (C) (35th wk; 280; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $12,700; last week, nearly $12,900.

**Mr. Wonderful,** Broadway (MC) (20th wk; 156; $7.50-$6.90; 1,900; $71,000). Previous week, $42,100; last week, over $40,800.

**Most Happy Fella,** Imperial (MD) (14th wk; 108; $7.50; 1,427; $57,875). Previous week, $56,400; last week, almost $58,100.

**My Fair Lady,** Hellinger (MC) (21st wk; 164; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, nearly $65,200; last week, same.

**New Faces of 1956,** Barrymore (R) (8th wk; 60; $7.50-$6.90; 999; $38,577). Previous week, $22,400; last week, almost $22,200.

**No Time for Sergeants,** Alvin (C) (42d wk; 332; $5.75-$4.60; 1,331; $38,500). Previous week, $38,600; last week, over $38,500.

**Pajama Game,** St. James (MC) (117th wk; 932; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Julie Wilson). Previous week, $27,700; last week, nearly $27,700.

**Will Success Spoil Rock Hunter,** Shubert (C) (43d wk; 340; $5.75; 1,453; $41,668) (Jayne Mansfield, Walter Matthau, Martin Gabel). Previous week, $12,500; last week, over $12,800.

**OFF-BROADWAY**

**Iceman Cometh,** Circle in Square (5-8-56).

**Man of Destiny,** Downtown (5-21-56).

**Threepenny Opera,** de Lys (9-20-55).

**Uncle Vanya,** 4th St. (1-31-56).

**World's My Oyster,** Actors Playhouse (7-31-56).

**Closed Last Week**

**Call of Duty,** Provincetown (6-19-56).

# Hardwicke Will Stage Chi Group's 'Androcles'

Chicago, Aug. 7.

Studebaker Theatre Co., newly-formed resident theatre, has signed Cedric Hardwicke to direct a revival of Bernard Shaw's "Androcles and the Lion." The Comedy will open a four-week run Oct. 2 as the initial offering in the five-play subscription series. Ernest Truex has been inked for the lead.

Second production will be Eugene O'Neill's "Marco Millions," to be followed by Ivan Turgenev's "Month In the Country," the Ruth and Augustus Goetz dramatization of Andre Gide's "The Immoralist" and Shakespeare's "Much Ado About Nothing."

# 'SILK' CLOSES, $29,100; CHI DARK TILL SEPT.

Chicago, Aug. 7.

Abrupt shuttering of "Silk Stockings" last week and the cancellation of Jules Pfeiffer's projected new road edition of "Bus Stop" leaves the Windy City without a legit production until "No Time For Sergeants" arrives at the Erlanger Sept. 13. The Pfeiffer entry had been due next Monday (13).

**Estimate for Last Week**

**Silk Stockings,** Shubert (2d wk) ($5.95; 2,100; $61,000) (Allan Jones). Over $29,100; previous week, $23,500 for the initial five showings; folded here Saturday night (4).

# Legit Bits

**Robert Weiner** has resigned as production assistant to **Robert Fryer** & **Lawrence Carr.**

**Henry Hewes,** drama critic of the Saturday Review, will teach playwriting at Columbia U. this year.

**Richard Bissell,** who collaborated with **George Abbott** on the book of "Pajama Game," has joined The Lambs.

**Victor Samrock,** general manager for the Playwrights Co., returned from Europe last week aboard the Queen Elizabeth.

**Michael P. Grace 2d,** whose been in the news with his feud with the Deepdale Golf Club, of East Hills, L.I., is the steamship heir who has been associated in various Broadway productions. The news stories have involved disputed sale of the Grace family estate, Tullaroan, to the club.

**Terence Little,** formerly stage manager for "Silk Stockings" and "Most Happy Fella," will be production stage manager of "Li'l Abner."

**Henry James'** "Daisy Miller" will be the inaugural bill of the Equity Library Theatre's 13th season Oct. 17 at the Lenox Hill Playhouse, N.Y.

Wife and 10-month-old son of **Geoffrey Hibbert,** of the cast of "Boy Friend" in Frisco, flew in from London.

**Sam Stratton,** "Damn Yankees" pressagent, arrived in Frisco.

**John Crawford,** Los Angeles radio actor, in Frisco to join wife **Ann Wakefield,** of "The Boy Friend."

**Marie Louise Schwabacher,** executive of Frisco Civic Light Opera, en route to Europe for six weeks, accompanied by brother **James Schwabacher Jr.,** tenor with Frisco Opera.

**Monty Shaff,** general manager for producers **Feuer & Martin,** planed to Frisco last week to try to arrange a return date for the current "Boy Friend," in partnership with the Civic Light Opera Assn.

**Charles Hohman** has taken over the lead assignment in "No Time for Sergeants" and **Roddy McDowall** has returned to the cast after a two-week leave.

**Richard Maney** is pressagenting the Sept. 16-Oct. 7 once-weekly presentation of "Pictures in the Hallway" at the Playhouse, N.Y.

**Sandra Church** has succeeded **Peggy McCay** in the 4th Street Theatre production of "Uncle Vanya."

**Daniel S. Broun** has resigned as stage manager of "Cat on a Hot Tin Roof" to become production stage manager of "Harbor Lights."

**Joseph Ornato,** director of the Ornato Players, will move his off-Broadway group to a new 200-seat Studio Theatre next Aug. 30.

**Mary Orr,** actress-playwright-wife of legit director-author **Reginald Denham,** will have her first novel, "Diamond in the Sky," published Sept. 5 by Crown.

**Frank Nash** and **Marvin Goldstein** will present **Lionel Abel's** "Absalom" at the off-Broadway Fisher Concert Hall beginning Sept. 27. **Herbert Machiz** will direct.

Poet **Richard Wilbur** will be the principal lyricist for the forthcoming Broadway production of "Candide."

Legit pressagent **Peggy Phillips** has been appointed story editor and script writer for Sapphire Films, tv production outfit.

**Bib Fosse** will be co-choreographer with **Jerome Robbins** of "Bells Are Ringing," while **Milton Rosenstock** and **Herbert Greene** will be musical director and choral director, respectively. **Peggy Clark** will do the lighting.

**Henry Weintraub,** secretary-treasurer of the Assn. of Theatrical Press Agents & Managers, back on the job after a four-and-one-half-week cross-country auto trip.

"The Good Woman of Setuzan," **Bert Becht's** German drama adapted by critic-professor **Eric Bentley** and his former wife, **Maja Bentley,** is slated for New York production by Bentley and an undisclosed partner. Bentley says a production of the play is scheduled for the fall, with **Peggy Ashcroft** as star.

**Gilbert Miller** has deferred his contemplated importation this season of the French production of "Cyrano de Bergerac" until the 1957-58 semester.

**Bruce Becker** and **Robert Ellis Miller,** who co-produced "Tonight in Samarkand" on Broadway last season, have scheduled **Alfred Bester's** "Blind Man's Buff" as their next venture.

Chelsea Productions, a new firm formed by **Barbara Griner** and **Morton Segal,** have optioned **Franz Spencer's** "The Happy Ant Hill" for fall off-Broadway production.

**Armu Sani,** Indian songstress in "New Faces of 1956," has been granted permanent U.S. residency.

Broadway pressagent **Reginald Dennenholz,** representing the Theatre Guild, was in Frisco last week promoting the Guild-ATS subscription setup.

**Robert Fryer** and **Lawrence Carr** will team with **Bertram Block** and **Edythe Latham (Mrs. Bloch)** in the Broadway presentation of **Irene Kamp's** "The Young Strangers."

# 'Venus' Humdrum $24,000, Season's Low at L'ville

Louisville, Aug. 7.

Iroquois Amphitheatre had its worst stanza of the season with "One Touch of Venus," which closed Sunday night (5). While critics on both newspapers praised the show, threatening rains and some brief showers before show time, plus general lack of public interest held the gross to a modest $24,000.

Cast included Kyle MacDonnell, Russell Nype, George Gaynes and Joan Kilbrig.

# Literati

**Peter Bull's Confessional**

British stage and film actor Peter Bull has authored "To Sea in a Sieve," an account of his wartime experiences as an officer in the Royal Navy. It's published by Peter Davies, London, at $2.15.

The author's personality emerges in his writing and he frankly reveals how he capitalized on the use of his theatrical friends to pave the way for his commission.

**Footnote To The Andrea Doria**

Walter Lord's bestseller, "A Night To Remember" (Holt), which has gone over 100,000 copies in the trade book edition, figured as a natural sequence in the newscasts and stories about the SS Andrea Doria tragedy two weeks ago. Apart from the publisher clocking about 1,000 additional sales during that period, CBS was most enterprising in routing out the author in the middle of the night, who is on leave from the J. Walter Thompson agency, to make three appearances on telecasts attendant to the news of the collision.

Lord's leave, as a copywriter for the ad agency, is to complete his book on Pearl Harbor for Holt.

**Dedications To Kanin**

Garson Kanin has at least two new books dedicated to him, one being the Random House ($2.95) published version of this year's Pulitzer prize play, "The Diary of Anne Frank," dramatized by Frances Goodrich and Albert Hackett, which he staged. Book version has a foreword by Brooks Atkinson.

Co-billed with his wife, Ruth Gordon, Cecil Beaton has dedicated to them, "in friendship and gratitude," his closeup on America and Americans, titled "I Take Great Pleasure" (John Day; $3.50). The British court photographer and scenic and costume designer has put together between hard covers some shrewd yet kindly perspective on Yank moods, manners and mores.

**Pete Martin On MM**

Philadelphia.

*Editor*, VARIETY:

My forthcoming tome, "Will Acting Spoil Marilyn Monroe?" (Doubleday $2.95); is the title I wanted the Saturday Evening Post to use, but they went for a somewhat less than inspired label, "The New Marilyn Monroe." Oddly enough, two weeks after Marilyn appeared in the Post, Look came out with a feature called "The New Marilyn Monroe," consisting mostly of pictures by Milton H. Greene. They had already gone to press with their "New Marilyn Monroe," so it was too late for them to change.

You may be interested to know that a lawyer acting for Marilyn Monroe Productions Inc. wrote firm and even threatening letters to Doubleday, apparently in an effort to stop publication of this volume of mine, and for a while he seemed to have the Doubleday legal department sleeping poorly nights. But, amusingly enough (at least I found it amusing), apparently Marilyn Monroe Productions Inc. hadn't told Marilyn Monroe about these communications, for, on May 31, she wrote me a fan letter about my Post series, which pulled the rug out from under the legal machinations of Marilyn Monroe Productions Inc. "Dear Pete," she wrote, "Thanks for the story you wrote about me. I even recognized myself. It was a pleasure to know you and am looking forward to our next meeting. When will that be? My thanks and love to you, Pete. Marilyn."

It looks now as if our next meeting will have to be postponed until she completes her honeymoon with a certain party named Miller. And also until my wife, who's ordinarily a most understanding girl, develops a broader philosophy.

If you are at all interested in some of the additional facts, the book could be the first of a new trend in brevity books. It is only about 25 pages longer than the three-part Post series I wrote, but the price is far less than is usually charged for books these days, in spite of the fact that it contains over 40 photographs, two or three of which should appeal irresistibly to any male under 80; especially one of Mrs. Miller acting as a mahout to an elephant, near the end of the volume.

At all events, I commend my latest work to your attention, and I even hope that you find it readable. I have tried to make it a fair picture of the doll, but at the same time an adult one. It's a funny thing, you start out by feeling that she ought to be soundly spanked; then you gradually come to think that she's kind of a fey, off-beat girl rather than a dumb one; and in the end, despite yourself, you begin to sympathize a little with her.

*Pete Martin,*
(Associate Editor, Satevepost).

**Cheesecake 'Literature'**

Pete Martin wants to know "Will Acting Spoil Marilyn Monroe?" (Doubleday; $2.95), an elaboration of his Satevepost series on the star, and Hillman Publications thinks that a "Big-As-Life-Pin-Up" of Jayne Mansfield is worth $1.

This is just super-cheesecake period. No words or text or nuttin'. Just a telescoped 5-foot color photo of the "Will Success Spoil Rock Hunter?" featured femme player. It's perhaps the biggest pin-up ever sold. It's life-size and Hillman suggests on the cover (the only text employed) that "the wall mural ready to hang" might be used as a "party gag, playroom novelty, door decoration, greeting card, gift-wrap paper, framing or mounting on plywood."

**Tiptop Yearbook**

The American Peoples Encyclopedia Yearbook 1956, covering the events of 1955, like its predecessors under Spencer Press (Chicago) publication, is a tiptop reference work. It not only has the dates and events, circa 1955, but per annual custom a series of experts have done exhaustive treatises on virtually every phase of the American scene, from arts and sciences to fashions and show biz.

Book, under Leonard S. Davidow operation, has exclusive mailorder distribution via Sears, Roebuck in the U. S. and Simpson-Sears Ltd., in Canada.

Dr. Franklin J. Meine has been the longtime editor-in-chief (latterly reported ailing) and with managing editor Carroll Chouinard and advisory Canadian editor Dr. W. Stewart Wallace, they have done a savvy editing job in mirroring the events and personalities of 1955. It's not only a good consultation book but good reading. There's nothing like a chronicle of this calibre to point up how fast moving and fast changing are the days of our years—all of us—in these eclectic and electric times. *Abel.*

**Father-Son Team**

Henry Thomas and Dana Lee Thomas, a father-son writing team, have "50 Great Modern Lives" due via Hanover House.

Helen Hayes, Samuel Goldwyn, Marian Anderson and William S. Paley are the show biz representatives in this anthology which touches on Pres. Eisenhower, Albert Schweitzer, Helen Keller, Winston Churchill, Ralph Bunche and others.

**Cowles' Address**

Look editor-publisher Gardner Cowles addresses the Mid-America Periodical Distributors Assn. conclave in Chicago Sept. 27. Powwow goes from Sept. 24 and closes the day of the Cowles' speech on foreign affairs.

Convention, backed by indie mag and newspaper wholesalers, will be attended by an anticipated 1,000 circulation-distribution execs. On Sept. 23, the board of directors of the Council for Independent Distribution also meets. Bureau of Independent Publishers and Distributors convenes Sept. 24-25 in the third of the Chi meetings.

**Reid Vs. Harper Test Case**

A jury verdict in favor of Harper & Bros., in a $600,000 action by Ohio bookdealer Edwin M. Reid, was unanimously affirmed late last week by the U.S. Court of Appeals in N.Y. Winning publisher's law firm, Weil, Gotshal & Manges, pointed out that case was one of over 30 actions brought by Reid against several major book publishers for damages aggregating over $10,000,000 under the Robinson-Patman Act, alleging Harper had violated the act by charging him higher prices for books than it charged competitors. Initial decision was handed down by a jury, the first to be employed in a case brought under the R-P act.

Putnam contended that Reid was not a competitor of such firms as American News Co., which got Putnam volumes at lower prices. Jury decision was reached in the U.S. District Court for the Southern District of N.Y. after a three-week trial. Appeal was filed when Reid's lawyers announced that District Court Judge Edmund Palmieri had erroneously charged the jury as to Harper's defense of cost justification and also that he improperly commented on the effect of a letter written by Reid which had been introduced as evidence. Appeal for Reid was handled by Thurman Arnold and Norman Diamond.

Thirty more Reid actions are still pending in U.S. District Court in Toledo—all reportedly brought by Reid on the same theory as the Harper suit.

**A Literati Footnote**

Nephew of the 19th century English writer Thomas Carlyle, 83-year-old Robert B. Carlyle, a tailor who had outfitted Canadian prime ministers, other VIPs, died July 1 in the Union Mission for Men in Ottawa where he had lived for the past decade. Seven chums from the mission were the only attendants at his funeral on Aug. 1, and a spray of flowers, the only floral offering, was sent by Lillian Roth, who was in Ottawa on a Gatineau Club booking.

Native of Greenock, Scotland, Carlyle had lived in Ottawa for 50 years.

**Heralding Francoise Sagan**

Dutton's publicity chief Elliott Graham to Paris next week, at Francoise Sagan's invitation, for three weeks preparatory to her late-September visit to America. The 20-year-old authoress of "Bonjour Tristesse" and "A Certain Smile" is making her initial U.S. visit, and has been slotted on sundry radio and tv programs.

Graham hasn't been over since he was in the service in World War II and among his sentimental journeys will be to the British seacoast town where he was billeted, along with a London showscene o.o.

**Chi Trib's 7c Price**

Chicago Tribune has upped the price of its Saturday edition to 7c from a nickel. Trib last month added a slick-stock four-color television supplement to its Saturday issues. Chicago Daily News boosted its Saturday weekend edition to a dime when it launched its Triple Streak in '51.

Sun-Times and Chicago American are sticking with the nickel price for the time being.

**CHATTER**

William Raney has exited E. P. Dutton Co. where he was a senior editor.

Book Subscriptions Inc. has changed its name to Theatre Library, Inc., according to a certificate filed in Albany.

George Jessel obtained release from his Sahara Hotel, Las Vegas, contract in order to cover the Republican Convention for INS.

Harry Slater, vice president and business manager of Pines Publications Inc., has resigned to join Consumer Reports in an executive capacity.

Arnold Shaw, v.p. at E. B. Marks Music, has a piece on west coast jazz in the September issue of Esquire. Mag also profiles him in its Backstage department with the heading of "Tin-Pan Arnold."

Yukio Mishima, Japanese playwright-novelist, will have "Sound of Waves" published by Alfred Knopf on Aug. 20. After eight novels and four Kabuki dramas, this will be the scribe's first American printing.

A special state commission in Massachusetts recommended organization of a statewide citizens' advisory committee and extension of the so-called self-regulatory Comic Book Code Authority to cover crime, horror, sex and "expose"-type magazines and pocket books Wednesday (1).

More than 65 editors of weekly newspapers in Canada are set for a Sept. tour of Europe, stops including the royal palace in Monaco. Junket is being arranged by the Canadian Weekly Newspapers Assn. to follow CWNA's annual convention in the Manoir Richelieu, Murray Bay, Que.

A third edition of the college textbook, "Readings for a Liberal Education," by professors Louis Locke, William Gibson and George Arms, will be published by Rinehart & Co. in the spring of 1957. The work is also available in two volumes tagged "Toward a Liberal Education" and "Introduction to Literature." TV writings form part of the text.

The N.Y. Journal-American has been running a contest dealing largely with theatrical and Hollywood personalities. As a result of the "$64,000 Find The Name Game" (84 names in all), VARIETY has received hundreds of phone calls for info about these people. J-A office, where contest blanks are available, had lines a block long for many days toward the end of the contest.

"The Doctor's Secret"
By D. L. Dern
All Book Shops — $2.50
Pageant Press, 130 W. 42 St., N. Y.

# SCULLY'S SCRAPBOOK

## By Frank Scully

Hollywood, Aug. 7.

Watching Norman Taurog's five-by-five figure emerge from "Ice Capades" not long ago, the thought occurred that Taurog would do himself and the picture biz a lot of good if he returned to the scenes of childhood.

Nobody made better pictures of kids than Taurog. "But where can you get a Skippy today?" it might be argued.

Among the cartoons, obviously. Everything Skippy had Dennis the Menace has. In fact, Dennis has even more heart, and that's because his creator, Hank Ketcham, has more of same than Percy Crosby had.

Crosby was a little guy with Napoleonic self-appraisal. Once glowingly compared to Dickens by his publisher, Crosby hit the ceiling. "Imagine comparing me to that nobody!" he shouted.

But Ketcham had a better sense of proportion, Bob Hall, his syndicate manager, and Bill Buckley, his book publisher, attest. It shows in Ketch's work. Children of all ages love Dennis. Now actually a boy of 10, Dennis stays at 4½ in the comic strip. If he has a fifth birthday party, the next day he is 4½ again.

Born in Seattle Ketcham worked in Hollywood in the animation departments of Disney and Lanz and it shows in his polished draftsmanship. His Dennis now appears in 500 newspapers in this country and in the newspapers of more than 50 foreign lands.

**Dennis The Menace—A Corporation**

A staff of five are occupied with the cartoon. Ketcham himself, and his wife (whose name, as in the cartoon, is Alice) and two assistants work at a ranch near Carmel, Calif. Bob Harmon sends ideas from Orange, Calif., and Al Wiseman works on the comic book from Woodland Hills near L.A. Alice is really a brunet. "I made her a blonde," confesses Ketch. "Saves ink."

The first cartoon really cracked the curtain of the old guard. It was on March 12, 1951, that Dennis leaned out of the family car and said to a motorcycle cop, "You didn't catch us. We ran outta gas!" He had rarely slipped below that high level of humor.

In hard covers Holt has sold 400,000 to date of Dennis' books. They have one coming up in October entitled "Dennis the Menace Vs. Everybody" that will gross at least $65,000. The sales of the two-bit editions of the moppet are now in the millions.

**Who Poisoned Murphy?**

This clean cleanup clouter came into circulation when comics were lower than the mud baths of the Dead Sea. They had to hire a czar, Charles F. Murphy at 100G a year, cook themselves a code and kick out 551 stories as being nothing more than textbooks for the manufacture of juve delinks. Otherwise 25 publishers felt irate PTA's were going to run them out of biz on a rod. The only reprisal to date has been a comic entitled, "Who Put the Strichnine in Mrs. Murphy's Husband?" Otherwise the drop in receipts from $100,000,000 a year to $50,000,000 has not been felt too badly. At least no comic book publisher has screamed for a subsidy for plowing under every second gun-toting moppet.

It may be solacing to old crocks to refer to all this as "kid stuff" but having lost a whole generation to other forms of entertainment, the picture biz had better return to material like "The Kid" and "Skippy" and I can think of no better way to do it than to start with Dennis, Taurog of course directing.

After all, Taurog's current contributions are hardly a grade above kid stuff. Jerry Lewis's simian antics are kid stuff practised by adults and hence of more interest to anthropologists than mature filmgoers who soon tire of fathers in baby clothes drinking scotch from a nursing bottle, making monkey faces and scratching their ribs as if fleabitten. Besides Martin & Lewis are again announced as splitting up—an added reason for Taurog's jumping aboard a Huck Finn raft.

As for adult humor, if Dennis doesn't supply it, Li'l Abner does. While many of the original creators of current comic strips have been dead for years, Al Capp is so alive he was consulted and photographed as late as this summer giving advice to a rival cartoonist on how a sagging strip could regain its former heart-appeal.

**Okay, Li'l Abner Then**

That was in "That Certain Feeling" and Bob Hope was the misspeller. Capp suggested Hope to George Sanders as one who might save the strip from becoming as obsolete as The Yellow Kid. Producers in various fields have been playing around with Li'l Abner and his Daisy Mae for years, but none has got to exhibition either in Hollywood or on Broadway as yet. Next to Dennis, Li'l Abner is the hottest cartoon property extant.

In TV Sgt. Bilko, Lucy and even Burns & Allen are essentially cartoons. They did not start as comic strips, as did Blondie, Barney Google (now a character part in Snuffy Smith), Joe Palooka, Mutt & Jeff, Bringing Up Father (Jiggs & Maggie), Harold Teen, Polly & Her Pals, Dixie Dugan, Maizie and others too feeble to mention, but they were essentially in the cartoon syndrome.

**The Seed Of 'That Uncertain Feeling'**

Hope's character was announced as derived from "King of Hearts," a play by Jean Kerr and Eleanor Brooke. It seems to me it was nearer a little jeweller who supplied the heart interest to the late Sid Smith's Andy Gump—a comic strip emanating from the Chi Trib and holding a priority from there west for a generation. Another character, whose name eludes me for the moment who is reminiscent of Hope's Francis X. Dugan, was the hero of J. P. McEvoy's novel of the rise and fall of a comic strip artist in a novel of 25 years ago. It was entitled "Mister Noodle" and seemed to have supplied something to "Feeling."

It's a melancholy fact of cartoon history that when the little Chi jeweller and Sid Smith had a falling out, Andy Gump slumped to the ground as if belted on his non-existant chin. Many other cartoonists have trained acolytes who could do their strips if called on and many have carried on after the original cartoonist's death as if they were steel magnates elevated to succeed Andrew Carnegie and Charlie Schwab in the refined iron industry. But not the creators of Andy Gump. The anonymous linemen simulating the late George McManus, Robert Ripley, Ham Fisher, Clare Briggs, Billy de Beck, Edgar Rice Burroughs and John Hicks, and the more-alive-than-ever Walt Disney, are surely worthy of billing.

**Cartoonists Die, Cartoons Live On**

I realize that the late E. R. Burroughs couldn't draw a straight line on ruled paper, but his name still appears as the man who "draws" "Tarzan." There must be a way up for these buried talents. Tom Sims and Billy Saboly made it with Seegar's Poyeye, which they certainly didn't create anymore than Abe Lastvogel created the William Morris agency.

Of Roy Rogers, Buck Rogers, Gene Autry, The Lone Ranger, Dick Tracy, Brenda Starr, Terry and the Pirates, Moon Mullins, Superman and the Little King, there is little to say. Some of them began as picture personalities and worked up or down to cartoons. Others got themselves in a groove and seemingly could not move up or down. Soglow, Willard, Gould may only be waiting for the right offer and the right people to play their comic characters in pix. But any moppet can play Dennis and any adult can play Li'l Abner. The limitations of the Code would be no harder on them than the limitations editors throughout the land have imposed on the cartoonists for years.

The only cartoonist who seems to have escaped to freedom is Herb Block, and he of course is too hot to handle for pictures. Even Ike thinks Block is better than milk of magnesia.

## Concert Reviews

### Jedermann

Salzburg, Aug. 2.

Salzburg Festival presentation of "Jedermann" (Everyman) by Hugo von Hofmannsthal. Original staging by Max Reinhardt, newly directed by Ernst Lothar. Music, Einar Nilson and Joseph Messner. Costumes, Caspar Neher. Musical direction, Carl Hudez. Assistant director, Karl Bluhm. Rhythmical creations, Grete Wiesenthal. At Domplatz (Cathedral Square), Salzburg. Performed seven times during July and August.

Voice of God ..... Karl Bluhm
Death ..... Ernst Deutsch
Everyman ..... Will Quadflieg
Everyman's Mother ..... Adrienne Gessner
Everyman's good friend ..... Walther Reyer
Bailiff ..... Karl Navratil
Cook ..... Mario Haindorff
Servant ..... August Herbst
Poor neighbor ..... Theodor Grieg
Debtor ..... Wolfgang Hebenstreith
Debtor's Wife ..... Roswitha Posselt
Paramour ..... Martha Wallner
Fat Cousin ..... Fritz Imhoff
Thin Cousin ..... Bruno Hubner
Mammon ..... Hanns Ernst Jager
Good works ..... Hilde Mikulicz
Faith ..... Antje Weisgerber
Devil ..... Kurt Meisel
Announcer ..... Helmut Janatsch

The place is made for the play, and the play for the place. That's what makes "Jedermann" great theatre, and that's why people come from all over the world to see it.

Speaking of this mystical drama, the poet Max Mell said, "The Salzburg Festival began with 'Jedermann'—they have grown great together." It has been presented every year at the Salzburg Festival (except 1937-45), on bare boards set up in Cathedral Square. It is a splendid example of Max Reinhardt's genius for creating great "theatre" outside the actual walls of a hall. The natural background is unique and impressive, with its baroque facades, arcades, palace portals and, towering above it all, the early medieval fortress high on a nearby hilltop, still dominating the city it protected from invasion.

In this setting, a ceremonial trumpet fanfare announced that "Jedermann" was about to begin and with it the Salzburg Festival of 1956.

"Jedermann" was written by the Austrian poet Hugo von Hofmannsthal, who, together with Reinhardt, founded the Salzburg Festival. The play is a version of the medieval English "Everyman." All its characters are allegoric. The central character is Everyman, a rich man in the prime of life. He has a devoted mistress, many friends, and much revelry. But he is not charitable toward those less fortunate than himself. Suddenly Death appears, lays his hand upon him, and gives him one short hour to make his peace on earth and prepare himself for the journey into the realm of death. Everyman tries desperately to find someone who is willing to accompany him on this awful journey, for all forsake him—companions, servants, relatives, and even Mammon (money) whom he had believed to be his slave. Only Faith and Good Works contrive to change his misguided soul and bring him into peace with God before he descends into the grave.

Philosophically, it is easy to argue with the thesis of the play, which says that a man can sin as much as he likes during his life, as long as he repents at the end. But dramatically the work is perfect as few works are—perfect in its simple unadorned poetry, in the economy of the staging, in its cast of excellent actors, and above all in its setting. This rare blending of different elements into a harmonious dramatic whole is the essence of great theatre.

Most noteworthy in a fine cast is Will Quadflieg, that wonderful actor, in the role of Everyman. Quadflieg has long been a top name in the German-speaking theatre. But Martha Wallner (Paramour), Adrienne Gessner (Faith), Hilde Mikulicz (Good Works), Kurt Meisel (Devil), and the entire cast are all on the same high level, permitting the spectator to forget about the acting and enter fully into the illusion.

Judging by past performances, "Jedermann" should go on for many more years, as a monument to the genius of Reinhardt and Hofmannstahl. It is the one truly unique element in the Salzburg Festival. *Pims.*

### Footnote to Footnote

New York.

Editor, VARIETY:

—Mildred Shagal complains that VARIETY failed to list Solisti di Zagreb in its recent story on chamber music. But who's kidding who? That Italian group numbers 14, plays no chamber music as the term is generally understood.

*Robert Reo.*

## MOISEYEV DANCERS TOUR UNDER S. HUROK

Moiseyev Dancers from Moscow will play the States for 10 days come fall. This is the bunch which hit London during spring, some 90 strong.

Sol Hurok has been in Russia for two weeks working out deal with the bolsheviki. Terms unknown. New York, Chicago, Philadelphia, Chicago and San Francisco are in prospect.

As one of several art importations from the Soviet this coming season, the concert hipsters are watching the public relations angles closely for omens of press and public resistance.

## Belafonte Top Draw At Levinsohn, 1956

Six-week season of the 1956 Stadium Concerts, held at Lewisohn Stadium, N. Y., wound up last Saturday (28) to a total attendance of 27,000 persons. Turnout for the 28 events was some 4,000 ahead of the 1955 tally. Forty-nine soloists appeared with the Stadium Symphony Orch, which had 12 conductors this year.

Top biz of the season was registered June 28 when Harry Belafonte pulled 25,000 payees. Figure was only 2,000 less than the Stadium's alltime attendance mark, set by the 1951 appearance of Ezio Pinza. Some 30 concerts in all were originally slated for the 1956 program, but two were cancelled to make room for postponed performances of previous nights.

## LOTTE LENYA TO GERMANY

**Recording 'Mahagonny" which Leinsdorf May Produce in N.Y.**

Lotte Lenya flew to Germany (7) to appear in recording of "Mahagonny" by her late husband Kurt Weill. This is an often-discussed opera, written in the early 1930's, which Erich Leinsdorf has projected for New York Center Opera.

Miss Lenya recently completed a fullscored album of Weill's "Johnny Johnson" for MGM recordings with Burgess Meredith.

## Russe Racks 190G As L.A. Al Fresco

Hollywood, Aug. 7.

Ballet Russe de Monte Carlo racked up a fine $190,000 gross in two weeks at the 4,400-seat Greek Theatre in Griffith Park here. Toe troupe presented four different programs.

Al fresco house registered $47,500 for the initial frame and $42,500 for the second.

**Anna Sokolow** is new staff choreographer for New York City Opera. She'll do all 10 productions including American premiere of Carl Orffs' allegorical opera, "The Moon."

**Alexander Borovsky,** pianist, who has played more than 2,000 concerts during his 44-year career, has been appointed to the faculty of the Boston U. School of Fine and Applied Arts.

## Ellenville's 2d Year Cuts Deficit; Dream of Shed, New Works, TV

By JAMES L. CONNERS

Ellenville, Aug. 7.

The Empire State Music Festival, in its second season under canvas in this pitcuresque Catskill Mt. village, played to approximately 64,000 people during a four-week season of 16 performances, General Manager Frank Forest told this VARIETY reporter. This was 4,000 greater than the total for the premiere year, when the schedule spanned five weeks and 25 performances.

Because of last summer's tempestuous August weather (including the tail end of a hurricane), the management decided to stage the 1956 affair in July to hold weekly performances to four.

Forest, former opera and radio singer, declared: "It was too late for arrangements to be made this year but in 1957 we'll extend to five, and possibly six weeks. We did not have a single rain of consequence this summer."

**Deficit Cut 1/3**

The 1955 deficit for the Festival was $75,000; the 1956, $50,000. The original expectation was that five years would be required to reach the break-even point. Forest now forsees the end of red ink in four seasons. He revealed the Festival is "a $150,000 operation; The Symphony of the Air (the core), costs $60,000."

Ellenville has two immediate promotional ideas in negotiation. One, a television spectacular commitment from NBC or CBS to permit more new works on a tv payoff. Two, to get hotels in area to take blocks of tickets.

There were two new works this year: (1) the world premiere of a dance drama after Eugene O'Neil's "Emperor Jones," with music composed and conducted by Heitor Villa-Lobos, and with choreography by Jose Limon; (2) the first American presentation of Shakespeare's "A Midsummer Night's Dream," with new music by Carl Orff, conducting by Leopold Stokowski, and Broadway players headed by Basil Rathbone and Red Buttons. Both attractions drew 6,000-plus crowds.

The third top puller was the opener of "Carmen" with Gloria Lane, Frank Guarrera and Giulio, and conducted by Tibor Kozma. About 4,000 attended.

**Long-Range**

The greatest need for the Festival is, says Forest, "More patrons, throughout the State of New York, because this can't be just a local operation, not with 6,000-capacity."

Tanglewood Music Festival (60 miles away) started under canvas and took eight seasons to become entrenched and adequately sheltered. Empire Festival has 120 acres in which to expand, including a music shed, school and other facilities.

Pending the construction of a shed, the Festival will make several changes in the present setup—with community-county cooperation. These include the digging of an orchestra pit and a regrading to achieve a slight pitch on the tent floor.

The orchestra, on the level with the audience, tends to cut down the sound of the singers and to reduce the resonance of the males (possibly the semi-open-air arrangement is another factor). The conductor also is visually distracting—Kozma certainly was, in spots, at the performance caught.

Festival ended Sunday afternoon (29), with Igor Markevitch on the podium.

Festival is scaled $1.50 to $5.

Staff: directors, Forest, Jerome Hershon and Jascha S. Rushkin; executive producer, Basil Langton; promotion manager, Hershon; company manager, Morry Efron; press representative, Margaret Hartigan; house manager, Richard A. Mooney (Miss Hartigan's husband and Stadium Concerts manager for 20 years); treasurer, Ida Goldsmith; production stage manager, David Pardoll; orchestra manager, Philip Sklar; national press representatives, Nat and Irving Dorfman.

## LATIN CONCERT ECONOMICS

1) VISA COSTS: $100 PER PERSON
2) MILEAGE: MURDEROUS ON COMPANIES
3) CURRENCY: THE BROKERAGE CAN BREAK YOU
4) MANAGERS: BEWARE THEIR MANANA

*(This is the second of several articles dealing with the concert business in Latin America.)*

By PAUL PIMSLEUR

Booking concert dates in Latin America is a tough way to make a living. The distances raise transportation costs so high that touring a group attraction is highly risky Government requirements and restrictions are replete with archaic stumbling blocks. Our good neighbor republics are about as easy to get into as Lindy's on Saturday night. Bureaucracy snags the artist at every turn, calling for large doses of South American savvy and a liberal hand.

Almost every PanAmerican nation requires a business visa to work there. To obtain the visa, strings have to be yanked at various ministries in the country itself. Then, when the artist goes to pick up his visa, he'd better be armed with a pile of certificates attesting his health, bank account, police record, and the fact that he was really born. Figure visa costs for Latin America at about $100 per person.

If it sounds tough to get into a country, it's often just as tough to get out. The sacred right to scram needs an okay from the tax authorities, saying artist has paid taxes (often high), and from police, saying he hasn't made any revolutions while there.

Latin America including Mexico, the Caribbean Islands (Cuba, Puerto Rico, etc.), adds up to over 20 countries. Almost all book concert artists. The fees and playing time vary with the state of cultural development, but altogether there are enough concert playdates for a tour of up to five months. If an artist is successful, he can change his repertory and repeat in a year or two. Some go back again and again.

The leading Latin management, as detailed in a previous article, is Conciertos Daniel out of Havana, run by lively founder-president Ernesto de Quesada. He books artists direct with New York and Europe.

The concert capital of South America is Buenos Aires, with about half a dozen managements and more booking opportunities than any other city in Latin America. Biggest is Conciertos Daniel, founded in 1917 and now run by Alfonso de Quesada, son of the founder-president in Havana. His office is responsible for bringing about 35 foreign artists yearly to South America, and specializes in providing conductors and soloists for the opera, symphony orch and radio.

**Other Bookers**

Another old, established firm is Conciertos Iriberri. Both Daniel and Iriberri have agents in other countries, the closest ties being with the neighboring lands—Uruguay, Brazil and Chile. Conciertos Gerard is a new, peppy outfit which would like to give the others some competition. Other managements, like Barry and Laferrere, handle mainly local artists. Conciertos Omar present a well-known recitalist occasionally. Daniel, Iriberri and Gerard each has its own subscription series in Buenos Aires.

What's just been mentioned is about all there is in the way of direct booking by Latin America managements of American or European artists.

Brazil, the giant of Latin America, is far behind in this respect and gets almost all its artists from Quesada in Havana or from the Buenos Aires managements. Leading independent booker in Brazil is Guglielmo Viggiani, who books big shows direct with New York, but doesn't do much in the way of concerts attractions. Sao Paulo manager Hermann Frischler, leading Brazil agent for concert artists, books an artist occasionally on the basis of personal contact, but gets most of his talent from the Argentine managers.

A tour of Latin America usually begins in the north, either in Cuba or in Mexico, then moves on to the Caribbean Islands (Puerto Rico, Jamaica, Curacao, Dominican Republic), then into Central America, playing Guatemala City and perhaps Managua (Nicaragua) and Panama. Then the tour proceeds down the west coast of South America, typically going from Panama to Caracas (and other Venezuelan towns), then to Bogota and vicinity, from there to Quito (Ecuador) and then to Lima (Peru). After that comes Santiago (Chile), then Buenos Aires. From there, the homeward trek goes to Montevideo (Uruguay), then to Brazil with its many dates (Porto Alegre, Sao Paulo, Rio de Janiero, Belo Horizonte, Salvador, Recife, etc.)

If the artist is to return to Europe, his tour will probably end in Recife, only half a day by air from Paris. If the artists' fee rules out smaller towns, he'll probably be on the road some three months. If he includes the smaller places, it may run to five.

**Soloists' Haven**

Most favorable attractions for Latin American concert dates are individual soloists or small group attractions. The cost of transporting a big group, like an orchestra or a ballet, by air, is almost prohibitive, though Quesada has done it on more than one occasion.

The South American shekels waver and quaver. In the past year, for example, the value of the Argentine Peso has dropped by half. Since most internationally-known artists demand part or all payment in dollars, that means it's about twice as hard to make ends meet in the key Argentine dates. Since artists are contracted months in advance, the manager may find that the calculations he made when buying the artist are shot full of holes by the time the dates are played.

Most stable currency in Latin America is found in the countries closest to the U.S.A. The Guatemalan Quetzal, for example, is one-to-one with the dollar. Ditto in Cuba, Honduras, Salvador, Panama, and, of course, Puerto Rico. The best coin in South America right now is in Venezuela, where the Bolivar is about 3.30 to the dollar. Considerable instability exists for the all-important Argentine Peso and Brazilian Cruzeiro. The Chilean Peso was down to 800 for a buck, is now back around 500. Uruguay has good money.

There have been attempts over the years to unlock Quesada's full-Nelson in the Caribbean and Central America, they've been killed by the mileage and the other difficulties. The wear and tear of dealing with Latins, especially when they're spread out thousands of miles apart, has made most would-be competition decide to open a dry-cleaning store instead.

## Dallas Mexican Fiesta, 'Courtesy' of J. Petrillo

Dallas, Aug. 7.

A Mexican fiesta is skedded next Sunday (12) in the bi-weekly summer Starlight Concert series in the Fair Park band shell. Added to the Latin talent will be producer-femcee Joanne Hill and Col. Ralph Beck's 50-piece concert band, regulars of the series.

Cuffo Sabbath shows have gained in popularity. Current series started with 4,000 attendance in June. Sunday, July 29, an SRO audience (over 5,000) viewed "Down in the Valley," by Kurt Weill, featuring Miss Hill and a cast of singers.

Starlight Concerts are free to the public on alternate Sundays, courtesy of Local 147, American Federation of Musicians, through a grant from the Music Performance Trust Fund of the American Phonograph Industry and in cooperation with the city's park board and the State Fair of Texas.

## Can It Be Taught?

Pittsburgh, Aug. 7.

The academic world is catching up with the opera, or other way round, judging by a new course at Chatham College here in Pittsburgh. It's a new "Workshop for Operatic Leadership."

Conducting, synchronization techniques, characterization, staging, television (sic) angles will be taught plus this further imposing skill:

How to organize civic opera companies.

## Broadway

Sugy Freeman visiting her uncle Charles (Interstate) Freeman in Dallas.

Max E. Youngstein back to the Coast after a quickie Canadian fishing trip with his UA pards.

UA exploitation chief Mori Krushen making his firsttime-over European trip (London-Paris-Rome circuit) in September.

Albert Woolson, the last survivor of the GAR who died last week at the age of 109, once played in a traveling minstrel band.

Bill Harrity, longtime house officer at the Hotel Plaza, retiring this fall, aged 65, and plans a long winter fishing vacation in Florida.

Moe Gale, personal manager and head of Sheldon Music, to be operated on at Mt. Sinai Hospital today (Wed.) for an intestinal obstruction.

Peter Stearns, librarian at the west side Mannes School of Music, will have his No. 2 symphony played Aug. 9 at the New Hampshire Music Festival.

Lionel Hampton, actress Natalie Schafer and Russell W. Hadley Jr., Paramount's assistant managing director in Britain, in from Europe last week on the Liberte.

Mike Todd made like Escoffier with an outdoor (stag) barbecue atop his Park Ave. penthouse for visiting Art Buchwald of the Paris edition of the N.Y. Herald Tribune.

George Jessel covering both political conventions (Chi and Frisco) for INS, which necessitated cutting his Sahara, Las Vegas, booking down to the long four-day Labor Day weekend instead.

Bert G. Stroucken the new maitre d'hotel at Luchow's. Ernst Seute, veep and longtime the maitre d' at the historic East 14th St. eatery, has been ill and is retired to his Pottersville, N. Y., home.

Grace and Herbert T. Mayes (editor of Good Housekeeping) and Dorothy and Oscar Hammerstein 2d are the closest kind of neighbors; the Mayes' are the new subtenants of the Hammersteins in their East 63d St. town house, having leased the top two floors since the Hearst mag ed gave up commuting to Westport.

## Pittsburgh

**By Hal V. Cohen**

Hiram College's Majestic Showboat anchored here for a month.

Richard Widmark canceled two-day visit here to plug "Run for Sun."

Bobby Fife's tavern in East Liberty rechristened Jill Kury's Show Case.

Restaurateur Ben Gross coming along okay after suffering a heart attack.

Twin Coaches set Maguire Sisters for three nights next month, Sept. 21-23.

Henny Youngman starred at Dore's and then goes to Steel Pier in Atlantic City.

Joe Berger left Capitol label to manage new office Mercury Records will open here.

New Nixon, downtown's newest nitery, now has a new opening deadline, Labor Day.

Bandleader-auto salesman Baron Elliott and his wife celebrated their 20th wedding anni.

Dorothy Hohmann, of Edith Piaf's nitery act, vacationing at home while Piaf's in Paris.

## Belgrade

**By Stojan Bralovic**

(8. *Ohridska;* 41232)

Croatian small orchestra, of Zagreb, will tour the U.S., also taking along promising young baritone, Vladimir Ruzcak.

Poland's television has bought newsreels from "Film News," a Belgrade enterprise for showing on Polish television.

Slovenia Opera, just returned from brief successful tour in Holland, gave four shows in Amsterdam, Rotterdam and Utrecht.

Representatives of eight Southeastern countries met recently in Budapest and concluded an agreement to join forces in making a color film on the Danube river.

An excellent Indonesia folklore group gave two top artistic performances in Zagreb, week, devoted only to the artistic technic of national dances of Sumatra, Java and Celebes.

Pula Film Festival, which was attended by good number of foreigners, revealed a serious crisis of Yugoslav documentary films; of 14 shorts shown not one was ranked even as average.

Hungary's best known composer and musical director, Zoltan Kodelji, will participate on the concert of contemporary Hungarian music, organized by Radio Zagreb in the fall this year.

A week of Yugoslav film will take place during the Levant Fair in Bari, Italy, Sept. 14-19, on which five features and five documentary films will be shown—the best Yugoslavia has produced so far.

The best mixed chorus in this country, Emil Adamic Co., of Ljubljana, Slovenia, completed tour in France and Switzerland. A group of Yugoslav opera and musical leaders, together with a Slovenian quartet, currently touring Red China. Tour will last one month.

Czech film director Otokar Vavra, who attended the Film Festival at Pula, said that negotiations are under way for coproduction, on the Adriatic, of a feature dealing with a historical event, "The Mutiny of Kotor Sailors," during the Austro-Hungarian rule.

An agreement between UFUS, Yugoslav producing enterprise of Belgrade, and Moderne Films of Paris, for coproduction in color and in CinemaScope of five features and as many documentaries, guarantees to Yugoslavia world distribution for these coproduced films.

## Paris

**By Gene Moskowitz**

(28 *Rue Huchette; Odeon* 4944)

Harry Brandt in to ogle Gallic pix for his U.S. theatres.

Teddy Hart and family in for a vacation looksee, as ditto Jack Pearl.

Reissue of "The Lives of a Bengal Lancer" (Par) doing good biz here, garnering second spot among last week's grosses.

Jean Louis Barrault-Madeleine Raneud Co. took the long-shuttered Pigalle Theatre for rehearsals prior to its tour of Canada and the U.S. in September.

Billy Wilder in to set up forthcoming producer-director chore on Allied Artists' "Love in the Afternoon" with Gary Cooper, Audrey Hepburn and Maurice Chevalier.

Martine Carol and hubby Christian Jaque back from their globe-girdling goodwill tour for Gallic pix in general and theirs in particular. Miss Carol takes a rest before starting a French-American coproduction.

A new French-Russian film accord was signed here last week by Vladimir Sourine, Vice-Minister of Culture in USSR, with Louis Joxe repping France. Though contents were not forthcoming it is felt in film circles that Russo films will get more firstrun time via the governmentally controlled distrib setup, SEGEC, and Russia is to reciproocate with a letting up on remittance to France on Gallic grosses.

## Boston

**By Guy Livingston**

Bill St. Clair holding at the Saxony.

Alec Templeton in for two concerts at Castle Hill, Ipswich.

Julius La Rosa opened Sunday (5) at Salisbury Beach Frolics for a week.

Chico Marx opens in "Fifth Season" at Lee Falk's Boston Summer Theatre Monday (13) for a week.

Max and Joe Schneider built a new elevated stage for Steuben's with an expanding section to be unveiled at opening of the nitery Sept. 15.

## Rome

**By Robert F. Hawkins**

(*Archimede* 146; *tel* 800211)

Stan and Helen Swinton are parents of son, Scott Mitchell, born in Rome. Father is AP bureau chief here.

Elna Laun, U.S. choreographer-dancer, now appearing at the Belvedere delle Rose nitery. Has done Stateside tv work as well as theatre stints.

Mark Lawrence and Barnett Glassmann huddling on pic project, "Ex-Gangster," which would be shot in Genoa, with Lawrence directing and writing.

In town: Joan Fontaine and sister-in-law Frances Young; Linda Christian, Edmund Purdom, Jack Benny, Kay Harrison of Technicolor, Fuzzy Knight, Helmut Dantine.

Teddy Reno and Gaby Andre appearing in new pic project just getting under way here. Reno, one of top vocalists here, heads back for States soon for another nitery swing.

Mark Robson's "The Little Hut" troupe installed in its Cinecitta HQ for next several weeks. Giant set occupies all of Stage 15. Ava Gardner, David Niven, Stewart Granger, Walter Chiari are starred.

"Si Le Roi Savait Ca" is name of French pic to be shot here by Caro Canaille. It features Magali Noel and Jean Danet. German unit shooting "Liane" just south of Rome, with Hardy Kruger starred.

## London

(*Temple Bar* 5041/9952)

Maurice Winnick left for N.Y. on a short biz trip.

Gary Cooper on a brief visit before leaving for Paris film commitment.

William Gargan, here after 22 years, to make a film for American tv.

Joan Collins and Richard Burton in from Jamaican location of 20th's "Seawife."

"La Plume de ma Tante," French revue at the Garrick, hit its 300th performance.

Mohsen Mahdavi, star of Persian films, planed in to London and hopes to marry here.

Robert Goldstein arrived to take up his appointment as 20th's British production topper.

Danny Kaye, in town on his UNICEF activities, had a visit with Sir Anthony Eden.

Madeleine Carroll arrived in England with her husband, Andrew Heiskell, magazine publisher.

Jerry Colonna headliner in last weekend's "Sunday Night at Blackpool" for the commercial tv network.

Dorinda Stevens signed by Charles Chaplin for his current production of "A King in New York."

Kenny Baker, the jazz trumpeter, flew out to Rome for a two-week engagement, to be followed by a vacation.

Digby Wolfe, comedian son of Kenneth Horne, ordered to rest by his medico after collapsing during tv show rehearsal.

Peter Daubeny, the impresario, currently in Moscow studying some of the shows with a view to possible London presentation.

"The Reluctant Debutante," comedy starring Jack Hulbert and Judy Campbell, hit its 500th performance at Cambridge Theatre.

Cyd Charisse doing a personal at tonight's (Wed.) preem of "Viva Las Vegas" at the Metro showcase, the Empire, Leicester Square.

## Copenhagen

**By Victor Skaarup**

Apollo opening new legit season with "Arsenic and Old Lace."

Jose Greco Ballet troupe set for four weeks at Ny Teater for Engstrom & Sodring management.

Old Lubitsch-comedy "To Be Or Not To Be" with Jack Benny and Carole Lombard a big hit at Dagmar.

Denmark's state-supported television now joining Eurovision and presenting eight one hour foreign programs this autumn.

Patrick Tanner (pen name Patrick Dennis) in town for holidaying and publicity interviews about "Aunt Mamie," published here by Gyldendal.

Publicity incidental to Capt. Peter Freuchen winning top coin on the American "$64,000 Question" program and the old salt's visit here has stimulated interest in a quiz-type program for the Danish video.

Royal Danish Theatre Ballet tour in U. S. opens at Metropolitan Sept. 16. At New York Public Library a ballet exhibition will be opened Sept. 13—with talks by Minister of Education, Julius Bomholdt, and Denmark's ambassador Kauffmann.

Andre de Toth's filming of American thriller, "Hidden Fear" with John Payne, using many well-known Copenhagen locales, Danish actors in minor roles. A roof garden was built on top of Hotel "Europe" with Peter Rasmussen's band from Tivoli supplying the music for dancing scenes.

## Minneapolis

**By Les Rees**

Old Log strawhatter offering "Seven Year Itch."

Edyth Bush Little Theatre has "Miss Bluebeard" on tap.

Van Johnson in from Europe to start work in Metro's "Slander."

"Chalk Garden" cancelled its Lyceum legit September booking here.

David Rose heading east to conduct three Woolworth Hour concerts.

New local singing group, the Fox Quartet, into Hotel Radisson Flame Room.

Augie's nitery has Glenn Rheese Trio and exotic dancers Charmette and Exilda.

New Club Trocadero has Roy Robinson Trio and exotic dancer Dorothy Ray.

Arthur Lubin and Winston Miller checked in at RKO after three weeks in Japan.

Rhonda Fleming to Cincinnati to start a midwest tour plugging "Queen of Babylon."

Jimmy Hegg's Starlight club holding over Len Wheeler & The Dukes, musical unit.

Billy May band with Sam Donahue into nearby Mankato, Minn., Kato Ballroom for one-nighter.

Dorothy Franey, star of her own hotel winter ice shows, spending vacation in St. Paul, her former hometown.

Dome nitery, located on highway between Bismarck and Mandan, N. D., converted into summer stock company playhouse with Equity cast.

Minneapolis Symphony's $33,000 for the 1955-56 season represented earned income of $24,159 more than for preceding season. But operating costs increased $24,159. Guarantors contributed $257,000 to make up difference between 1955-56 earned income and total operating costs.

The whole town turned out for the Sunday soiree given by Doris and J. C. Stein (MCA board chairman) for RCA prexy Frank M. Folsom, west on a business trip. He cut his Coast trip short to make a RCA board meeting in N. Y.; also to mark the 39th anniversary with Gladys (Mrs.) Folsom and their family in New York.

## Salzburg

**By Paul Pimsleur**

(*Sinnhubstr.* 42, *Tel.* 29361)

New cabaret, called "Der Blaue Vogel" (The Bluebird), after famous Berlin spot of yore, preeming here with Olga Tschechowa as first starring attraction. Miss Tschechowa was leading German screen femme of '30s. Manager of new bistro is R. M. Popovitch.

City of Salzburg giving its highest award, the honorary ring of the city, to two notable atrists in a special ceremony. They are conductor Bruno Walter, longtime festival maestro, and Professor Hermann Aicher, director of the Salzburg Marionette Theatre.

Arrivals in this festival town include conductors Bruno Walter, Dimitri Mitropoulos, Karl Bohm, George Szell, Fritz Reiner, Rafael Kubelik, Georg Solti, directors Herbert Graf, Ernst Lothar, Oscar Fritz Schuh; singers Hilde Guden, Irmgard Seefried, Lisa della Casa, Elizabeth Schwarzkopf, Elisabeth Grummer, Dietrich Fischer-Dieskau, Anton Dermota, Cesare Siepi, Erich Kunz.

## Bermuda

**By Al Wagstaff**

Ernie Kovacs with wife Edith Adams at Princess Hotel for rest and making tv-short for local Tourist Board.

Wally Griffin, headlining show at Smuggler's Lair, broke arm on motor bicycle but doing "show must go on" bit.

Johnny McAteer, one of new owners of Inverurie Hotel, opened Marine Terrace with his Boston Orchestra Friday (27).

Sarah Vaughan with trio of Joe Benjamin, Jimmy Jones and Roy Haynes opened three-day stand at Harmony Hall Hotel Thursday (26), doing nightly show on lawn for general public at $3 admission followed by show in Gombey Room to largest cover ever charged in Bermuda, $5.

## Amsterdam

**By Hans Saaltink**

(*Phone: Amsterdam* 56316)

Young conductor Bernard Haitink made his debut with Radio Philharmonic orch.

Theatre group Het Nieuwe Comedia presents Jacques Deval's comedy "Dear Shadow" in De La Mar Theatre.

Actor-director Fons Rademakers will direct Max Regnier's "Les Petits Fetes" for the Netherlands Toneelgezeldschap.

The Netherlands Ballet directed by Sonia Gaskell gave five performances in the Municipal Theatre with cross-section of ballets in its repertory.

Amsterdam City Board voted the Nederlandse Comedie a subsidy of $70,000 for next season. The Netherlands Opera received subsidy of $300,000.

## Australia

**By Eric Gorrick**

(160 *Castlereigh St., Sydney, Tele MA* 7778)

"Can Can" is a solid pacer here at Empire Sydney, for J. C. Williamson.

Peter Finch here to star in "Shiralee" for Ealing. Leslie Norman will produce.

Borovansky Ballet has reached its 1,000th performance here under the J. C. Williamson banner.

David N. Martin's "Spice and Ice" revue continues to pull healthy biz at Tivoli, Sydney.

Victoria de los Angeles, Spanish soprano, big click for the Australian Broadcasting Commission.

William Osborne, assistant export manager Allied Artists, planes in shortly for third runaround from Far East.

## Hollywood

Emil Karson joined Metro legal dept.

John Steinberg celebrating 70th birthday today.

Roscoe Ates hospitalized for throat surgery.

"Decca Joe" Perry recuperating from surgery at Cedars of Lebanon.

Klaus Landsberg, KTLA general manager, underwent abdominal surgery.

Indie praiser Joel Preston shuttering his office to join Columbia studio flackery.

Tom Conway laid up with serious throat illness, causing him to bow out of two films.

George Gobel's next personal will be at opening of his Flamingo-Santa Anita Motel in Arcadia Aug. 26.

Mike Ludmer, former literary agent at Jaffe office, joined Famous Artists as associate in story department.

## Atlantic City

**By Joe W. Walker**

Ralph Marterie band in Marine Ballroom.

Blaze Starr in for Globe burlesque stint.

Frank Sinatra into 500 Club for four days starting Aug. 23.

Gina Shield and Henry Beckmanin in "Anastasia" at Quarterdeck last week.

Jack Russell featured in Music-Go-Round's "The Great Waltz" in suburban Somers Point this week.

Pat Boone a click at Steel Pier the past week ending Aug. 4, with Four Lads in vaudeville this week.

Molly Picon held over for a second week by Wedge Playhouse for "Farblonjete Honeymoon." Keefe Braselle and Julie Gibson to come in Aug. 21 for "Tender Trap."

Sarah Vaughan's opening day on Steel Pier next Sunday (12) to be highlighted by NBC telecast of Hamid Outdoor Circus and water sports show for color spectacular, "Atlantic City Holiday."

## Miami Beach

**By Lary Solloway**

Tony Martin returns to Fontainebleau's La Ronde in February.

Judy Garland nixing offers by the bigger hoteliers for two-weeker in February.

Slapsie Maxie Rosenbloom joined Lucerne's Club Chalet revue Wednesday (8).

Ginny Simms into Jimmy Fazio's new club in Ft. Lauderdale, following two weeks at Sans Souci, Havana.

Maxine (ex Loper &) Barrett has her own show on new tv'er WCKT. It's a panel-show biz discussion program.

Stanley Melba, longtime Pierre (N. Y.) maestro-booker, will ditto for the new Americana Hotel here this winter.

## Chicago

Nate Redlich moved from the Brown Study to maitre d' post at the new Cafe Continental.

Gospel singer Mahalia Jackson added to the list of vocalists at the Democratic convention opening here Monday (13).

Summer theatre operator Herb Rogers and his Tenthouse Theatre company feted at a weekend party at the Moraine Hotel, honoring the Highland Park strawhatter's 2,000th production.

## Barcelona

**By Joaquina C. Vidal-Gomis**

(*Angli,* 43; 240018)

Lionel Hampton orchestra set for two concerts at the Monumental.

Legit and circus critic Alfredo Marquerie feted by manager and company of American Circus.

Lola Memibrives, legit actress, playing "La Malquerida" in honor of late author Jacinto Benavente.

Portuguese novelist Joaquin Paco d'Arcos in town. He is the author of "The United States Are Like This."

Katia Loritz, known as the German Soplud Loren, inked for "Dirty Hands," Spanish pic directed by J. A. de la Loma.

New legit company formed by Maria Lanez (Bella Dorita) and Cassen presenting "The Case of the Six O'Clock Lady" at the Talia Theatre.

Pic season reached the dead "La Galeota," at the Victoria, is a musical by Ramos Martin, music by Salvador Codina, with new tenor Manuel Casales; others in company are Pilarin Andrea, Manuel Gas and Cristobal Masana.

Argentine legit comedy presented by Arturo Serrano at the Comedia with play "Dangerous Games" by Jacques Deval, adapted into Spanish by Antonio de Cabo. Leads are Analia Gade, Esteban Serrador and Juan Carlos Thorry.

# OBITUARIES

**HARRY E. AITKEN**

Harry E. Aitken, 79, pioneer motion picture company organizer and an associate of D. W. Griffith in the production of "The Birth of a Nation," died Aug. 1 in Chicago of a heart attack.

Aitken was stricken while making preparations for re-release of the controversial classic at the Newberry Theatre, Chicago. His last post was president of the Keystone Film Co. of Waukesha, Wis. In 1954, a syndication group headed by Phil L. Ryan bought the film rights to "The Birth of a Nation," which were partially controlled by Aitken as president of the old Epoch Corp.

He was associated with such early companies as Mutual Film Co., Triangle Film Corp., as well as Epoch Film Corp. Aitken started his film career with the Chicago Film Exchange, moving to New York in 1910, when he established Majestic Studios as an independent producer. At one time he had Mary Pickford under contract. In 1914, through Epoch he financed production of "Birth of a Nation."

Surviving are his brother and three sisters.

**KEITH BALDWIN**

Keith Baldwin, 49, sales development rep in CBS Radio Spot Sales' Detroit office, died July 26 in Grosse Pointe, Mich., after a long illness. Prior to entering the radio field, he was editor of the Bridgman Enterprise in his native city of Bridgman, Mich.

Baldwin, who joined CBS Radio Spot Sales in May, 1955, previously was sales manager of WAKR, Akron, and before that held the same post with WERE, Cleveland.

**MARJORIE RHOADS**

Mrs. Margaret Mary Louise Costigan Troup, 65, onetime chorus girl known professionally as Marjorie Rhoads, died Aug. 4 in New York. She was the wife of James Troup, house manager of the Mark Hellinger Theatre, N.Y.

A native of Providence, Mrs. Troup was a cousin of the late George M. Cohan and worked with him in a number of yesteryear productions including "Little Johnny Jones," "Running for Office," "The Yankee Prince" and "George Washington Jr."

Surviving, aside from her husband, are a daughter, son, brother and three sisters.

**LILLIAN M. HERST**

Mrs. Lillian Myers Herst, 82, music critic and concert violinist, died July 29 in New York. A onetime violin soloist with John Philip Sousa's band, she also toured with Lillian Russell as the star's accompanist.

A native of Portland, Ore., Mrs. Herst wrote criticisms for the two Coast music magazines, Pacific Coast Musicians and Music of the West. In addition, she played first violin with the N. Y. Symphonette.

Surviving are a son and daughter.

*IN MEMORIAM*

**Paul Small**

**Lillian Small**

He also was an account exec with WGAR, Cleveland; WBAP, and WFAA, Fort Worth-Dallas; WKRC, Cincinnati, and WPAY, Portsmouth, O.

Surviving are his wife and two daughters.

**JACK K. ADAMS**

Jack K. Adams, 69, pioneer film distributor, died July 31 in Sherman, Tex. He started in the distribution field some 32 years ago in Petty, Tex., where he operated a theatre. Subsequently he took over the R. D. Lewis Film Exchange and organized the Home State Film Co., which sold silent films in 16 states.

With the advent of talking pictures, he formed the Adams Film Exchange. It was taken over by his sons 10 years ago in Dallas. Adams also was an organizer of PRC Pictures which was absorbed by United Artists in 1952.

**EARL KURTZE**

Earl Kurtze, 68, talent booker for nearly a half-century, died Aug. 2 in Indianapolis. He had been associated with Chicago radio station WLS and its Artist's Bureau since 1926 until his retirement earlier this year. The bureau is continuing under George Ferguson, Kurtze's longtime associate.

Kurtze entered show biz in 1906 when he started his own talent agency in Indianapolis. He subsequently joined the Western Vaudeville Agency in Chicago. While at WLS he helped launch careers of Gene Autry, George Gobel and the Andrews Sisters, among others, who got their starts on the National Barn Dance.

Survived by two sons.

**ANNA HELD**

March 18, 1873

August 12, 1918

**RICHARD REED**

Richard (Dickie) Reed, 66, former northern supervisor for Moss Empires Theatres, died July 26 in Sunderland, Eng. He was a familiar figure to many American performers who played the English vaude chain.

Reed, who entered show biz as a stagehand at the old Avenue Theatre, Sunderland, later rose to a management post. In 1913 he married an adopted daughter of the late Richard Thornton, who controlled a theatre chain in northeast England.

Joining Thornton Theatres in 1922, Reed became general and booking manager for the circuit. Five years later when the loop became part of the Moss Empire chain, he was named supervisor for the Midlands and northern sections of England and the Scottish areas. He was appointed general manager of the Empire Theatre, Sunderland, in 1930 and was upped to managing director in 1947.

Surviving are his wife and a son.

**RALPH D. GOLDBERG**

Ralph D. Goldberg, 58, president of the Goldberg Theatre Corp. in Omaha, died Aug. 2 in that city after suffering a stroke. His chain includes the State, Town, Dundee, Military, Avenue, Ames and Town Theatres in Omaha, and the Broadway in Council Bluffs.

For years a civic leader, Goldberg owned vast properties in Omaha in addition to his theatres. He served as a member of the City Auditorium Commission and at times attempted to book in legit shows and nightclub entertainment.

Surviving are his wife and two cousins.

**GORDON W. POLLOCK**

The body of Broadway legit producer Gordin W. Pollock, 28, missing since he vanished in his private plane last April 15, was found recently on a beach near Simcoe, Ontario, and transported back to N. Y. for burial last week.

Pollock disappeared over Lake Eric while flying his plane from Detroit to N. Y. His dancer-wife, Norma, was with him when the plane was lost. No trace of her or the aircraft has been found. The producer's body was identified by his mother, Mrs. Anna Pollock.

**BISHOP JOHN F. NOLL**

The Most Rev. John F. Noll, 81, Roman Catholic Bishop of Fort Wayne, Ind., died there July 31. He had been chairman of the national committee of bishops that set up the Legion of Decency, Catholic motion picture review body, in 1938.

Bishop Noll was also founder of several national Catholic publications, including Our Sunday Visitor (1912) (circ. 760,000), Family Digest, and The Priest.

**S. BOWEN COX**

Samuel Bowen Cox, 76, secretary-treasurer of the State Fair of Texas, Dallas, died Aug. 3 in that city. Dean of the expo staff, with 29 years service, he started in 1927 as chief clerk.

Named to his last post in 1948, Cox was in charge of the fair's $35,000,000 operation, its auditing department and also supervised purchasing and personnel.

Survived by his wife, son, daughter, two sisters and a brother.

**JOHN J. NASH**

John J. Nash, 82, for 35 years, until 1932, general manager of the old and the new Palace Theatre, Chicago, died in Chicago Aug. 3. At the time of his death Nash was employed in the legal department of the Chicago Motor Club. Before that, from 1932 to 1944, he was chief clerk in the Illinois State Automobile Dept

Two sisters survive.

**HARRY CHANDLEE**

Harry Chandlee, 73, vet screen writer, died Aug. 3 in Hollywood. A scripter since 1918, he was story editor for Lasky Productions, and later wrote screenplays on "Sergeant York," "The Adventures of Mark Twain" and "Our Town." He collabed on the original story-script for "The Jolson Story."

Surviving are his wife, two sons and a daughter.

**LESTER ALDEN**

Lester Alden, 84, former actor and dramatic coach, died July 28 in Chicago. He appeared in the original New York productions of "Grand Hotel" and "Dracula" among others, before coming to Chicago as a dramatic coach with the Jewish People's Institute.

Son survives.

**BILL JONES**

Bill Jones, 46, announcer on KLZ, Denver, died of a heart attack Aug. 3 in that city. A native of Chicago, he was a member of the KLZ staff for 11 years. Prior to that he was with WJOB, Hammond, Ind.

Surviving are his wife and five children.

**HENRY L. SCHUMER**

Henry L. Schumer, actor, died recently in San Francisco. From the early 1900's through the 1930's, he appeared in plays on the Coast and in the East.

He had been a member of the Bishop Players at the old Ye Liberty Theatre in Oakland, Cal.

**TONY SHAYNE**

Tony Shayne, 61, former vaude agent, died in Washington, D.C. Aug. 4. Wife and daughter survive.

**Walton H. Pyre,** 81, former actor, died in Evanston, Ill., Aug. 3. He was a director of the Chicago Musical College and the American Conservatory of Music and president of the Walton Pyre Academy of Dramatic Arts. Wife and two sons survive.

**Maurice Myers,** 54, district manager for King Records, died in Chicago July 28. His wife, son, daughter and two grandchildren survive.

**Charles Wilmot,** 75, amusement pioneer, died recently in Glasgow. He was a son of the late John Wilmot, pioneer in fairground amusements.

**Isidore Lindenbaum,** president and executive producer of Film Craft Corp., telefilm outfit, died of a heart attack July 31 in Hollywood.

**George W. Wong Sr.,** 60, veteran vaude performer, died Aug. 2 in Jamaica, L. I. Surviving are his mother, son and sister.

**Joseph E. Castle,** 77, ne Louis R Proehl, actor, died July 38 in Monmouth, N. J. Daughter and a brother survive.

**L. C. Fox,** 71, former manager of the Military Theatre in Omaha, died in that city Aug. 2. Survived by his wife.

**Carrie Araki,** 73, trapeze artist who trouped on the Gus Sun and Orpheum circuits, died Aug. 1 in New York.

**Mrs. Arpine Arabian,** 60, concert pianist, died July 28 in San Francisco.

**Juan Orraca,** 45, Mexican film actor, died of a heart attack Aug. 2 in Mexico City.

**Mrs. Eleanor MacKinlay,** former singer with the Chicago Civic Opera, died in Chicago Aug. 5.

**Mother,** 69, of Loew's Theatres publicist Teddy Arnow, died Aug. 2 in Laurelton, L. I., after a long illness.

**Father,** 70, of Bert Mittleman, Hollywood photographer, died Aug. 2 in Hollywood.

**Mother,** 85, of director Edmund Goulding, died Aug. 2 in Hollywood.

**Mother,** of radio-tv commentator John Henry Faulk, died July 24 in Austin, Tex.

**Father,** 83, of actor Barry Sullivan, died Aug. 1 in New York.

**Mother,** 63, of comedian Bobby Bell, died Aug. 1 in New York.

## Bid For Gold

Continued from page 3

two hours. As for the books, why must a bestseller be put on the screen in 90 minutes? We've been doing this for years and chances are we rubbed out some good story points just for the sake of brevity."

In line with that latter point, it's understood that Columbia's picturization of "Andersonville" will run about four hours.

**Re Admissions**

As for the boxoffice tariff, there's increasing comment on the general economics surrounding picture-going, mainly affecting the downtown runs. For many a family the trek to the theatre has become a production in itself, considering the expense of baby-sitter, parking and dinner. Not to be excluded is the investment of time. Some in the business feel that if the film is "big" enough, whether the ducat costs $2 or $2.50 won't matter. A night on the town has become a considerable budgetary item in view of the list of expenses, and actually the cost of the theatre in many cases is proportionately down.

Switching from the "epic" to the "provocative," Hollywood indeed is taking on the type of subject that was shunned in bygone years. Soldiers returning from Korea and facing charges of Communist collaboration — that the subject of "Time Limit," which Richard Widmark is to make under the banner of his indie company.

The Julian Blaustein-Daniel Taradash combo has "Storm Center" awaiting release, this concerning a librarian's refusal to remove a Communist book. Their next will be about desegregation in the Air Force.

James Mason's "Bigger Than Life" centers on the harmful effects of the overuse of cortisone. And agent Ingo Preminger is offering—and United Artists is listening to—a proposed biopic on James Dean which, of course, could be controversial. It apparently has the father's okay.

These are but a few of the more recent examples of how film producers are changing their ways. The inclination to handle only "safe" material is doing a fade.

## Dandy July

Continued from page 3

(WB), "Ladykillers" (Cont) and "Toy Tiger" (U) are the other runner-up films.

"Pardners" (Par) appears to be the strongest newcomer to just get started as the month of July was nearing its close. It showed enough to cop fifth in that final session, with the new Martin-Lewis comedy appearing to catch on in initial playdates. "Proud and Profane," from the same company which has been playing extended-run in some three or four keys in recent weeks, looks to be ready to take off shortly.

Horror combo of "Creeping Unknown" and "Black Sleep," from Universal, checked in with several fancy engagements late in the month. "Mme. Butterfly" (IFE) also registered some strong arty theatre dates.

"Earth vs. Flying Saucers" (Col) is being rated as somewhat of a sleeper because it has been doing such uniformly stout to sock trade in nearly all locations where playing.

## Stevens Disdains

Continued from page 2

are, but it would be downright stupid" declared the producer.

WB and Stevens will handle "Giant" in a straight merchandising manner period.

Stevens stresses that no attempt be made to touch upon anything "macabre or ghoulish," as certain young fans writing to Warner studio apparently would enjoy. Dean, one of a number of stars in picture, will be handled in the advertising only as an important player and film will be exploited on its merits only, rather than going in for individuals.

Virtually no mention was made of the actor's death, in any of the 800 to 900 preview cards turned in at the film's four sneak previews, according to Stevens.

## MARRIAGES

Leslie Caron to Peter Hall, London, Aug. 6. Bride is an actress; he's a legit director.

Marquise Pamela Wilde Kastner de Coninck to Dave Garroway, New York, Aug. 7. He's a tv conferencier.

Adrienne Falcon to William Woodside, Aug. 4, Chicago. She's a radio-tv actress-hostess.

Jean Cookson to Gordon Holloway, Lancaster, Eng., July 21. Both are ice show performers.

Tessa Clarke to James Dinwiddie, Remenham, Eng., July 28. Bride's a tv exec; he's a BBC official and son of Melville Dinwiddie, BBC Scot Controller.

Pauline Feuer to Milton Eleiman, New York, July 28. He's head of National Screen Service trailer production dept.

Diane Dietz to Stanley Lichtenstein, San Mateo, Calif., July 29. He's film supervisor at KRON-TV, Frisco.

Maria Britneva to Lord St. Just, London, disclosed July 26. He's tv film company director.

Carole Gommi to Claude W. Price Jr., Malverne, L. I., Aug. 4. Bride is with NBC press dept. in New York.

Shirley Benson to George P. Simon, Aurora, Ill., Aug. 4. Bride's with the Harrington, Righter & Parsons radio-tv rep firm in Chicago; he's a VARIETY advertising salesman in Chicago.

Shirley Jones to Jack Cassidy, Cambridge, Mass., Aug. 5. Bride is an actress; he's an actor.

Jane Waldo to Jerry Sullivan, Hollywood, July 28. He's a nitery entertainer.

## BIRTHS

Mr. and Mrs. Brad Eidmann, daughter, Chicago, July 26. Father is a salesman at WGN-TV there.

Mr. and Mrs. James Patterson, daughter, Chicago, July 25. Mother is news editor at WBKB.

Mr. and Mrs. Lee Salberg, son, Milwaukee, July 30. Father is regional manager of TV Guide's Wisconsin edition.

Mr. and Mrs. Walt Dundon, daughter, Hollywood, July 27. Father is head of guest relations at CBS-TV.

Mr. and Mrs. John Addison, daughter, London, July 24. Father is a composer.

Mr. and Mrs. Michael Freshwater, daughter, Blackpool, Eng., recently. Mother is Gillian Marche, former Tiller Girl, and sister of soubrette Joan Mann.

M. and Mme. Jacques Legras, son, London, July 29. Father is appearing in the French revue, "La Plume de ma Tante," at the Garrick Theatre, London.

Mr. and Mrs. David Sim, son, London, July 28. Mother is actress Sheila Burrell; father's a photographer.

Mr. and Mrs. Lee Pogostin, daughter, New York, Aug. 4. Father is a video scripter; other is Betty Buday, a former dancer.

Mr. and Mrs. Paul Lowenwarter, son, New York, Aug. 1. He's a CBS news writer.

Mr. and Mrs. Larry Eisenberg, daughter, Brooklyn, Aug. 3. Father is a WABD, N.Y., flack; mother is actress Barbara Frances.

Mr. and Mrs. Mel Hosansky, daughter, New York, Aug. 2. Mother is actress Anne Leslie; father is a trade mag editor.

Mr. and Mrs. Jerry Haynes, daughter, Dallas, Aug. 3. Father is sports director of WFAA-TV there.

## Eady Plan

Continued from page 7

recently existed in regard to the BFPF's future, and justifies producers continuing with "future plans." The Rank Organisation intended to "proceed actively with the preparation of the 1957 program which will be as substantial as in 1956."

London Times, in a leading article on Friday (3) commented: "The fundamental question has to be asked again, whether films should be specially protected, and if so for how long? The most persuasive answer is simply that American films can be dumped. They have a large home market, and other favorable circumstances, and can, it is argued, recover most of their high production costs on home sales . . . The situation on which this classic argument is based deserves re-examination, because the American market for films has shrunk much more than the British. According to the last figures the rate of attendances at American cinemas was only twice that in the United Kingdom, and the American industry would challenge the theory that dumping is practicable or practised."

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TO: Milton Pell

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Nov '55 to Dec '55 — 4 "
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AUG 15 1956

# VARIETY

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# PRESIDENTIAL 'THEME' SONGS

## Eden Roc's 17½G for Berle Presages Hot Talent Bids by Miami B'ch Hotels

Miami Beach, Aug. 14.

The Miami Beach hotels are readying to pick up the battle for name attractions right where the Florida night clubs left off. The battle has started with a coup pulled by the Eden Roc, which has signed Milton Berle for a reported $17,500 weekly for January, and with all hotels now starting to shop around for winter availabilities.

The $17,500 price is an indication that money will be no object this season. The price rivals those which were being paid by the niteries before the bulk of them gave up. There have been higher prices shelled out in the Miami Beach area, including $22,000 for Danny Kaye, and Maurice Chevalier also got a higher stipend, for a week, but the Lip, during his engagement, was paid each night. The Eden Roc price for Berle is believed to be the highest ever for a local hostelry.

The Fontainebleau has bought Tony Martin for Feb. 19 to March 11. He's been at that hotel previously.

The upgraded prices for talent, at least for the Eden Roc, comes at a time when the competition will be fiercer. They are attempting to tie up top names to avert being labeled "last year's hotel" a fate which usually befalls a major inn when a newie is built. The use of top names is designed to provide

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### 'Peepie' Creeps In

First official recognition for some of the electronic lexicography emanating from the political conventions came yesterday (Tues.) from Thorndyke-Barnhart, the dictionary division of Doubleday & Co., which called NBC-TV for a definition of the "creepie-peepie" for use in its next edition.

"Creepie" is the network's new RCA battery-powered four-pound camera and 15-pound battery pack which enables the cameraman to transmit from the hand-held camera without use of cables. It was unveiled at the conventions.

## York Sues NBC For $3,000,000 On Nix of M&L

Hollywood, Aug. 14.

York Pictures filed a $3,000,000 breach of contract suit against NBC in Federal Court charging that the network repudiated a contract it had with the indie firm for services of Martin & Lewis. Comedy team is under contract to York. Comics also are partners in firm, along with Paramount and others.

Indicated suit is based on NBC having believed publicity anent splitup of team and not bothering to check. Instead, action alleges, NBC notified York it wouldn't comply with contract.

York pact with NBC calls for four programs annually starring Martin & Lewis at $250,000 per program. Suit asks $3,000,000 for violation of three-year pact plus 7% interest.

## Near-Riot in Houston As Police Nix Dancing By Negroes at R&R'er

Houston, Aug. 14.

A riot among 400 whites and 1,000 Negroes was narrowly averted here Sunday (12) night after disagreement over just which part of the audience—white or Negro—would be allowed to dance at a rock 'n' roll session put on by Fats Domino. Thirty policemen were called to disperse the angry, champing crowd of several thousand persons, many of whom gathered at the boxoffice and demanded their money back.

Houston City Auditorium was packed with teenagers in segregated sections when youngsters from both groups flipped into the aisles, made their way to the dance floor and started bopping. At this point a Negro policeman stepped in front of the Domino ensemble, grabbed a microphone and directed the dancers back to their seats. The crush for refunds began when a second policeman—white—announced that the dance arrangements had been changed, that only whites would be allowed on the floor. This was unusual because in the past when Negro units per-

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## EX-MET TALENT MANS INDIANA U. FACULTY

Bloomington, Ind., Aug. 14.

Charles Kullman, lately with the Metropolitan Opera, has been contracted for one academic year at Indiana U. here under the designation of Resident Tenor. Title is equivalent to a visiting professorship.

Kullman will instruct university music students and personally participate in campus operatic productions.

Other Met Opera members now on Indiana U. faculty include Frank St. Leger, former conductor, and singers Anna Kaska, Dorothy E. Manski, Agnes Davis and Myron Zaylor.

## CAMPAIGN TUNES OVER THE YEARS

By JIM WALSH

The economics of the music business have finally caught up to the traditional campaign song. Once a powerful political weapon, as well as a prolific moneymaker for its authors and publishers, the latterday electronic-era campaign song has faded, with occasional exceptions, into near oblivion. Topical songs don't pay off anymore, and can anything be more topical than a song which is useless once the campaign is over and the votes counted?

This year's songs take the form of a music-and-lyrics rewrite for the GOP and a new set of lyrics for a standard for the Dems. The Republican theme is Irving Berlin's "Ike for Four More Years," an encore and in the same idiom (also almost same tune) as his 1952 "I Like Ike," which Berlin will preem personally at the GOP Convention next week. The Democrats set new lyrics to "The Yellow Rose of Texas," and there are a few independently patterned originals like the Anne Croswell-Ed Scott "Believe in Stevenson," being published by Mode Music.

Similarly, there's an abortive attempt being made to transmute the old music hall song, "H-a-double-R-i-g-a-n" into a theme for New York's Gov. W. Averell Harriman whom ex-President Harry S.

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## 'Marty' Fame Ups 'Party' By 400G

Hollywood, Aug. 14.

One picture can transform unknown personnel into "name" stature and because of this transformation the cost of making a picture with the same talent goes up $400,000. At least, that's the way it is with the Hecht-Lancaster organization in the case of "Marty" versus the upcoming "Bachelor Party."

"Marty" was brought in at a negative cost of $343,000, with scripter Paddy Chayefsky receiving $10,000 plus 5% of the ownership, and director Delbert Mann being paid $10,000 plus a subsequent bonus of 2½% of the film. At the time, they were unknown in the world of feature production.

As for "Party," which is to roll in New York shortly, Chayefsky will be paid $125,000 for the script and Mann around $50,000 for the directorial job. They're "names" now.

The budget for "Party" will be about $750,000, this including production salaries for Burt Lancaster, Harold Hecht and producer James Hill.

## Solons Making Chi Safe for Demos By Putting Heat on Strips 'n' Clips

Chicago, Aug. 14.

In a series of crackdowns last week, Mayor Richard Daley and the police closed one Loop bar and raided a strip joint, both for "soliciting" of drinks and other divertissements by female employees. In addition, Captain Thomas Alcook, commander of the First (Loop) District police station, issued orders placing eight downtown niteries under police surveillance during the Democratic convention.

Insiders believe the sudden flurry of police activity, confined exclusively to the downtown area most frequented by conventioneers, can be traced to the Democratic city administration's desire to put its best foot forward with the core of the Demo party on hand this week for the national convention.

Mayor Daley last week closed the Brass Rail, a Randolph St. bar featuring musical entertainment (dixieland combos or modern jazz). Assistant corporation counsel Harry Isenberg said the action was taken because women had been soliciting drinks there and because a police officer had been solicited by a prostie in a check on the tavern July 3. A year ago, a visiting fireman was robbed of $8,000 in cash and property at the Brass Rail, Isenberg said, but the spot was not prosecuted because the victim could not make identifications.

In a parallel action, a Madison St. strippery, the L&L Cafe, was raided by police last week, for alleged tavern law violations and soliciting of drinks by femme employees. Two detectives from the

(Continued on page 56)

### Berlin's Ike Encore

Ellin and Irving Berlin leave Friday (17) for San Francisco and the GOP convention, by official invitation, where he will personally sing his 1956 Republican campaign song, "Ike For Four More Years," and finale with his "God Bless America," for which the U.S. Government voted him a special Medal of Honor. Berlin authored "I Like Ike" for the 1952 "Call Me Madam" musical, from which it snowballed as a semi-official campaign song. New ditty runs:

*Four More Years, Four More Years,*
*Give us what we'd like,*
*What we'd like is Ike*
*For Four More Years—three cheers*
*With Ike for Four More Years.*

## Loew's Gets 25% Of KTTV's Stock In Backlog Swap

Metro, in its first move to acquire tv station ownership, has concluded a library-cash deal with KTTV, Los Angeles, under which Metro gains a 25% stock interest in the indie. It is the first station which has relinquished stock interest for a feature film library.

The deal, subject to FCC approval, reportedly involves $5,000,000, taking into consideration the value of Metro's feature film library and the sum to be paid by Metro for the stock interest. Neither side would comment officially on the sum paid by Loew's.

Under the deal, KTTV gets unlimited runs for seven years for the entire library of about 725

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## THIS WEEK'S FOOTNOTE: WHERE ARE THE STARS?

In an effort to introduce new faces of proven boxoffice appeal, the film companies are desperately in search of a star-making formula. With the possible exceptions of Marlon Brando, Marilyn Monroe, Grace Kelly and the late James Dean, the industry has been unable to develop "names" having the glamor appeal of stars now in the twilight of their careers.

Reasons for this failure have been numerous — running the gamut from the war to exhibitors' uncooperativeness. In any case, the magic ingredient that skyrock-

(Continued on page 18)

## When the N.E. Rains Come, Audiences Change Seats (And Also Theatres)

Boston, Aug. 14.

Legitgoers occasionally catch part of one show and then hop to a different theatre for a looksee at a portion of another. Rarely, though, does a show switch theatres on an audience during a single performance. That, however, was the case last week at the Tuesday night opening of "Androcles and the Lion" at the Theatre-on-the-Green, Wellesley, Mass.

The Group 20 Players production was hit by rain between the second and third acts, causing the performance to shift from its outdoor amphitheatre locale to an indoor theatre in back of the al fresco site. Duplicate sets are kept in the indoor spot and the switch from one stage to the other takes about 10 minutes.

The mid-performance transfer has occured previously, but this was the first time it happened at an opening and also the first time this season.

# Yanks' Quick Looksee and Scram Giving European Hoteliers Jitters

Geneva, Aug. 14.

European hotelkeepers have the hop, skip and scram jim-jams.

There are more tourists than ever in Europe these days—and even more are scheduled for next year—but the bonifaces claim they are getting none of the gravy because the transportation peddlers, working hand in hand with the travel agents, are developing a new type of international grasshoppers, tourists who say hello, grab a quick look once-over-lightly, and hop on another plane for another gander at new territory.

One bitter hotelkeeper said this morning, "If this continues, Americans soon will have seen more and recognized less of the world's charms than . . ." And he waved his arms in disgust—perhaps because he didn't know how to finish the sentence.

There is nothing new in tourist tours, of course. But, with the rapid development of air travel it has become increasingly a big factor in world tourism, especially in the past few years. It is now possible for Americans to see virtually all the world—well, say half of it—in a couple of weeks. The airplane companies love it, of course, and are bending backwards in their efforts to split up mileage in dozens of different ways. Also, the big battle to lower transAtlantic air passage fees was partially won by the Americans last month and will mean more such travel in the future.

This morning a group of 40 arrived here from Cleveland, fully equipped with cameras, fountain pens and zippered wallets. Three days ago they left their homes in and near the Ohio city. They stopped in New York just long enough to catch their breaths, made an overnight ocean hop landing in Paris, where they spent two hectic days. They are in Geneva for one day, will spend a

(Continued on page 18)

## Live TV Link Between U. S. and Venezuela Possible, Sez DuMont

Live television between the U. S. and a country as far south as Venezuela is "entirely possible," Dr. Allen B. DuMont, chairman of DuMont labs, declared. The electronics expert has just returned from a survey of South and Central American tv setups.

He said that a U. S. signal could reach Venezuela by setting up "forward scatter" facilities between Florida and Cuba. Signal could then be transmitted on present facilities to Santiago. "The blank spot at the present time is the island of Haiti," he said. "However, if a receiving station and beam transmitter were established on the 9,000-foot mountain near Port-au-Prince, I believe that usable signals could be received in Venezuela." (Nation now has seven tv stations).

## PARADING BROADWAY AS TOA BALLYHOO

As part of its convention at the N. Y. Coliseum Sept. 20-24, Theatre Owners of America is hopeful of staging gigantic film parade along Broadway with top-name motion picture stars participating. This was one of the suggestions offered by TOA leaders to film company representatives at a luncheon meeting yesterday (Tues.) in New York.

Not only is TOA seeking the full participation of the film companies for this event, but it is also hopeful of obtaining financial assistance for the expense of bringing the stars east. TOA feels that the success or failure of the parade depends on the availability of stars. TOA has indicated that once given the greenlight by the film companies, it would undertake by itself the task of sending reps to the Coast to line up the stars.

The exhibitor association is also seeking film company participation for the setting up a "Motion Picture Showplace" on the fourth floor of Coliseum. This would include all types of exhibits as well as displays featuring the upcoming product of all the companies.

Yesterday's luncheon session stemmed from TOA prexy Myron Blank's appeal to the Motion Picture Assn. of America for production-distribution company participation in the convention.

## 6 Singers, 2 Suitcases Of Scenery Take 'Opera' To Edinburgh Festival

After Dinner Opera Co., comprising six members and two suitcases of scenery and equipment, sails Friday (17) on the United States to participate in the Edinburgh Festival of Music & Art. It's the first time for a group of its dimensions to be invited to an international fest.

Chamber opera outfit will perform three modern American works over a two-week run beginning Aug. 24, these being "The Pot of Fat," by Theodore Chanler; "In a Garden," Gertrude Stein and Meyer Kupferman, and "Sweet Betsy from Pike," Mark Bucci.

Members of ADOC trekking to Edinburgh are Jeanne Bueauvais, soprano; Norman Myrvik, tenor; Francis Barnard, bass-baritone; Lucile Burnham, who will conduct and accompany at the piano; Beth Leibowitz, stage manager and Richard Flusser, who doubles as stage director and business manager.

Since regular scenery would have been a problem, the organization, which has been producing and promoting serious opera since 1949, devised a "portable theatre." Carried in the two cases are aluminum pipes, fish nets, silk and lighting equipment.


8/15

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## Reintroduces Capitalism

Mike Todd apparently is an American phenomonon the Russians never anticipated, according to a traveller recently returned from Moscow.

As a guest of the Soviet government, Todd was assigned an interpretor, a 20-year-old girl who was more than just a little confused by Todd's free-spending methods. Todd invited eight fellow Americans to dinner. When the check arrived, the femme interpretor pulled out the rubles to pay the bill. Despite the Soviet's no-tipping rule, Todd grabbed a handful of rubles from the girl's hand and tossed them on the table for the waiter.

# Martha Raye On Critical List

Miami Beach, Aug. 14.

Martha Raye is in critical condition in St. Francis Hospital here after she attempted to commit suicide by taking an overdose of sleeping pills, according to local police.

The comedienne, who has been in Miami since late last month, is reported to have been despondent for several months. She came to Miami to establish residence in order to obtain a divorce from her fifth husband, dancer Ed Begley, but had been denied a decree on Friday (10) on the grounds that she had established only "a paper residence" in Florida.

During the waiting period Miss Raye was performing at the Beachcomber. The nitery closed last week. The nitery-tv performer was found unconscious in her bedroom at 3 a.m. by her maid, an empty bottle of sleeping pills by her side.

Miss Raye, whose private life has been dotted with "hard-luck," had also taken hard the death several years ago of her mother, with whom she had been very close. She also had been troubled by the $500,000 alienation of affections suit filed by the wife of a cop in Westport, Conn., where Miss Raye has a home.

A top-rated tv performer for the past five years, Miss Raye recently signed a new 15-year contract with NBC. She was due to return to tv in the fall, but had not reached an agreement with network whether she would do a regular weekly program or appear on a limited number of spectaculars. She had expressed a desire for a lighter schedule.

## You Think the World's Got Troubles? Here's What Dior Has Stirred Up!

By LUCETTE CARON

Paris, Aug. 14.

Dior's five long daytime dresses provided the shock and real news of the Paris openings.

Half-way through a non-revolutionary collection, they suddenly appeared in quick succession as though tossed in by careless afterthought. Only moments later did the audience realize that fashion history had been made. The change of pace, least expected provided the drama. What was the big idea?

When cornered by excited fashionites, Dior said with studied innocence that he had nothing special in mind; I thought some women might like them." Nothing special, perhaps, but these seemingly unimportant little dresses may well cause a complete upset and bring us back to the 1912 just-above-the-ankle period.

An explosion of contradictory opinions shook the house. Carmel Snow of Harper's Bazaar "Why didn't he show more of them?" . . . A manufacturer: "Nothing but a publicity stunt . . . what American woman wants to hide her legs?" . . . Another: "Not practical" . . . Mrs. (Nieman-Marcus of Dallas": I'll wear the long wool ankle-length for evening" . . . David Nemerov of Russeks: "Perhaps a bit premature, but a future great" . . . Russell Carpenter of I. Magnin: "Hollywood will go for it" . . . Dior, as usual, has given 7th Ave. plenty to worry about.

The flat look is out. A new rounder look emphasizes the shape.

(Continued on page 18)

# Radio-TV Vs. 'Ink Journalists'

VARIETY, in all immodesty, has become pleasantly innured to plugs for the paper on screen, tv, in the public prints and even editorials, but the Aug. 6 full-length editorial in the Detroit Free Press is reprinted for more than one reason.

No. 1, it's a nice plug for us—and who doesnt' love it?—but No. 2 is the convincer because, as the caption on the editorial so well puts it: "'Ink Journalists' Do It, When Reporting Means Digging."

The editorial follows:

"For those who can be in front of television sets at the proper time, there is no denying that on such a story as the Andrea Doria's sinking the TV camera can do a magnificent job of reporting.

"Such occasional feats notwithstanding, 'electronic journalism' is found badly wanting in a recent issue of VARIETY, the entertainment industry's old and famous publication.

"VARIETY, in a story datelined Chicago, used Illinois' Hodge case scandal to illuminate what it was getting at. The same thing could apply here [Detroit] in connection with the Ecorse revelations—or wherever else investigative reporting has turned up stories about breach of the public trust which otherwise would have stayed buried.

"We agree with VARIETY when it states that:

"'The secondstring role played by the local radio-television newsmen in covering the most explosive Illinois political story of the decade has raised some questions as to the seemingly inherent limitations of the electronic form of journalism.'

"It can be argued in defense of the radio and television newsmen, of course, that since they operate under Government licenses they have to be rather delicate in approaching anything that might offend the wrong bureaucrat.

"Newspapers, which don't need any bureaucrat's permission to operate, have complete freedom to ferret out betrayals of the public trust without misgivings as to where the chips may fall.

"This is the reason, perhaps too seldom appreciated by the public which the press protects in such situations as the one created by Ecorse grafters, why the press incessantly fights against all attempts to restrict its ability to get at facts.

"VARIETY concedes that once the Hodge case was rolling, the radio and TV covered the story in detail, and because of the speed of their tools scored some beats. But, it adds:

"'. . . in the early, most dramatic stages of the unfolding story, radio and TV were merely relaying the details grubbed out with much more effort and ingenuity by the Windy City newspapers.'

(Expanding on this observation, VARIETY's writer said:

"'What troubles this veteran newspaper man is that it is exposes like the Hodge case that underscore the fact that there are other fundamental facets to the newsgathering process than merely aiming a mike or a camera . . . radio and telenews men have contributed very few of the kind of investigatory scoops that win Pulitzer prizes for the newspapers.'

"Even in its shows such as 'Meet the Press' and 'Press Conference,' as VARIETY points out, television relies for its often excellent presentations on substantial assistance from newspaper and magazine men who participate in the broadcasts.

"We recognize the limitations under which radio and TV so often operate in the news field—not the least of which is lack of news-gathering manpower as compared with the newspaper.

"And no one with an eye for dramatic news presentation could fail to applaud radio and TV in some of their performances where aiming a mike or camera largely suffices to tell the story.

"But, to quote VARIETY again, 'It is in this area of investigation (such stories as the Hodge thefts and wide-open Ecorse) it's conceded that the radio-TV newshawks trail behind their daily press brethren.'

"The trailing in this field is indisputable. The reasons for it are several, with some seemingly beyond the ability of electronic journalism to remove them.

"It is on the ink journalists, therefore, that the public must still rest most of its faith when it comes to learning where the passing parade started and where it is heading. The mike and the camera picks up only the part of it going by at the moment—which while often highly dramatic is also very frequently inconclusive."

# Showman Trapped in 'Diversification'

### Remembers to Quote Old 'Variety' Crack, 'Every Man Has 2 Businesses, His Own and Show Biz'

In recent years industrial "diversification" has engulfed many a theatrical enterpriser who has found himself surrounded by new colleagues from lines of endeavor remote to show biz. One old theatrical vet recently listened as a series of financial reports were read to the Board of Directors of a "diversification" group. There was no uproar until he, the showman, reported on the theatrical "department."

Suddenly the showman found himself on the defensive because it quickly became apparent that his intra-corporation colleagues were all "experts" on one common plane—show business. None dared to criticize or expertize on one another's specialized businesses which had come under the common corporate umbrella, but when it got around to the amusement end of it each had some pet ideas.

The showman finally resorted to the only defensive attitude that suggested itself, under the circumstances, by quoting "something I read long ago in VARIETY," said he, "and that is that everybody has his own business *and* show business. Well, it so happens I have only one business I know of—show business—and even the most veteran showmen know that there are no infallible 'experts' in the industry in which I was cradled."

What struck the showman was that ironically, he found himself, wittingly or unwittingly, on the defensive adding that "even though I, too, could have some opinions on some of our allied diversified industries, I didn't dare to challenge the experience and skill of the executives in charge of these branches. But they had no compunction telling 'try this' and 'try that' when, if they knew anything, they'd show we had either tried it, thought about it, or discarded it, as not practical for our particular operation."

## FOREIGN CAR BUG BITES 'INTERLUDE' CAST

Frankfurt, Aug. 14.

If there's any new international craze among the American cast and crews making films in Europe these days, it's the foreign car buying kick. Almost everyone associated with UI's "Interlude" which just wound up filming at Geiselgasteig, has been bitten.

Dick Powell, who came over to keep wife June Allyson company during work on her film, bought himself a Porsche to sightsee

(Continued on page 8)

# SEARCH GRIMLY FOR COMEDY

## Closing of Exchanges for Saving Continuing, Paramount Quits Oklahoma City & New Haven

The exchange-closing fever is spreading as distributors continue on the prowl for ways and means to cut unnecessary expenses.

Paramount has pulled out of both Oklahoma City and New Haven, although continuing what the company terms a "sales function" in both cities. Accounting work is absorbed by nearby branches and the physical handling of prints is licensed out to an independent operator, such as National Film Service.

Republic, RKO and United Artists previously streamlined their operations in New Haven and expectedly all other distribs will follow suit shortly. The need for a branch outlet in this Connecticut town, incidentally, never has been established although at one time it made economic good sense.

Connecticut legislature years ago enacted into law a bill imposing a tax on money taken out of the state by companies which did not maintain sales offices in the area. Film companies found it was less expensive to run offices in New Haven than pay the tax and this they did. The tax measure subsequently was repealed but the distribs continued with their N. H. outlets despite widespread opinion that the territory could be covered from both Boston and New York.

Fear of exhibitor reprisals resulted in continuance of N. H. as a "key city." In line with this, Par shuttered in Portland, Ore., some years ago but quickly reopened as northwest theatremen began to favor the product from Par's rivals.

To what extent theatremen will react similarly in the present days of economic stress hasn't yet been fully determined. But the fear of such adverse reaction apparently is keeping several distributors from closing in certain areas.

Both Par and Metro, it's reported, are actively investigating the soundness of darkening branches in other cities but no action has been taken as yet. Par is now onceovering Omaha as its next candidate for the so-called streamlining.

### Critic-Baiting

Minneapolis, Aug. 14.

The de luxe St. Louis Park subsequent-run neighborhood house, playing "The Catered Affair" in the earliest 28-day slot, is using most unusual copy in its newspaper ads for the picture.

When "Affair" had its downtown first-run, Minneapolis Morning Tribune columnist Will Jones commented unfavorably on it.

In its Morning Tribune and other newspaper ads, the St. Louis Park states: "Will Jones notwithstanding, if you do not enjoy this show your money will be refunded."

## Film Economics Stir Much Gab In Wall Street

Wall Street has become "deal happy" so far as the motion picture and theatre companies are concerned. The amusement industry stocks are stirring unusually heavy conversation among New York's financial district professionals. And they seem interested only in possible mergers, liquidations, sales to television or other moves that could elevate trading prices.

There's not too much support of outfits which are following a steady course—that is, making and licensing film product for conventional exhibition. This is perhaps best shown in the Paramount activity on the New York Stock Exchange.

The Par common dropped $1.21½ last Wednesday (10), closing at $31.50, which was close to the year's low. Over 20,000 shares exchanged hands.

Par sources are of the firm conviction that this lack of trader confidence in the company is due to its absence of any "deals." One company official commented that "Wall Street is refusing to recognize the obvious." His reference was to the upcoming releases of "War and Peace" and "Ten Commandments." These, Par believes, will substantially increase Par earnings, but Wall St. evidently is taking a wait-and-see stand.

## Reteaming of Ex-Pards In View; Krasna Talks Deal with Wald at 20th

Hollywood, Aug. 14.

Possibility of a reunion, for at least one picture, between Jerry Wald and Norman Krasna, was under discussion here as Wald began operation under his new contract as an independent producer at 20th-Fox. Wald checked in Monday (13), four days after signing contract with Spyros Skouras and Buddy Adler.

He's had discussions with Krasna, his former partner in Wald-Krasna Productions, anent latter writing, directing at least one film for new setup. Deal hinges on Wald's finding right property but Krasna is definitely interested. He's currently reading galley proofs of one book Wald has under consideration, and also studying a second property.

Wald completed his deal with 20th after some six weeks of negotiation and about 10 days in advance of the deadline given him by Columbia prexy Harry Cohn early in July. At that time, Cohn told Wald he was free to negotiate anywhere in the industry for a period of six weeks after which, if no deal had been set, Wald was to return to his post as Executive Producer at Columbia and finish out his contract which had about two years to run.

With the inking of the 20th-Fox pact, Wald's departure from Columbia became automatic.

Independent setup which Wald is now putting together at 20th is in line with the general trend of

(Continued on page 59)

## KRAMER IN SPAIN: ON TIME, ON BUDGET

Madrid, Aug. 14.

Stanley Kramer is bringing in his spectacular, "The Pride and the Passion" (UA), this week on time and, most important of all, on budget. Film had a year of prep before beginning last April. Finished negative cost will be about $3,100,000, and it is expected to have over two hours runnning time. Kramer feels it would have cost as much in the U.S. Its practically full-location schedule made it impossible to do it anywhere but in its original locale, namely Spain. Film was done in Technicolor and VistaVision.

Story of a band guerillas carting a gigantic cannon from one end of Spain to the other, to use it against the Napoleonic invaders in 1810, comes from an original novel by C. S. Forester called, "The Gun." Forester expressed complete agreement, with changes in the film version on a recent visit here.

**Duncan McGregor,** prez of Pathe in the U.S. and head of the Paris Theatre, N.Y., sailed for Europe Saturday (11) accompanied by his wife.

## TYPE NOT DEAD, JUST DIFFICULT

By MIKE KAPLAN

Hollywood, Aug. 14.

Comedy production in Hollywood is getting to be like Mark Twain's weather—everybody talks about doing it, but no one does. And while there are a dozen theories on why the comedy blockbuster has disappeared from production schedules, most producers frankly admit there are only two real reasons:

*Lack of material.*
*Lack of critical response.*

It's no secret that many producers and directors feel the disappearance of the comedies, such as those formerly made by Frank Capra or Leo McCarey, has left a huge hole in Hollywood's output. Few of them, however, are as candid as George Stevens in pinpointing a possible reason. Stevens says frankly that these films "do not hold the rewards that dramatic films do."

Any comedy, Stevens points out, is difficult to make. And "a good comedy with significance is more difficult to make than a dramatic picture and they do not get the response from critics as do the other types of film. It has been my observation that a lesser dramatic film will receive more attention from critics than comedies."

On the other hand, George Sidney opines that it's strictly a question of material. Sidney doesn't believe that comedy runs in cycles, but is, instead, "always with us because people like to laugh and they like to go to the theatre where they know they can laugh with a couple of thousand other people."

Good comedy, Sidney adds, has always made money and will always have an important place on the screen—but production is limited by the material.

Similar opinion is held by Charles Schnee, Metro exec producer who reports mournfully that he has been "looking for a comedy for a long time, but haven't found one." Schnee, like others in the production end, believes this lack of material is due largely to the fact that the world still is in a state of tension and flux and writers find it hard to "poke fun at the world today. And when

(Continued on page 7)

## Looking Ahead to Banking Brakes, United Artists Will Float Stock; Public Issue Seen For Next Year

By GENE ARNEEL

United Artists is now giving active consideration to a public stock issue as a means of widening the company's financial base. Definite action along these lines will be taken toward the end of this year, it's expected.

Prompting the move is the money squeeze now in effect throughout the country. Federal Reserve Bank is clamping down on loans being provided by individual banks for the reason these accounts are exceeding deposits. UA hasn't had any difficulty in raising capital so far and, as a matter of fact, financing for its entire lineup this year is already set.

UA execs are concerned about the future, for a tightening of money availability obviously could hamper its increasingly elaborate production schedule. Company provides the financing for all independent producers on its roster.

Stock issuance will assure freedom of movement on the fiscal front and could, of course, give the five owners—Arthur B. Krim, Robert S. Benjamin, William J. Heine-

(Continued on page 8)

### 'King & I' to Date

"The King and I," 20th-Fox's CinemaScope 55 entry, has racked up an estimated gross of $4,500,000 so far.

Picture, in national release less than seven weeks, has only played 64 first domestic and Canadian engagements. Audience total in the 64 dates is said to have hit 5,500,000 people. In addition, the film has chalked 295 weeks of extra playing time.

## United Artists Mulls Lease Of Oldies to Video

United Artists appears next in line with deals for channeling pictures to television. Company is now investigating the video market to determine money potential but no negotiations have been opened as yet and no decisions made anent which pictures will go to the telecasters.

Company is thinking in road terms about licensing (not selling) a limited number of indie-made productions, perhaps 13, or 26, or 52. Group will be relatively new, having been made since the Arthur B. Krim-Robert S. Benjamin regime took over in early 1951. This means special arrangements will be required with the American Federation of Musicians and the various guilds.

Upon the movein of Krim, Benjamin, et al., all UA contracts with producers were rewritten to provide for the company to have tv distribution rights as well as for standard theatrical release. Thus, there can be no problem with the film-makers over deals with telecasters at this time.

UA long since divested itself of rights to all product made before the Krim-Benjamin took the helm.

## Semenenko's Warners Moving to Fifth Ave. Quarters by Late 1957

Warner Bros. is the latest film company to join the trend to New York's eastside. The film company, under the new Serge Semenenko regime, will shift its homeoffice headquarters to Fifth Ave. in late 1957 moving into the new Tishman-owned building nowbeing erected at 53d St. and Fifth Ave. WB has contracted for two floors in the new building in which Semenenko or close associates have an interest.

Film company's present build-

(Continued on page 22)

## National Boxoffice Survey

### Hot Weather Fails to Bop Biz; 'Society' No. 1, 'King' 2d, 'Duchin' 3d, 'Boats' 4th

Hot weather in many sectors of the nation does not appear to be slowing up the fast biz pace of recent weeks in current session. In fact, the launching of several new pix actually is perking up trade in some key cities.

New champ at the wickets will be "High Society" (M-G) although it is playing in only nine keys thus far, according to VARIETY correspondents in some 23 representative key cities. Musical version of "Philadelphia Story" with a different locale is soaring to $200,000, a record non-holiday week at the N. Y. Music Hall. And it may hit an alltime high at $200,500 or over.

"King and I" (20th) is capturing second position after four consecutive weeks as leader. "Duchin Story" (Col), second a week ago, is winding up in third spot.

"Away All Boats" (U) will be fourth, with a batch of new bookings helping it to climb from sixth place of last round. "Proud and Profane" (Par), just getting around, will finish fifth, with a promise of being heard from additionally in the future.

"7 Wonders of World" (Indie) is winding up sixth after being in fifth spot last round. "Moby Dick" (WB) is dipping from third to seventh. "Somebody Up There Likes Me" (M-G) is edging up to eighth place while "Pardners" (Par) is finishing ninth. It was fourth last stanza.

"Cinerama Holiday" (Indie) is capturing 10th position, with "Trapeze" (UA) taking over 11th spot, although showing in only four keys covered by VARIETY currently. "Oklahoma" (Magna) rounds out the Top 12 list.

Bulk of newcomers are playing only scattered playdates, exhibs preferring to bring in new product closer to the Labor Day holiday week. "Satellite in Sky" (WB) hints some promise, being good in Louisville, okay in L. A., Boston, Washington but is disappointing in Toronto and Philly.

"Run For Sun" (UA) is rated solid in Denver. "Walk Proud Land" (U) looms fast in Frisco. "Bigger Thas Life" (20th), fair in N. Y., is okay in Boston.

"7 Men From Now" (WB), good in Detroit, shapes nifty in Indianapolis. "Queen of Babylon" (20th) looks okay in Cleveland. "Rebel in Town" (UA) is light is Portland.

"Godzilla" (Indie), wow in K. C., shapes good in Toronto. "Glory" (RKO) is rated neat in Chi. "Ambassador's Daughter" (UA) continues torrid in third Chi week. "Francis in Haunted House" (U) look good in same key.

*(Complete Boxoffice Reports on Pages 12-13.)*

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# ALEX HARRISON: LITTLE EXHIBS' VITAL BUT SALES ECONOMIES ALSO A MUST

By FRED HIFT

As part of its effort to help the "little man" in exhibition, 20th-Fox is going in more and more for full-year deals, even in competitive situations where theatres are agreeable to splitting the product, says Alex Harrison, 20th's general sales manager.

Declaring himself fully conscious of the problem of the small operator, Harrison said he was convinced of the importance of the little theatres throughout the country. "We must help them if for no other reason than that we owe them a debt," Harrison declared. "Call me sentimental, if you like, but these exhibitors must be made to feel they are part of the business."

Harrison made his remarks at a time when conviction is growing in the industry that, in the not too distant future, television and other competition will force a shrinkage of exhibition, with greater concentration on the comparative handful of top money-earning situations. (One sales topper last week even estimated, privately, of course, that the U.S.—and the distributors—could get along very nicely on between 9,000 and 11,000 theatres under present conditions.)

Harrison said the system of splitting the product in competitive situations wasn't as widely practiced as it might be, but he thought more of this would be done in the future.

**Reducing Overhead**

This ties in with the company's thinking re the reduction of distribution costs since, obviously, if a theatre takes a company's full year's product, there's no need for regular calls by salesmen. Harrison conceded that 20th, like all other companies, was studying means of reducing the distribution overhead.

"There's no magic to this thing," he said. "It's foolish to simply talk in terms of closing branches but because you might lose more business that way than you save in expenses. Also, as long as there's no annual contract, I think a salesman should call on the exhibitor. That's part of making him feel he's part of the industry. We still need the little man to give us the margin over the negative cost of pictures. If we can keep him healthy, we're going to be healthy."

It's been argued that, with 75% of the income on an average picture being derived from only around 2,500 situations, the industry would be wiser to concentrate the selling on those theatres and devise the cheapest possible method of dealing with the rest. It's been said, in fact, that—taking in the selling cost—thousands of situations actually cost the distributors money via low returns.

**Lack of Trade Data**

Harrison complained about the lack of statistics in the industry which, he said, was hampering current market studies. "There's a real blind spot there," he said. "Other industries know exactly the kind of business they are doing. In the film business, not even the Motion Picture Assn. of America or COMPO know the pertinent statistics. All we know is what we get from the papers, and you know how figures get tossed around."

The management survey proposed by the MPAA "would certainly be worth a trial," said Harrison.

The 20th sales topper expressed some doubts on the published Sindlinger figures putting attendance last week at 85,000,000, which would be close to a record high. "We can't act properly unless we have the correct information in our hands," Harrison opined.

"Convenience" in terms of making the product available to patrons was stressed by Harrison who said he was strongly in favor of a change in the distribution pattern as it relates to the population move to the suburbs. "Our big city distribution has its provincial aspects," he said. "We aren't doing everything possible to make it as convenient as possible for people to see the new films. I would be in favor of opening up areas near certain key cities to competition and letting theatres play day-and-date with downtown."

Harrison stressed that, in advocating such a policy, he was putting limitations not only on the type of film that would be suitable, but also to the cities. "In some of the key spots there's nothing wrong at all with concentrating on downtown for all it's worth," he said. At the same time he pointed to Los Angeles, where the release pattern is extremely fluid.

While business at the moment is very good, with "The King and I" particularly cleaning up, Harrison refused to be pinned down on the prospects for the fall, when the big tv shows return to the air. He did think the advent of color-tv could hurt badly. However, he pointed out that some strong product was due to reach the theatres at that time. Included, incidentally, is 20th's own "Bus Stop," for which the company has high expectations.

Harrison acknowledged that the business at the moment seemed to be riding on the blockbuster whose grosses were bailing out the lesser product. The clear implication was that this wasn't a healthy situation. It's understood that, both at 20th and at other companies, the number of films that don't recoup their investment is what execs term "too high."

Because double-featuring continues in so many areas, and shows no signs of a letup, Harrison said 20th would continue acquiring outside 2-D films. "If we can buy them on reasonable terms and make even a little money on them, we're performing a service both for ourselves and for the exhibitors," he said. 20th has no intention of grabbing up imports unless they lend themselves to wide showing.

# 'Trapeze' Swings Toward $7,000,000 For U.S. & Canada

"Trapeze," first of the summer's blockbusters to go into release, has now played a sufficient number of dates to allow for an estimate of gross. The Hecht-Lancaster production will rake in at least $7,000,000 in rentals from United States and Canadian theatres.

This means the film is the biggest money-maker of all product distributed by United Artists in its history, taking the crown previously held by Stanley Kramer's "Not As A Stranger."

Foreign market prospects are equally bright although the H-L entry has played only in Japan and England. Distribution money in England is figured at over $850,000, whereas generally regarded as a good gross for a single picture in this country is only half of that amount.

# FRONT PAGE REVIVAL OF SUEZ CANAL FILM

The Suez Canal crisis has given new vitality to a 27-minute color documentary dealing with the middle east waterway. Filmed last year by Louis de Rochemont, the featurette, titled "Suez," had played only one date—at the N. Y. Sutton—prior to Egypt's confiscation of the canal.

As a result of the front page activity, de Rochemont Associates, which is releasing the film, is receiving a batch of new bookings for the subject. For example, Balaban & Katz's Chicago Theatre has booked it for tomorrow (Thurs.) to coincide with opening of the London parley on the Suez crisis.

Film, shot on location, tells the story of the great engineering feat and recounts Ferdinand de Lesseps' battle in over coming all sorts of opposition to the building of the 100-mile waterway. Animation by the British cartoon firm, Halas & Batechelor, and mobile photography of old prints supplements the live action sequences.

**Dino De Laurentiis**, producer of "War and Peace," due in tomorrow (Wed.) on the United States for the Aug. 21 premiere of the film at the Capitol.

## CROSBY-SIEGEL ENCORE

**Repeat Terms of 'High Society' In 2d for M-G**

Hollywood, Aug. 14.

Bing Crosby and Sol Siegel are partnering on the next Crosby starrer for Metro, tentatively titled "Man on Fire." This repeats production partnership started on "High Society," also a Metro release.

"Society" was joint venture of Siegel unit and Crosby Productions. Crosby provided about 25% of coin for "Society," costarring with Grace Kelly and Frank Sinatra, additionally receiving about $200,000 salary plus 5% global gross for acting chore.

Siegel, who also put up coin as well as producing, holds 25%; Metro, which put up balance coin on pic budgeted over $2,000,000, distributes, owns rest of film.

"Fire" deal calls for same arrangements.

# Those WB Sell-Off Values Loom Big

By ABEL GREEN

Wall Streeters who have looked to Loew's Inc. as a long-pull bull item—and the opinion still holds with many, once divorcement is achieved—have suddenly become real bullish on Warner Bros. as the Serge Semenenko-Charles Allen-David Baird-Jack L. Warner control takes shape.

It is no secret that the Semenenko-Allen now control sees a fancy dollar-value realization in WB assets. The reported program will soon see a fast sell and lease-back in much realty. The conversion into cash of the accumulated realty values of WB holdings all over the world has staggering book-value estimates.

WB studio space, the WB ranch, theatres, exchanges, office buildings and the like are viewed as a rich tap source for WB conversion. Then there are the film residuals, accumulative in value over the years as the post-1948 product becomes available to tv, for example.

Warner's Music Publishing Holding Corp. (Harms, Remick, Witmark, etc.) is an exceedingly rich arm, with its clockwork $1,500,000 ASCAP annual revenue which would make it worth $15,000,000 (10 times annual earnings, according to music industry estimates) but regarded as being worth nearer $30,000,000 by the new control.

Under these circumstances, that would not be liquidated, especially in light of its importanee as an arm of the WB studio production program now that J. L. Warner is both prez of the company and the production topper. Warner has expressed himself favoring stock incentives to "desirable" talent in stepping up the production front.

Among the initial steps in the unloading of excess Warner Bros. properties, with a view to converting as much into cash as possible, will be the company's British holdings. Charles Allen, of the Wall St. investment banking house bearing his name, is currently in London for that express purpose.

WB owns 37½% of Associated British Pictures Corp., Ltd., production and theatre company in the British Isles. It is Allen, Serge Semenenko, new prexy Jack L. Warner & Co.'s idea to sell as much excess theatre realty and other holdings as possible and lease-back for operation where desirable. ABPC owns 400 picture houses in Britain and Warners own a theatre in London and two in Latin America.

# Allied 13¾c Divvy

Los Angeles, Aug. 14.

Allied Artists board of directors voted a quarterly dividend of 13¾ cents per share on the firm's 5½% cumulative convertible preferred stock.

Divvy is payable Sept. 15 to record of Aug. 31.

## 32 Features Start

Hollywood, Aug. 14.

Some 32 films are slated for lensing here and abroad in next five weeks, heftiest activity by major and indie producers for this period in some five years.

20th leads majors with nine films slated to roll; Columbia has six; Metro, RKO, Universal two each; Allied, Paramount, Republic, one each.

Of 32, ten will be filmed abroad.

# Rembusch Sues Majors, 1st Runs

Indianapolis, Aug. 14.

Eight distributors and five Indianopolis firstrun theatres were sued for damages amounting to $3,840,000 by Syndicate Theaters Inc. circuit in federal court here last week.

Trueman Rembusch, secretary-treasurer of Syndicate and National Allied leader, charges monopolistic operation of local first-runs and discrimination against Syndicate's house at Franklin, about 20 miles from Indianapolis.

Distributors named in suit are Loew's, RKO, Paramount, Columbia, United Artists, Warners and Universal.

Rembusch charged top films are withheld from Franklin "40 to 90 days or longer," that Syndicate has to take "large groups of old and stale films" to get what it wants and has to charge admission prices equal to Indianapolis. He claimed several distributors had tightened sales terms since he testified before Senate Small Business Committee last spring.

Suit was filed under Sherman Antitrust Act. It asks injunction as well as damages.

# Paramount News As Is: Audit Shows No Deficit

As the result of an updated audit, Paramount has decided to continue with the production and twice-weekly release of Paramount News, at least for the time being. Par found the reel to be operating in the black, although only minor distribution fees are charged against it.

Another factor is the scheduled Aug. 31 bowout of Warner Pathe. Announcement by Warners that its rooster is to be silenced has the surviving reels scrambling for the Pathe accounts.

Par, like Universal, 20th-Fox and Metro, is angling to move in territories vacated by Pathe in the hope that additional business thus picked up will serve as a cushion against possible future losses of its own outlets.

Par began investigation of its newsreel operation a couple of months ago with the intent of calling it quits if it were strictly a deficit subsidiary.

## L.A. to N.Y.

Charles Bohard
Lee Bowman
Samuel Bronston
Sydney Chaplin
Paddy Chayefsky
Arlene Dahl
Rusty Draper
John Forsythe
Henry Ginsberg
Hurd Hatfield
Harold Hecht
Tom Hernandez
Gordon Jenkins
Katy Jurado
Marty Jurow
Howard Keel
Fernando Lamas
Delbert Mann
Claude McCue
Elizabeth Mears
Ralp Meeker
Don Murray
Pat O'Brien
Edward G. Robinson
Eric Stacey
George Stevens
John Sutherland
Vera Vague
Jack Warden

## Europe to N.Y.

Harry Bernstein
Yul Brynner
Dino De Laurentiis
Brian Donlevy
Nat Goldstone
Greta Keller
Eitel Monaco

# Shorts, Cartoons Sale Up Par's 2d Quarter to $1.57

Paramount had an estimated consolidated net of $3,279,000, or $1.57 per share, for the second quarter of 1956, the profit including $1.12 per share realized through company's peddling of shorts and cartoons to television. Same period of 1955 brought a profit of $2,307,000, or $1.05 per share.

Consolidated net for first six months of current year amounted to an estimated $5,001,000, equal to $2.40 per share on 2,086,000 shares outstanding at June 30. This includes the equivalent of $1.28 per share from the tv sales.

Earnings for the first half of 1955 (Par operates on a calendar basis) were listed at $5,165,000, or $2.36 per share) on the 2,189,000 shares then outstanding. Over the past year the corporation bought in over 100,000 shares of its common issue on the open market.

Meanwhile, the Par board declared the regular 50c quarterly dividend, payable Sept. 14 to holders of record on Sept. 4.

# Kansas City Holds Its Traditional Prejudice Against Daylight Time

Kansas City, Aug. 14.

Daylight Savings Time proved a poor candidate at the polls and a proposal to install it in Kansas City lost in last week's election by an 8 to 3 margin. Up for the voters' choice was a charter amendment which would have required the city council to adopt DST ordinance each year.

DST has been a perennial candidate since wartime, it's last run here. Each time it goes down either by popular vote, or by council vote as it did last March. The vote there, however, was only 5 to 4 against.

This time the antis marshalled their forces, including the drive-in theatres who bought display space and radio and television spots to campaign against the proposed move. Citizens here had the unusual spectacle of radio and tv stations pulling for the change to DST, while they took commercial spots calling for votes against. Starlight Theatre, the Swope Park outdoor musical theatre and others lined up forces against the move. A big block to DST came from organized labor, which has steadfastly opposed out here.

## Big Daylight-Savers

Daylight Saving Time runs through October in the following states:

Maine
New Hampshire
Vermont
Massachusetts
Rhode Island
Connecticut
New York
New Jersey

And these cities separately follow the practice of a deep-autumn prolongation:

Chicago
Philadelphia
Pittsburgh

## N.Y. to Europe

Richard Brandt
George DeWitt
Samuel G. Engel
Mark Goodman
Elliott Graham
Edward L. Kingsley
Duncan McGregor
David Merrick
Roy Norr
Jonas Rosenfield Jr.
Maurice Winnick

## N.Y to L.A.

Cyril Armbrister
Irving Berlin
Joe Cohen
Sylvia Cohen
Harry Garfield
Milburn McCarty
Terry Turner
King Vidor

# UN-UNITED STATE OF FILMS

## *New York Sound Track*

Film reviewers of all faiths attended memorial Mass at Paulist Fathers to **Robert Kass,** critic of Catholic World who died at 37 . . . his editor at the periodical, **Father John Sheerin,** conducted the rites .. . incidentally the Catholic sheet, Our Sunday Visitor of which **John E. Fitzgerald** is film critic, now has an ABC circulation of 762,425.

**Americo Aboaf,** Universal's foreign chief, going to South Africa to o.o. the situation there under the new setup, with 20th-Fox taking over from Schlesinger . . . MPEA'S **Bill Palmer** back in Jakarta, Indonesia, in an attempt to work out a deal for remittance of 1955 earnings . . . French import "Gervaise," on which Columbia has an option for the U.S., having trouble at U.S. Customs . . . **Richard Brandt** off Saturday for Venice . . . **Samuel Roberts** is 20th's new art director. He replaces **Victor Sedlow.** . . .

Eagle-eye reader **Stanley Richards** fingerpoints (and rightly) that "the editorial tribute to **Cecil B. DeMille** in last week's VARIETY was well deserved . . . but, did Mr. DeMille's brother, William, deserve the recognition for writing that classic American drama, 'The Squaw Man'? As far as I, and theatrical history knows, it was the work of **Edwin Milton Royle.**" Touche!

Independent Theatre Owners Assn. tossing a Sheraton-Astor luncheon tomorrow (Thurs.) for two Bobs, **Coyne** and **O'Donnell,** for masterminding the tax win . . . Paramount's "Scarlet Hours," with all young and new stars, is doing tired business. So where are the exhibitors who've been clamoring for new faces? . . . "Bundle of Joy" part has been given to **Madeline O'Donnell** at RKO. Pop is **William O'Donnell,** Dallas circuit (Cinema Arts) operator. Uncle is the abovementioned Bob, v.p.-g.m. of Texas Interstate.

Metro's "Lust for Life," selected for showing at the Edinburgh Film Festival ,will have a benefit premiere at the Plaza Theatre, N.Y. for the Student Fellowship Program of the Metropolitan Museum of Art . . . Universal's house organ editor, **Morris Alin,** had an important stake in the Democratic convention. He's the writer of a song, "Stevenson Is the One." . . . **Paul Newman** set to star in **Gore Vidal's** original screenplay, "The Death of Billy the Kid," which **Fred Coe** will produce for Warner Bros. . . . **Rock Hudson** and **Sidney Poitier** and director **Richard Brooks** back from Africa after completing scenes for "Something of Value." They proceeded directly to the Coast after a stopover at Idlewild . . . **Rodgers & Hammerstein's** Todd-AO "Oklahoma!" opens today (Wed.) at the Century Theatre in Buffalo . . . **Irving N. Margolin,** v.p. and treasurer of Cinerama Productions, to Detroit for the local changeover to "Seven Wonders of the World." . . . **Lynn Farnol** hosted a pre-birthday Cinerama party Monday (13) at Janssen's and then walked guests over to Grand Central Station to gander an Eastman Kodak exhibit of "Seven Wonders" Cinerama photography. . . .

Producer **Joseph Lebworth** trying to adapt **Nelson Algren's** novel, "Walk on the Wild Side," for the screen before pitching a deal to 20th-Fox. Book deals with prostitution . . . **Marny Nixon** collecting kudos for her warbling chores in "King and I" in which she sang the high notes for **Deborah Kerr.** 20th in this case for once seems hesitant to give credit where credit is due. Usually there's too much of it on the screen . . . 20th associate story editor **Henry Klinger** authored an article for Real Mag. Background is the Civil War.

# Sneak (Puff) Previews Pretty Silly?

### H'wood Clings to 'Reaction Cards' Though Often Filled in By Wives and Rooters of Participants

Seems as how there's no more tired or ineffectual a device to probe the public's state of mind about any given picture than the "reaction card." But the practice persists of inviting laymen's written comment concerning a film immediately following its sneak preview in a theatre.

This is reported by "Don't use my name . . . but" sources. They want anonymity. Possible repercussions, you know.

Particularly meaningless are the vox pop scribblings picked up after allegedly unheralded showings of new product in New York and on the Coast. According to the masked informants, the word too often is leaked about what production is to be unveiled, time and place. Those showing up and obliging with fine praiseology about the epic they have just experienced are too often company employes, agents and friends and relatives of the producer, director, the writers, players, etc.

Partisans all. The author's wife comments in glowing terms about the basic story. The scriptor's spouse states the screenplay made it a great picture. The stages were dressed gorgeously, says the designer's rooter. As for the pace, well, that was unerring, according to the director's cheerleader. The femme lead inspired the entire production, insists her admirer. The male star submerged himself into the part and was truly profound, sez his attaboy-er.

Get away from the "professional" audiences in Gotham and L. A. and the reactions, as expressed in the solicited verdicts, are reliable in only varying degrees, it's felt. Just about every Dean Martin-Jerry Lewis comedy advance-shown in the hinterlands has been panned by the amateur reviewers who, with pencil in hand, often go blase and lose perspective. Every M & L entry so far has been a good money-maker.

On the other hand, William Wyler's "Desperate Hours" drew raves from the non-pros. It proved one of the big disappointments at the boxoffice.

# DEVIL-HINDMOST VIEW SPREADS

Issue involving the sale of pictures to Russia is focussing the spotlight once again on the question of American film company unity in dealing with foreign governments, particularly in the monopoly countries.

Involved is the broader maxim of "in unity is strength," recited these days by the Motion Picture Export Assn., and violated on no few recent occasions. "Let's not be beastly to one another" was the topic of an exhortation and a charge in New York last week on the part of MPEA prexy Eric Johnston.

Pointing out that American prestige abroad today is at its lowest ebb in many a year, Johnston urged the companies to act in unison. He also charged point blank that some of the U. S. distributors were contributing to the prevailing impression overseas that the American industry was rife with dissension and could not be counted on ever to act as a group.

However, when prodded for specifics, he declined to name the companies he had in mind. Johnston said he would privately contact the outfits himself.

Reference was to various incidents which, if they continue, are seen undermining the effectiveness of the MPEA which greatly depends on a unified company approach.

It's known that there's been unhappiness among some of the distributors re the situation in Spain and Denmark, where the MPEA maintains an import boycott. Latter is supposed to create a situation that would force these countries to come to terms.

However, some of the companies have been moving towards continued activity in these markets, such as releasing added 16m prints, etc. Also, Johnston appears nettled by the 20th-Fox position vis-a-vis international film festivals and the virtual ultimatum presented to the association by United Artists re the sale of films to the Communists.

## Gals' Convention Sept. 28

Charlotte, Aug. 14.

Annual convention of the Assn. of the Women of the Motion Picture Industry will be held in Atlanta Sept. 28-30. Planning to attend the conclave are members of the local chapter who met here last week.

Elected delegates were Mrs. Viola Wister (Howco) and Mrs. Mildred Warren (20th-Fox).

# Looks As If Yank Films Go USSR; Metro and UA Probably on Own

There is every reason to believe that the vast majority of the American film companies will vote to deal with the Russians and their satellites via the medium of the Motion Picture Export Assn.

Only notable exceptions are likely to be United Artists, which has already said it prefers to go its own way, and Metro, which has also indicated it leans to a solo act.

Committee has been appointed to study the situation, specifically the manner under which a pool arrangement would work. Reps on the group are UA's Arnold Picker, Wolfe Cohen of Warner Bros, and Morton A. Spring, first v.p. of Loew's International.

With the example of Yugoslavia at hand, most of the companies feel that it's wise to deal with the monopoly states as a unit. MPEA functioned precisely that way during and immediately after the war. All films were pooled and the revenue from its areas were divvied up regardless of whose company's pix were actually chosen for distribution.

It's indicated that a switch on that formula may be sought by the committee inasmuch as some feel the payoff doesn't seem fair. Foreign execs say that, even if UA and Metro should decide to act on their own, this wouldn't be sufficient to break up the entire MPEA front.

Furthermore, MPEA affords a much better control of the product being released and may save future recriminations re the type of film chosen for showing behind the Curtain.

In Yugoslavia, it was again primarily Metro which caused the MPEA splitup by deciding to sell on its own. MPEA coalition held together for a little while longer but couldn't be sustained. It's said, however, that the distribs' subsequent experience with the Yugoslav film monopoly has caused them to regret the abandoning of the MPEA operation.

That the companies will decide to start film dealings with the Reds, who are eager for U.S. films, is beyond a doubt, particularly in the light of UA's stance. Picker has told the other companies that he'll start selling after Aug. 31 regardless of what MPEA decides to do.

The MPEA franchise on the Iron Curtain territories terminates Aug. 31. It is expected that it will be extended, at least for a limited period. At the same time, it's recalled that 20th-Fox prexy Spyros P. Skouras still plans to go to Russia this fall and may wish to retain a free hand. 20th so far has given no indications that it wishes to tackle the Communist countries on its own.

American execs are generally skeptical about the prospects of any profitable deals with the Reds, but say that it's necessary to trade with them for two reasons: 1. Films are still this country's best ambassadors abroad, and would be particularly so behind the Iron Curtain. 2. Any expansion of the world market must be encouraged.

From the remarks of Eric Johnston at the MPEA executive meeting in N.Y. last week, it was gleaned that he wasn't unduly hopeful for any lucrative deal with the Soviets. Johnston reported on his talks with the Soviet Ambassador in Washington. The Russians have been putting the accent on "swap" arrangements, which have no appeal to the Americans.

**Rep Also to Solo**

Board of the Export Assn. at a N. Y. meeting yesterday (Tues.) entered into lively discussion on selling pictures to Russia and the satellites but put off the decisions until another session called for Friday (17).

However, it was made clear that both United Artists and Republic intend to deal directly with the Reds.

### 'BALCONY SEATS ONLY'

**Hollywood Par's Downstairs Reseated for "War & Peace"**

Hollywood, Aug. 14.

Hollywood Paramount cancelled matinee performances this week to launch a $50,000 renovation project in advance of the world premiere of Paramount's "War and Peace," which opens Aug. 23. Next week, in the days before the premiere, house will operate with a "balcony only" policy to permit installation of new seats and flooring in the orchestra section.

"Peace" has been set for a minimum four month booking on a exclusive "world premiere" basis.

## NEWSREELS ALSO-RAN AT DEM CONVENTION

Washington, Aug. 14.

The reduced prestige of the theatre newsreels was never more clearly observable than at the Democratic convention. Once the center of attention at any big news story, the dwindling corps of newsreel staffers for the big companies is a sad commentary on the cruel onslaughts of electronic progress.

Sole exception to this is Fox Movietone, which early saw the handwriting on the nation's screens and joined the enemy via its own television set-up. Tony Muto, 20th's Washington rep, is on hand with a bigger staff than ever, thanks to the newsreel tie-in with UP. Concentrating on spot news for telefilm, and features for the slow-moving theatrical newsreel, Movietone has 24 men, divided into legit crews, covering the town. In addition they have contracted with Cinema Processing Labs for fast developing, and maintain a dark room at the Amphitheatre.

Warner Pathe, for whom the bell tolls next week, is covering sans audio with a skeleton staff. Paramount, Universal and News of the Day are on the job with skill and know-how, as in the past, but in a losing battle with the immediacy of tv.

Sole bright spot was pre-convention scoop of Charles Shutt, of News of the Day, who wangled from Adlai Stevenson the civil rights plank statement. But even this had its bitter side, for it was the tv boys who stepped right up and used it first.

# YES-MEN CON TYRO PIC PRODUCERS INTO BAD MISSTEPS SEZ HORNBLOW

Hollywood's "yes-men" are working a new side of the street and it's much to the detriment of the film colony. They're goading the double and triple threat men in production into accepting scripts which aren't complete and/or applauding the first rushes which actually should tip the fact that changes are needed. They're telling the producer-director or writer-producer-director that a particular project looks great in its early stages but it eventually runs into nccessary rewrites and costly schedule upsets because of insufficient preparation.

And why do the "yes-men" perform this way. The same reason obtains as it has with the claques who have surrounded certain top film-makers and studio execs over the years. They feel they're there to cheer the boss; everything he does is great. Criticism is a one-way ticket to unemployment.

The foregoing is one of the downbeat asides to the upsurge in independent production and is presented here as one man's opinion—the man being veteran producer Arthur Hornblow Jr.

Hornblow's particular beef concerns the former writers and directors who now are pursuing indie paths and have added "producer" to their titles but actually don't understand, he says, the meaning of the job. The claques are fine for their morale at the start of work on a property. But half-way through the shooting it's found that there's not enough script written out. Re those claques. "this is 'yesmanism' in its worst form," submits Hornblow.

"Trouble with the *wunder kind* type of Hollywood operator is that absence of knowledge of the producer's function," according to Hornblow. "The producer," he states, "is manager, editor and critic. He must be able to seek out the right story, eliminate its flaws in the scenario, assemble and guide the performers and collaborate with the director. He must check temperamental outbursts. He must give the entire project a harmonious flow.

"The combination director-producer, with some exceptions, or the writer-producer-director simply cannot function adequately in the multiple capacity. The result is, with the claques as an adverse factor, the *wunder kind* is going overboard on shooting time and the full potential is not being drawn from screen properties."

For years on the Metro lot as a contract film-maker, Hornblower thinks it's fine that producers, going indie, are now sharing in the profits. But an organization such as M-G had its plusses because of its long history of emphasis on the role of producer, he believes.

Hornblow was in New York this week en route to London where he'll produce an adaptation of the legiter, "Witness For the Prosecution." Follows this with "Solomon and Sheba," the latter probably in the Todd-AO process. Both in partnership with Edward Small and for release by United Artists.

## Thrillarama Adventure

**Still another widescreen technique. Can be theatre-installed in 17 hours. But first film marred by seam and fade. Device inferior to photography, narration and music.**

Houston, Aug. 9.

New wide screen depth perception process presented by Thillarama Production Inc. of Dallas (Albert H. Reynolds, Dowlen Russell). Photographed under contract by Raphael G. Wolff Studios Inc. of Hollywood. Presented at Metropolitan Theatre, Houston, Aug. 9, 1956. Running time, 96 MINS.

The latest of the widescreen techniques is far from being a perfected device. Thrillarama's biggest advantage to the theatre operator is its relative simplicity. It utilizes two standard cameras to produce a three-times-the-usual size picture on a curved screen.

But a disconcerting and annoying seam results when the two films are brought together on the screen. The synchronization of the two strips of film is not nearly perfect and the result is a great deal of split-level imagery.

The places and events filmed for the inaugural footage are interesting and well chosen. They vary from underwater ballet in Weeki Wachee Springs in Florida to a precision drill team of cowgirl clad coeds to a Marine training maneuver.

The color photography is often good but has a tendency in spots to wash out. This doesn't happen to the whole curved screen but mainly in an area close to the seam.

The segment on the Leathernecks was very well received and in light of the recent McKeon courts martial might lend itself to the best exploitation possibilities. *Forst.*

## The Solid Gold Cadillac

**Comedy caper from the stage hit. Judy Holliday, Paul Douglas and bright b.o.**

Hollywood, Aug. 14.

Columbia release of Fred Kohlmar production. Stars Judy Holliday, Paul Douglas; features Fred Clark, John Williams, Hiram Sherman, Neva Patterson, Ralphe Dumke, Ray Collins, Arthur O'Connell. Directed by Richard Quine. Screenplay, Abe Burrows; from play by George S. Kaufman, Howard Teichmann, produced on stage by Max Gordon; camera, Charles Lang; editor, Charles Nelson; music, Cyril J. Mockridge, conducted by Lionel Newman. Previewed July 26, '56. Running time, 99 MINS.

| | |
|---|---|
| Laura Partridge | Judy Holliday |
| Edward L. McKeever | Paul Douglas |
| Clifford Snell | Fred Clark |
| John T. Blessington | John Williams |
| Harry Harkness | Hiram Sherman |
| Amelia Shotgraven | Neva Patterson |
| Warren Gillie | Ralph Dumke |
| Alfred Metcalfe | Ray Collins |
| Jenkins | Arthur O'Connell |
| Williams | Richard Deacon |
| Miss L'Arriere | Marilyn Hanold |
| Blessington's Secretary | Anne Loos |
| Snell's Secretary | Audrey Swanson |
| Chauffeur | Larry Hudson |
| Receptionist | Sandra White |
| Senator Simpkins | Harry Antrim |

Original Broadway script was changed to fit an older stage actress, Josephine Hull, and is now changed back in the Columbia film version as a vehicle for a younger comedienne, Judy Holliday. The satire on minority stockholder gadfly treatment of vested interests and pompous executives makes for hilarity and the boxoffice prospects are bright.

In this version, the heroine of George S. Kaufman-Howard Teichmann play gets not only the Cadillac, but a man.

Script is by Abe Burrows. As the dizzy blonde with some native, and naive, common sense, Miss Holliday is a delight. The man's Paul Douglas, who does much to make the comedy click under Richard Quine's direction, even against such competition as a femme role tailored to Miss Holliday's particular talent.

Fred Kohlmar's production achieves a plushy look without the use of color or bigscreen assists. There is a flash of color at the tale's wrapup to show off that creampuff auto of the title, but the comedy is such that no one will miss a dye job elsewhere. Charles Lang's photography, the gowns by Jean Louis, and the art direction and set decorations do their share in contributing to the physical polish.

Laugh springboard is in playing the little against the big and making the small dog the winner. In this case, it's a broad treatment of big corporation board members who get their comeuppance from a femme who owns only 10 shares of common in the company. Slickly caricaturing the stuffed shirts are Fred Clark, John Williams, Hiram Sherman, Ralph Dumke and Ray Collins, each of whom registers strongly in the laugh line.

Along with slicing up big business, plot takes a poke at government, too, through the character done so well by Douglas. He's the company's ex-prexy, resigned to take a dollar-a-year post in Washington, but who ends up carrying the ball for Miss Holliday in her campaign to represent the small stockholders of the corporation in question.

Abetting the laughs are Arthur O'Connell, mild-manner office manager, and Neva Patterson, the shy secretary to the mischief-creating Miss Holliday. Others in the cast are able, too.

Film has a narration by George Burns, although it serves no particular purpose as far as the comedy is concerned. In the stage original the late Fred Allen officiated similarly.

Score was cleffed by Cyril J. Mockridge, with Lionel Newman conducting, and is an aid. There'll probably be some sales help from the often-spun Pearl Bailey disk of a tune wearing the picture's title, although it's not in the aotual footage. *Brog.*

## Bus Stop
(C'SCOPE-COLOR)

**Marilyn Monroe in rowdy film treatment of the stage comedy; surefire b.o.**

Hollywood, Aug. 14.

20th-Fox release of Buddy Adler production. Stars Marilyn Monroe; introduces Don Murray; features Arthur O'Connell, Betty Field, Eileen Heckart, Robert Bray, Hope Lange, Hans Conried, Casey Adams. Directed by Joshua Logan. Screenplay, George Axelrod; based on play by William Inge; camera (De Luxe Color), Milton Krasner; editor, William Reynolds; music, Alfred Newman, Cyril Mockridge; song, Ken Darby, sung by The Four Lads. Previewed Aug. 10, '56. Running time, 94 MINS.

| | |
|---|---|
| Cherie | Marilyn Monroe |
| Bo | Don Murray |
| Virgil | Arthur O'Connell |
| Grace | Betty Field |
| Vera | Eileen Heckart |
| Carl | Robert Bray |
| Elma | Hope Lange |
| Life Photog | Hans Conreid |
| Life Reporter | Casey Adams |
| Manager of Night Club | Henry Slate |
| Gerald | Terry Kelman |
| Evelyn | Linda Braee |
| Cover Girl | Greta Thyssen |
| Landlady | Helen Mayon |
| Blonde | Lueille Knox |

William Inge's rowdy play about a cowboy and a lady (sic) gets a raucous screen treatment in this Buddy Adler production for 20th-Fox. The results, and particularly from the casting of Marilyn Monroe after her long film holdout, look like surefire boxoffice.

Pic is Miss Monroe's first since "Seven Year Itch," a b.o. success, and this return shot is headed in the same general direction at the wickets. Both the scripter and director, George Axelrod and Joshua Logan, respectively, were brought from the legit field to get the Inge comedy on film and, with a few minor exceptions, bring the chore off resoundingly.

The production, besides returning Miss Monroe, also serves to introduce a fresh new male face to film audiences in the person of Don Murray. He is the exuberant young cowhand who comes to the city to win some rodeo money and learn about women. Audiences will like him and should await his next film start, possibly in role that doesn't require quite as much broadness of playing, with interest.

The Monroe fans will find her s.a. not so positive, but still potent, in her "Bus Stop" character, but this goes with the type of well-used saloon singer and wouldbe actress she portrays. The glamour has been bleached out with extremely light, and not too becoming, makeup, but the personality is still there. Performancewise, Miss Monroe comes off acceptably, even though failing to maintain any kind of consistency in the Southern accent required of the role.

Murray is a 21-year-old Montana rancher who comes to Phoenix for the rodeo, meets and kisses his first girl and literally kidnaps her. The girl, a "chantoosie" in a cheap restaurant patronized by rodeo performers, is reluctant about marriage, but by the time Murray ropes her, shouts at her, and gets beat up for her, she gives in, both because love has set in, as well as physical exhaustion.

Adler has given the two top players some terrific support. Arthur O'Connell milks everything from his spot as Murray's friend and watchdog and Betty Field clicks big as the amorous operator of the roadside bus stop. Another scoring strongly is Eileen Heckart, Miss Monroe's friend. Particularly good is Robert Bray, driver of the bus who likes to eye a shapely leg or pat a friendly dame. It's his character that keys the plot wrapup when he whips Murray during an enforced stop as the bus stop. Among others seen to advantage are Hope Lange, Hans Conried, Casey Adams and Henry Slate.

Phoenix footage includes quite a bit of rodeo contesting, giving an action note to the plot very effectively. Scenes in the restaurant where Miss Monroe works and further color, as do those rolling bus shots caught by the CinemaScope cameras of Milton Krasner in De Luxe Color. *Brog.*

## Bigger Than Life
(C'SCOPE-COLOR)

**James Mason in dramatic study of dangers of wonder drug, cortisone. Well-done.**

Hollywood, Aug. 14.

20th-Fox release of James Mason production. Stars Mason, Barbara Rush, Walter Matthau; features Robert Simon, Christopher Olsen, Roland Winters, Rusty Lane, Rachel Stephens, Kipp Hamilton. Directed by Nicholas Ray. Story and screenplay, Cyril Hume, Richard Maibaum; based on a New Yorker article by Berton Rouche; camera (De Luxe Color), Joe MacDonald; editor, Louis Loeffler; music, David Raksin. Previewed Aug. 1, '56. Running time, 95 MINS.

| | |
|---|---|
| Ed Avery | James Mason |
| Lou | Barbara Rush |
| Wally | Walter Matthau |
| Dr. Norton | Robert Simon |
| Richie Avery | Christopher Olsen |
| Dr. Rurie | Roland Winters |
| La Porte | Rusty Lane |
| Nurse | Rachel Stephens |
| Pat Wade | Kipp Hamilton |
| Mrs. La Porte | Betty Caulfield |
| Mrs. Jones | Virginia Carroll |
| Mr. Jones | Henry McEvoy |
| Mr. Byron | Bill Jones |
| Joe | Dee Aaker |
| Freddie | Jerry Mather |
| Nancy | Portland Mason |
| Mrs. Tyndal | Natalie Masters |
| Milkman | Richard Collier |
| Dr. McLennan | Lewis Charles |
| Cabby | John Monoghan |
| Druggist | Gus Schilling |
| Clergyman | Alex Frazer |
| Mrs. Edwards | Mary McAdoo |
| Saleslades | Mary Carver, Eugenia Paul |
| Lab Nurse | Gladys Hurlbut |
| X-Ray Doctor | David Bedell |
| Nurse | Ann Spencer |
| Dr. Norton's Nurse | Nan Dolan |

James Mason has picked a powerful subject for his first 20th-Fox production and delivers it with quite a bit of dramatic distinction in carrying out the supervisory duties and as the male lead subjected to a miracle drug experiment. "Bigger Than Life" exposes the good and bad in cortisone, showing it to have the potential to work great curative wonders, or to destroy physically and mentally a wrongful user. There's a certain amount of controversial material in such a subject and any pro and con that develops might be helpful at the boxoffice.

A great deal of care is taken in the forceful, realistically drafted screenplay by Cyril Hume and Richard Mailbaum to give both sides of the case, while at the same time telling a gripping, dramatic story of people that become very real under Nicholas Ray's wonderworking direction. The performances are standout under his guidance, with Barbara Rush earning particular praise for her work as Mason's troubled wife. It's an extremely moving portrayal of great depth and shading.

Mason is exceptionally fine as the modestly-circumstanced grade school teacher who undergoes a series of experiments with cortisone in the hope he can be cured of a usually fatal disease. At first the experiments progress promisingly, but he begins to overdose himself and some startling personality changes occur, building a morbid kind of suspense to the smashingly dramatic climax in which the teacher is prevented from carrying out his intention of killing his son, his wife and himself. A hopefully happy ending put a believable tag on the absorbing 95 minutes.

Christopher Olsen scores with his tremendously effective study of Mason's young son. There's no touch of moppet precociousness in his playing. Walter Matthau registers strongly as the family friend who prevents a tragic end to the story, while Robert Simon and Roland Winters are good as doctors. Rusty Lane, school principal; Kipp Hamilton, a flirty teacher; Rachel Stephens, a nurse; Lewis Charles, Gus Schilling and others lend the melodrama very good support.

The CinemaScope lensing in De Luxe Color by Joe MacDonald leads the list of a number of standout assists, which include editing by Louis Loeffler, sound by W. D. Flick and Harry M. Leonard, art direction and set decorations by Lyle R. Wheeler and Jack Martin Smith, and Walter M. Scott and Stuart A. Reiss, respectively. David Raksin's score, conducted by Lionel Newman, figures importantly. *Brog.*

## The Queen of Babylon
(ITALIAN-COLOR)

**Sexy spectacle starring Rhonda Fleming, Ricardo Montalban; good exploitation entry.**

20th-Fox release of Pantheon Film (Nat Wachsberger) production. Stars Rhonda Fleming, Ricardo Montalban. Directed by Carlo Ludovico Bragalla. Screenplay Ennio de Concini, Gluseppe Mangione, Bragaglia from story by Marla Bory; camera (Ferraniacolor), Gabor Pogany; music, Renzo Rossellini. Tradeshown N.Y., Aug. 9, '56. Running time, 109 MINS.

| | |
|---|---|
| Semiramis | Rhonda Fleming |
| Amal | Ricardo Montalban |
| Assur | Roldano Lupi |
| Sibari | Carlo Ninchi |
| Lysia | Tamara Lees |

Sex, scanty costumes and action are the prime ingredients of this Italian-made spectacle of pre-Biblical times. There are minor faults in the lavish Pantheon Film production but these can be overcome by an aggressive campaign for the story abounds with exploitable angles. Also an asset marqueewise are stars Rhonda Fleming and Ricardo Montalban.

Picture isn't sufficiently polished to merit much attention in the downtown deluxers, but it should mop up in subsequent runs and drive-ins if effectively sold. Dubbing of the original Italian is but fair and the dialog is occasionally stilted. While a film of this nature would have registered better pictorially in widescreen, nevertheless the movement and lusty atmosphere of ancient Babylon are adequately captured by use of the standard aspect ratio.

The Maria Bory yarn, which three scripters adapted for the screen, affords Miss Fleming a field day as far as displaying her ample proportions is concerned. For this is the legend of the Queen of Babylon to whom history attributes "every kind of extravagance and vice." Before her ascension to the throne, she was a lowly goatherder whose wants were few and tastes were simple.

But rapid changes came about when Ricardo Montalban, a dashing Chaldean warrior, took refuge in her hut from the pursuing legions of Roldano Lupi who portrays the tyrranical King of Assyria. Initially, the flaming-tressed Miss Fleming is conscripted into the ranks of the royal concubines. But she disdains both Lupi and his nefarious prime minister, Carlo Ninchi. It goes without saying that eventually Montalban overcomes adversity to install her upon the throne.

Most of Miss Fleming's contribution is confined to demonstrating her charms with a minimum of attire. To lensman Gabor Pogany's credit his Ferraniacolor camera hardly misses a contour. Montalban's performance is reminiscent of Douglas Fairbanks Sr. in his heyday for he vanquishes "hunger-crazed" crocodiles and assumes proportions of a one-man army as he swings on chandeliers, etc.

Less impressive is the thesping of Lupi and Ninchi. Former is rather colorless as the wicked king while Ninchi tends to overplay his role of the scheming royal henchman. Tamara Lees has her points as a jealous concubine who first informs upon Miss Fleming but aids her at the denouement. While things are a bit unwieldly at times, direction of Carlo Ludovico Bragaglia manages to cram copious action, femininity and suspense in the 109 minutes of footage. Score of Renzo Rossellini sets the proper mood and producer Nat Wachsberger has supplied topdrawer physical values. Print is by Technicolor.

20th-Fox, incidentally, is distributing only in the U.S. and Canada. Elsewhere in the world the film by local franchise holders. Made a couple of years ago, it originally was tagged "La Cortigiana di Babilonia" (The Courtesan of Babylon). It was also known as "Semiramis." Reportedly, the version released abroad has femme cast members wearing less than they do in the U.S. print. *Gilb.*

## The First Traveling Saleslady
(COLOR—SONGS)

**Ginger Rogers in hokey feminist period comedy, aided by Carol Channing and supporting tv names. Requires heavy selling.**

RKO release of Arthur Lubin production, directed by Lubin. Stars Ginger Rogers, Barry Nelson, Carol Channing, David Brian, James Arness; features Clint Eastwood Robert Simon, Frank Wilcox, Daniel M. White, Harry Cheshire, John Eldredge. Screenplay, Stephen Longstreet and Devery Freeman; camera (Technicolor), William Snyder; song, Irving Gertz and Hal Levy. Tradeshown N.Y. Aug. 13, '56. Running time, 92 MINS.

| | |
|---|---|
| Rose Gillray | Ginger Rogers |
| Charles Masters | Barry Nelson |
| Molly Wade | Carol Channing |
| James Carter | David Brian |
| Joel Kingdom | James Arness |
| Jack Rice | Clint Eastwood |
| Cal | Robert Simon |
| Marshall Duncan | Frank Wilcox |
| Sheriff | Daniel M. White |
| Judge Benson | Harry Cheshire |
| Creavy | John Eldredge |
| Pete | Robert Hinkle |
| Dowling | Jack Rice |
| Annie Peachpit | Kate Dralu Lawson |
| Theodore Roosevelt | Edward Cassidy |
| Schlessinger | Fred Essler |
| The Laneers | |

The first production to roll off the RKO lot under the O'Neil-O'Shea-Dozier banner is a lightweight affair that will require hard selling. It brings back Ginger Rogers in a comedy role and a host of familiar faces from tv, as well as Carol Channing essaying her first picture role. Results are disappointing, for the period comedy is cliche-ridden and the plot lines artificial and telegraphed.

The feminist angle may win some of the distaff side of the audience, but it is hard to see how this Arthur Lubin production can lift itself above the routine programmer niche.

Miss Rogers, who remains a pretty dish, does not help matters in her projection of the first-saleslady role, adopting a nasal twang as a voice characteristic. The comedy, dealing with Miss Rogers' tribulations in selling what ordinarily would be incongruous items —corsets and barbed wire—veers close to out-and-out burlesque. Scenes are replete with stock Injuns, stock western characters and situations, and numerous visual gags. Even "Teddy Roosevelt," played by Edward Cassidy, and the Prince of Wales are brought in out of left field. Producer-director Arthur Lubin, who did the "Francis" series, adopted the same bald strokes for this one, with similar hokey effects.

The broad story lines finds Miss Rogers in the period of the Gay Nineties trying to retrieve her bankrupt corset business by branching out into barbed wire selling down Texas way. Every man who tried before had been strung up by the free range advocates. She's aided by her sidekick legiter Carol Channing who, during the course of the events, belts out one number, "A Corset Can Do a Lot for a Lady," for moderate results. Irving Gertz did the music, with lyrics by Hal Levy.

The featured males are associated with tv: Barry Nelson, of "My Favorite Husband" telefilm series, plays a transcontinental autoist who finally wins Miss Rogers; David Brian, of "Mr. District Attorney," is the steel tycoon; and James Arness, of "Gunsmoke," is the Texas baron, a heavy with a heart. The players acquit themselves competently, considering the vehicle, scripted by Stephen Longstreet and Devery Freeman.

The Technicolor enriches the Gay Nineties sets and throws life on the screen, when the locale moves to Texas. The production budget appears on the modest side. The title song, "The First Traveling Saleslady," sung by The Lancers at the intro and curtain adequately sets the mood. *Horo.*

## Bandido
(C'SCOPE-COLOR)

**Far-fetching tale of 1916 gunrunning in Mexico. But divertingly treated and actionful. Good outlook.**

Hollywood, Aug. 14.

United Artists release of Robert L. Jacks (Bandido) production. Stars Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott; features Rodolfo Acosta, Henry Brandon, Douglas Fowley. Directed by Richard Fleischer. Screenplay, Earl Felton; camera (De Luxe Color), Ernest Laszlo; editor, Robert Golden; music, Max Steiner. Previewed Aug. 6, '56. Running ime, 91 MINS.

| | |
|---|---|
| Wilson | Robert Mitchum |
| Lisa | Ursula Thiess |
| Escobar | Gilbert Roland |
| Kenner | Zachary Scott |
| Sebastion | Rodolfo Acosta |
| Gonzalez | Jose I. Torvay |
| Gunther | Henry Brandon |
| McGhee | Douglas Fowley |
| Lorenzo | Victor Junco |
| G. Brucero | Alfonso Sanchez Tello |
| Adolfo | Arturo Manrique |
| Driver | Jose A. Espinosa |
| Santos | Margarito Luna |
| Priest | S. Miguel Inclan |
| Man in Wagon | Jose Munoz |
| Manager | Manuel Sanchez Navarro |
| Indian Boy | Antonio Sandoval |
| Scout | Alberto Pedret |

Gun-running in Mexico back in 1916 sets up a round of adventurous action for this United Artists release. It has the kind of fanciful movement, lush settings via its on-the-spot lensing below the border in CinemaScope and De Luxe Color, and marquee names that mean a good playoff in the regular market.

Robert Mitchum is a likeable not always understandable, sort of hero-heavy in the Earl Felton plot who likes war because it gives him a chance to make some money gunrunning, besides finding amusement in his profession. While the yarn is a dime thriller, it also presented with some above-average touches here and there, plus some extremely frank birds-and-bees byplay between Mitchum and the heroine, Ursula Thiess, that adds spice to the action. Film has its slow spots, mostly due to occasionally draggy direction by Richard Fleischer and a need of tighter editing. For its market, though, the flaws are minor.

In addition to Mitchum, the male end of the cast draws notable help from the presence of Gilbert Roland, leader of the rebels for whom the gun-runner is trying to obtain arms, for money naturally, by hijacking a shipment being brought in by Zachary Scott for the Regulares. It takes some doing, and quite a bit of bloodshed, before the rebels get the arms. Windup finds Mitchum taking, instead of the money he likes, Miss Thiess, the unhappy wife of Scott w..o be-

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# AD FILMS IN 16,000 THEATRES

## Nothing So Rare In Hollywood As a Good Feminine Comic

Hollywood, Aug. 14.

Shortage of first-rate comediennes—now at an all-time low—stymies the making of many good comedies, resulting in an imbalance of heavy dramas coming out of Hollywood, declares Columbia director Richard Quine.

"Top comediennes are the uranium of the motion picture business," says Quine, who directed "The Solid Gold Cadillac," Judy Holliday-Paul Douglas co-starrer. "They're not only as valuable to the entire industry, but are as rare and hard to find.

"They were always few and far between, but we did have a fair supply. There were Constance Talmadge, Mary Pickford, Mabel Normand, Marie Dressler, Carole Lombard, Jean Arthur, Irene Dunne, Claudette Colbert and a few others.

"They were right there on top, gifted with that indefinable universal quality—a kind of wistful appeal—that made them human beings as well as comics.

"Explore the field today and you come up with only two genuine, high-assay comediennes—June Allyson and Judy Holliday. These two wonderful performers have the ability to shuttle from laughter in tears, the indispensable ingredient of truly great comedy."

Quine maintains that there are two kinds of feminine funmakers: those you laugh at and those you laugh with. "Those you laugh with," he says, "have a humanness and humor so fundamentally international that they can be understood as easily by audiences in Marrakech as by those in Manhattan.

"Unhappily for all of us, June Allyson makes too few comedies. I recently saw her in Columbia's 'You Can't Run Away From It,' with Jack Lemmon, and I could have cried. Cried because she doesn't give up serious pictures and devote herself to comedy. The town is full of gals who can do the straight stuff, but we're starved for comediennes. There oughta be a law.

"But thank Heaven for Judy Holliday; she has no ambition to do 'The Brothers Karamanzov.' There is one of the classic comediennes of all time. To paraphrase, she is the eternal 'little woman, what now?' Her brow-beaten but ultimately triumphant Billie Dawn in 'Born Yesterday' won her an Academy Award, zoomed her overnight as a boxoffice champ, and will long endure as a text-book for aspiring female comics."

Quine's preoccupation with comedy stems from a career steeped in the most difficult of histrionic arts. He played the juvenile lead in the Broadway production of "My Sister Eileen" and subsequently directed the Col musical version starring Jack Lemmon, Janet Leigh and Betty Garrett.

"Eccentric comediennes work from the outside, utilizing odd props and costumes, and bizarre mugging," Quine further elaborates. "Under this heading come Martha Raye, Betty Hutton, Joan Davis and Judy Canova. Theirs is the technique of the wild antic; the end result, the belly-laugh. And good and great it is, too, and we can't spare them either.

"On the other hand, Judy Holliday works from the inside, natural, unforced, her fun issuing from character. Her characters are understandable and identifiable, within the ken of audiences anywhere. But we're even about to lose Judy for much too long a time: on completing her current picture, 'Full of Life,' she left for New York to do a play, 'The Bells Are Ringing'; if it's a hit, she'll be absent from Hollywood for two years.

"Glamour girls are a dime a dozen in these Hollywoods," concludes Quine, "and the studios keep looking for 'em and signing 'em up. But nothing is being done about finding potential comediennes and training them. We need some of that 'uranium' desperately."

### Comedy Search

Continued from page 3

writers can't find anything to poke fun at, comedy dries up."

Truth, Jack Rose, adds, is the essence of a successful film comedy. "It's those comedies that are artificially contrived," he contends, "that fall by the wayside."

Edmund Grainger, who has just completed "Bundle of Joy" at RKO, feels the industry should make definite attempts to go after comedy blockbusters. Naturally, he feels "Bundle" is such a property. But Grainger believes that more films in this vein are needed by the industry, since they have "tremendous impact at the boxoffice."

"Comedies," says Grainger, "are here to stay. Situation comedies are best; they're more popular than out-and-out comedy and have a bigger appeal."

## Twin Cities 'A' Houses Suffer On 90c Rule

Minneapolis, Aug. 14.

Because they're going to cut their prices more than the savings involved for them, Twin Cities' theatres now affected by the 10% federal admission tax will be worse off financially in consequence of its elimination up to and including 90c unless, of course, the lower antes stimulate patronage.

All Minneapolis and St. Paul loop first-run "A" houses now charging $1 after 5 p.m. will go to 90c at a sacrifice of 1c per ticket. Matinee prices, now 85c, will drop to 75c, giving the theatres 2c less per admission than currently.

Neighborhood subsequent - run exhibitors figure they'll be even bigger losers as a result of the development. Those in the earliest 28-day availability slot now get 85c or 75c. If, in order to maintain the present prices' spread between downtown and uptown, which they anticipate will be necessary for their boxoffice health, it'll mean cuts to 70c and 60c, respectively.

It's conceded that the subsequent runs in the later clearance slots will have to drop their prices proportionately. And even though they'll also reduce their prices, the outlying exhibitors are fearing that the downtown cuts will divert some of their present trade away from them without creating any new customers.

From time to time the downtown theatres have been boosting their scales from $1 to $1.25 top for certain pictures like, for example, "The King and I," currently. The $1.25 admission will not be altered in such cases and even may be raised, it's indicated.

The Minneapolis loop "A" first-runs that'll be slashing from their present regular $1 top comprise two each Paramount and RKO houses and two independent theatres.

It's generally believed in trade circles that out-of-town houses now having 65c to 75c scales will pocket the tax saving. Also, Twin Cities' area drivein theatres with 75c admission aren't going to lower their prices.

United Paramount here recently insituted free parking for its St. Paul loop "A" theatres' patrons and plans to do similarly in Minneapolis. Gratis theatre customers' parking was inaugurated by the independent Minneapolis and St. Paul World theatres more than a year ago.

Also, Paramount has just cut theatre admission prices in half at their $1 houses for people of 65 years of age and over and started a 50c bargain admission in such theatres up to 1 p.m.

## EXHIBS PAID FOR 40-80 SEC. PLUGS

Despite competition from television for the advertisers' dollar, the theatrical ad film business continues to thrive and contributes an estimated $8,000,000 to $10,000,000 a year to the American exhibition take.

Film commercials, running anywhere from 40 to 80 seconds, are being placed today in 16,000 U. S. houses. The theatres are being paid to run the plugs, which are paid for either by local merchants or by large national advertisers.

According to Claude Lee of Motion Picture Advertising Service in New York (headquarters are in New Orleans), American advertiser interest is now beginning to extend to abroad and tentative talks are in progress looking to the introduction of the sponsored trailers in European houses.

Canada and South America already are well covered by the industry, he said. There are five ad film outfits in the field and they are estimated to roll up a combined annual gross of around $20,000,000.

Neither tv nor the drop of overall attendance at the theatres have particularly affected the sponsors' enthusiasm for their theatre programs, Lee said. "In the theatres they know they have a captive audience, and that counts a lot," he added. As for tv, he said it affected advertisers only for the first year or so. "After that, they come back to us," he noted.

**None in N. Y.**

One area in the country where the ad shorties aren't accepted is metropolitan New York, where the local pitch can't be worked. "There are too many outlets for goods too close together to make it worth while," Lee observed. Same holds true in the downtown areas of some other keys.

Ad film programs are sold on a local basis either for a period of 13 or 26 weeks, preferably the latter. Merchant has a choice of a series of plugs prepared either by individual companies or by the big advertisers. Nationally, the showings are worked on a dealer-manufacturer co-op plan, or else paid for by the manufacturer alone. Theatres are paid on a formula that takes into account their average weekly attendance, situation, run, etc., etc.

The ad films, many of which are now in color, cost anywhere from $400 to $2,000 and involve a choice of live or animation. Several of the trailers are also being used on tv by the advertisers.

Lee said he found a growing interest among advertisers in theatre promotion, and he noted that acceptance of the films by 16,000 houses meant that some 2,000 more situations were playing the trailers now than did some years

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## Increased Flow of 'B' Indie Films No Cure for Biz—Say 'A' Distribs

### How's Business?

Minneapolis, Aug. 14.

With the boxoffice on the upgrade in the territory, shuttered theatres are being reopened at an increasing pace. Towns where they've just been re-lighted are Barnsville and Winthrop, Minn.; Augusta, Wis., and Finley, N. D.

At Rib Lake, Wis., the theatre has been closed and at South St. Paul, Minn., owner Ralph Green has notified the community that unless better support is forthcoming for his showhouse it'll shutter.

## Grassroot Fans Cool to Same Ol' Tired Film Faces

Hollywood, Aug. 14.

The teenagers and young married couples who comprise most of today's feature audiences don't want the previous generation's favorites, but their own. This is the observation of film and telepix producer George Fox, just back from a seven-week tour of 27 tv stations in medium-sized midwest and southern cities.

Fox made his tour in connection with a tv series project he has in mind, but spent considerable time quizzing exhibitors on public taste, in every city where he stopped. Additionally, Fox spent evenings in the lobbies of the theatres, questioning the public on its preferences, in connection with several feature properties he is prepping for production.

"It would deflate some star's egos, to find out how little their names mean to the public," Fox observed. "The exhibitors want good casts, but not necessarily headed by so-called 'big' names.

"Why doesn't Hollywood talk to the exhibitors and the public in the theatre lobbies? All producers have to do is to take one trip a year and it would be impossible to make a failure. The results of my trip were so revealing I plan to repeat it every spring and fall, to hit 10 or 12 towns, and make my own survey. The way things are now, the producer only knows how well his picture will go over after he makes it, and sees the gross figures.

"The public wants new faces; not necessarily amateurs, but good, fresh faces. And they don't have to be young faces. Look at Ernest Borgnine.

"The strictly horror-monster pix are on the down wane. So is sci-

(Continued on page 8)

Benefit to the industry from the growing number of "B" quickies being fed into the market to still the smaller operators' cry for more product is being questioned by some executives who feel that this type product hurts rather than helps in the long run.

At the same time, it's freely admitted that, with the major studios impatient with the bread-and-butter pix, the small houses have to grab what they can if they want to stay in business.

What has happened, say these industryites, is that the process of adjustment to new conditions in the business so far has been restricted to production alone, with both distribution and exhibition doing business as before.

There is a considerably large group in the industry which thinks that production is merely a step ahead of the game; that other branches will inevitably have to follow suit under the impact of outside competition and other negative factors.

Meanwhile, with the majors concentrating on the big money pictures, the market is wide open and hungry for the former, regular flow of product which is now being filled by the quickies. Argument isn't that they can't make money—because they certainly can show a good profit on a low investment—but rather that, being of indifferent quality, such pictures are apt to hasten the demise of an already wobbly section of exhibition.

Apart from that, some observers question the wisdom of major studios like Metro turning out quickie nine-day wonders in an effort to cut economic corners. "The theatres can only compete with television if they offer superior entertainment," was one comment. "You can't compete by trying to undercut tv."

**Duals**

More than ever, producers and distributors would like to see the elimination of the double feature programs, which demand a non-existent supply of film. But here the exhibitors again are caught between the devil and the deep blue sea. They may ease their lot by dropping the double bill. At the same time, they argue, this isn't the time to give the customers less for their money. And audience mentality seems to be geared to getting two for the money.

To make things worse, exhibs

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## Economy Saws Off Two Exec Jobs

### Irving Sochin and Harry Fellerman Victims Of Overhead Pruning at Universal in New York

Universal is the latest of the major film companies to embark on an economy program. The victim of the cost-saving drive is Irving Sochin, shorts subjects sales manager, whose job was eliminated last week. Shorts department and newsreel, which Sochin headed, will continue, however. The sales functions will be taken over by the regular sales force.

In another shift aimed at economy, the post of head of the special films department, held by Harry Fellerman, was also eliminated. Fellerman was returned to his former position as assistant to New York branch manager Joe Rosen. Fellerman, for several years, had been charged with the task of selling the J. Arthur Rank films released through Universal and other pictures requiring the art house treatment. Number of pictures falling in this category has declined considerably at U, cueing the end of the special department and resulting in Fellerman's shift. It's understood, however, that when U acquires a special film, Fellerman will double from his branch post in the selling effort.

Sochin, who has been with U for nine years, was offered an out-of-town branch post, but declined to uproot his family to make the change. He joined U in Cincinnati and came to N.Y. as a special Rank representative at U. He assumed the short subjects sales post five years ago after serving one year as an assistant to sales chief Charles Feldman.

## GENERAL ANILINE UP 51% OVER YEAR AGO

Net earnings of General Aniline & Film Corp. for the first six months of 1956 represented a 51% increase over the corresponding period of 1955, prexy John Hilldring disclosed last week. Net income after taxes was $2,626,000 which was equal to $3.29 per common A share. For the similar 1955 period, net income was $1,744,000 or $2.19 per common A share.

Net sales climbed to $63,299,000 compared to $58,678,000 for the comparable 1955 stretch. Factor in the improvement, Hilldring said, was a high volume in the company's Ansco Division which manufactures professional and amateur motion picture film.

## Terry Turner to Gander RKO Upcomers on Coast

Terry Turner, exploitation exec on the parent RKO Teleradio payroll, will leave New York for the Coast this week to onceover new RKO features and confab with production chief William Dozier and other execs at the studio.

Last film from RKO for which he beat the drums was "The Conqueror," a few months ago. Suggestion has been made that Turner may be set to work on the RKO theatrical and exclusively in the future.

His trek to the Coast was "suggested" by Daniel T. O'Shea, president of the film operation, it was said.

# Lull (Meaning Howard Hughes) Now A Hum as RKO Plant Jumps

By FRANK SCULLY

Hollywood, Aug. 14.

Hollywood these days is like a half-filled toy balloon. You squeeze it down here and it inflates over there. Right now it is popping up at RKO Radio, which for five years was deader than the cemetery next door to it.

The spectacle of one man's junk heap becoming another man's Comstock Lode is what makes the capitalist system an unpredictable mystery to believers in rigged economics.

While the overall picture of the primary biz of Hollywood seems lower than the Salton Sea, here and there joints are jumping and none jumping more than the Gower Street plant of RKO Radio.

They have so many productions pencilled in that producers have to queue up and wait for stages to be cleared. A little delay here and there, a few days shooting over schedule, and the next producer can't start. Not unless he has an oat opera and it can all be shot at St. George, Utah.

For a place that was in mothballs for years the RKO expanse looks fine. The paint is not bad and the pavement is in good condition too. I saw a catwalker sleeping above a set where Diana Dors was rubbing suntan lotion on the parts of her figure undraped by a snug-fitting one-piece black bathing suit, but I suspect he was a Rip Van Winkle left over from the former Howard Hughes regime. As for the rest of the people on the lot, they were busier than Gobel's dirty bird dogs.

**1,900 On RKO Payroll**

The statisticians of Messrs. Daniel T. O'Shea and William Dozier claim RKO Radio has 1,900 persons on the payroll, the largest number on the lot in 11 years. Many of them are from television and lots of them are from pictures —stars who hopped over to tv and now are hopping back to pictures.

If the older majors hadn't unloaded a lot of their contracted talent a few years ago, RKO Radio, talent-wise, would not be in the position it is today. This is what made it so easy for them to leap into production with the frenzy of squirrels at a peanut fiesta. The town was loaded with layoffs.

Many of them are pre-tested box-office names, stars like Kim Hunter, Rod Steiger, Jane Powell, Ginger Rogers, Joan Fontaine, Robert Ryan, Anita Ekberg, Glynis Johns, Debbie Reynolds, Red Skelton, Dana Andrews, Adolphe Menjou, Tommy Noonan and Jessie Royce Landis. Others are expected to pull their fireside audiences from one medium to this older form of entertainment — attractions like Eddie Fisher, George Gobel, Barry Nelson, Robert H. Harris, Bill Goodwin, David Brian, Carol Channing, Vivian Blaine and Janet Blair.

They have tapped young talent too. They are starring James MacArthur, Helen Hayes' 18-year-old son, in "The Young Stranger" and supporting him with such stars as Kim Hunter, James Daly and Marian Seldes, who played the daughter of Gladys Cooper in the Broadway run of "The Chalk Garden." John Frankheimer of CBS-TV's "Climax" directs "Stranger." They even went to Pittsburgh and signed Janet Norris, a 15-year-old star of Playhouse Musicals, to a seven-year deal. Before that they contracted Venetia Stevenson, daughter of Robert Stevenson and Anna Lee.

**Strength In Depth, Too**

This mixture of seasoned picture stars, tv stars and young talent is backed by solid directors like Norman Taurog, Mitch Leisen, Irving Rapper, Norman McLeod, Fritz Lang, Arthur Lubin and John Farrow. Farrow is an old hand around the lot but the others have given Hollywood strength in depth elsewhere for years. For "The Girl Most Likely" starring Jane Powell and Carol Channing Dozier has even tapped Gower Champion to direct the dances.

Among producers they have Edmund Grainger, William Bloom, Sam Wiesenthal, Stanley Rubin, Arthur Lubin, Stuart Millar and Paul Gregory. Gregory has been signed to produce five pictures in three years, his first being Norman Mailer's "The Naked and the Dead."

While Hollywood was drooping on the Vine, Gregory was out on the road sprinkling culture in the sticks via Charles Laughton, Charles Boyer, Agnes Moorehead and Sir Cedric Hardwicke. He knows how to sell a product and where it can be sold. As producers go, he is young. But not in selling experience.

**Kanter Upped to Director**

Foremost among newcomers is Hal Kanter, presently directing George Gobel and Diana Dors in "I Married a Woman." You couldn't get a duller simple declarative sentence than that for a title, but what Kanter will do to Goodman Ace's script is expected to be the sleeper comedy of the year. It is Kanter's first directorial job after two years as producer of the Gobel show, not to stress is years around the Par lot as a top comedy writer. His choice as director seems as reckless as cornering U. S. Steel.

The only gamble RKO Radio is taking is whether it can halt a stampede of rival producers to dump all their properties into the hands of an advancing television army and take to the hills. Having come in the main from the tv camp, the RKO toppers must believe they can play both sides of the street and make money on the sunny side as well as the shady side.

Obviously there is plenty of money back of the lot. Of course, there was plenty of dough back of it under Howard Hughes but he went into a deep freeze, whereas the rubber barons back of Messrs. O'Shea and Dozier have taken the band off their roll and are shooting the works.

At the present time no major studio has more pictures shooting. Most have less. As opposed to RKO's "Bundle of Joy," "Run of the Arrow," "The Day They Gave Babies Away," "The Young Stranger," "Brave Tomorrow" and "I Married a Woman," Col has "Fire Down Below," "End As a Man," "Seven Waves Away," "The Missing Witness," "The Captives" and "Utah Blaine." Par, always busy, tv or no tv competish, has "The Rainmaker," three biopix, "The Buster Keaton Story," "The Jim Pearsall Story," "Beau James," and "Flamenca" being shot in Spain.

Universal, always the busy unencumbered bee, has six pix in production too, most of them with b.o. names, notably "Quantez" with Fred MacMurray, "The Eyes of Father Tomasino" with Tony Curtis, and "Joe Butterfly," with Audie Murphy.

Metro has little around its enormous lot except some finishing touches to "Raintree County," which they are touting as tops, and "Teahouse of the August Moon," "Something of Value" is being shot in Africa and "The Little Hut" is away from the big lot too. As July lap-dissolved into August Metro began John Ford's "The Wings of Eagles," Edwin Knopf's production of "The Vintage" and Armand Deutsch's version of "Slander." But the Loew bunch were bucked up most of all by the $900,000 sale to CBS of "The Wizard of Oz" for four showings. It was figured that a few more "sales" like that and Hollywood would be having television in its subsidiary pocket.

**All Quiet On Western Front**

Except for "Anastasia" being shot in London, 20th Century-Fox is as quiet as a nun's face. Warners isn't much more active, having only "The Old Man and the Sea" ploughing its way through Caribbean waters and Alan Ladd on location with "Buffalo Grass."

But the real thriller-diller is the mimp of RKO. This lot had been dead so long, gravestone people were driving by wondering if the owners would accept bids. But it's as lively as a rock 'n' roll riot right now.

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**Hall's Extracarricular Post**

Springfield, O., Aug. 14.

Richard M. Hall, secretary-controller of Chakeres Theatres, has been named secretary of the Dayton Control of the Controllers Institute of America.

Established in 1931, the institute is a non-profit management organization of controllers and finance officers from all lines of business. Its membership exceeds 4,500.

## UA Stock Issue

Continued from page 3

man, Max E. Youngstein and Arnold Picker—an actual payoff for their successful five years of accomplishment. They took a company that was on the verge of expiring and the resuscitation job they did is now a matter of history.

It's to be noted, too, that the profits that first trickled in and then mounted always were poured back into more production. The owners-managers took only modest salaries.

UA at present is in fine shape and this, of course, makes the stock flotation nicely timed. Company will gross about $65,000,000 this year, meaning a nifty profit. There'll be litle difficulty in aligning with underwriters, and the public buyers will be in line it's felt.

Rumors about the public issue have been around, and some word was out concerning television deals (separate story). These in turn were twisted beyond recognition as misinformed "informants" came up with the conclusion that the company was being sold and/or UA and another outfit were to be peddled jointly to private investors and then merged. All untrue.

Details of the stock offering, such as capital yield and how many shares at what price, have yet to be ironed out.

## 'Interlude' Cast

Continued from page 2

through Europe with Edgar Bergen, who came over to keep Frances Bergen company (its her first film role). The husbands got the car and kept each other company touring Germany, France, Spain and Scandinavia, while the wives worked on the film near Munich.

Keith Andes, who plays second lead in the film, bought a Mercedes and took off during a few free days. He wound up on the border of Czechoslovakia, and tried to argue the startled guards into letting him in for a look under the Iron Curtain. Although technically American tourists are now permitted in Czech-land, it's only with a visa, obtained after a visit of from one month to six, depending on the Czech double-check system. The guard called officials in Prague, who agreed to arrange a visa if given a little notice, and Andes returned to Munich sans the peek.

Director Douglas Sirk purchased a Ghia, and cameraman Bill Daniels got himself a Porsche.

All the cast plans to tour Europe in the new car fleet now that the shooting's over. The Powells are en route to Rome, with their two children, to visit the Brazzis (Rossano Brazzi co-stars in the film)—and just to keep the record straight bought himself a new Alfa-Romeo.

## 'B' Indie Films

Continued from page 7

have found that it's very difficult to pair a new film and a reissue. "You can make money with a complete reissue bill if it's good," said one theatreman. "But coupling an old release with a new one never pays off."

The distribs, for a score of reasons, wouldn't object in the least to dropping the "B"s from their skeds. At the same time, they feel that a. the small houses need 'em, and b. if they can produce or buy them very cheaply, a profit can be made.

At 20th-Fox, for instance, Robert Lippert is current lensing the first of six black-and-white CinemaScope films which are being turned out on a budget of $100,000 each. It's the type of action product which 20th can also put to good use in the foreign market.

There is an argument that holds that these cheapies actually represent a return to "basic" screen values, i.e., the simple and attractive principle of "the chase" and may be appreciated precisely because of it. But, in the light of past experience with "small" pictures, and particularly those in the middle cost range, many would disagree and argue instead that the cheapies are a throwback that'll kill off a potential audience sector in the sticks.

# Inside Stuff—Pictures

Number of Wall Street houses expressed private disagreement over the past week with the optimistic analysis of the picture business made by Arnold Bernhard & Co., investment advisers. This outfit, through its Value Line sizeup of the industry, had some qualifying comments to make but still concluded with the stated expectation of a "rapidly rising trend of earnings and dividends . . . and, in turn, high prices for their stocks." Recommended as good buys were National Theatres, Paramount, Stanley Warner, Technicolor, 20th-Fox and Universal.

A check of brokers shows that for the most part they think upped dividends and stock quotations could result from capital gains deals of some sort but the industry is going through a transition period and it's too early to tell about operating income.

Standard and Poor's estimates earnings for 1956 along these lines: motion picture companies to remain unchanged; theatres to drop, but less than 10%.

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Afraid of complaints from employes resulting from the labor burden of switching lenses, exhibitors are bemoaning 20th-Fox's decision to drop the issuance of 2-D trailers of Cinema-Scope pictures. From now on, all 20th trailers for C-Scope films will be in CinemaScope. This is the second time that 20th has decided on this policy. It's previous decision last year was rescinded after a chorus of exhib beefs.

Theatremen are now convinced that 20th will stick to its new policy and are offering suggestions on how to cope with the situation. It has been suggested that (1) where possible, book a C-Scope short and attach the trailer to it, (2) attach the trailer to a 2-D cartoon since many exhibs now run their cartoons with an anamorphic lens attached, (3) attach the trailer to head a 2-D subject and make the changeover to the second projector after the trailer is shown. Then change lenses for the film remaining in the first machine.

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Film advertising is more and more becoming like the paper-back books with their accent on unsubtle sex, commented an observer from the legit theatre. Bearing him out are the Warner ads for "Bad Seed," which speak of the "most terrifying rock-bottom a woman ever hit for love." Art work has a gal coming through a doorway and dressed in a transparent negligee. Escapes us what all this has to do with the picture. And that leggy shot of Deborah Kerr being given the wolf glance by William Holden might help sell tickets for "Proud and the Profane." But, like the man said, it sure looks like the paper-backs.

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Frank Nugent took a look at Boston's city hall, the council chamber and surrounding terrain this week in connection with Columbia's screen version of "The Last Hurrah." City exec Walter Milliken showed Nugent, who adapted "Mr. Roberts" for films, around. The film to be made, based on the book written by Edwin O'Connor, from Woonsocket, R.I., and a former Boston Post writer, may or may not identify Boston as the locale. Central figure, "Frank Skeffington" has never been admitted by the author to be word portrait of James M. Curley.

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Tragic sinking of the "Andrea Doria" puts the upcoming Copa Production, "Seven Waves Away," on the top of the list as the most topical picture of the year. Tyrone Power starrer deals with the sinking of a modern luxury liner. Original screenplay by director-writer Richard Sale tells the story of the 27 survivors of the ocean tragedy. Ironically, when Power, Sale and producer Ted Richmond launched the film there was some Hollywood skepticism over the story line, feeling being that it couldn't be made credible in an age of radar and other safety devices.

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Improvement in picture quality and clarity through reduction in film buckling can be achieved by use of a curved gate projection mechanism, Motion Picture Research Council's Theatre Projection Committee reported after several weeks of studying the new device. While not a new invention, curved gate has been perfected so that it holds the film in a curved position in the aperture while the picture is being projected, committee reported. Curvature gives the film added stiffness to withstand the intense heat and light of the projector, reducing buckling and insuring a much sharper image on the screen.

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Joseph Iverson, operator of Iverson's Ranch, long a location site for oaters, has launched a campaign for film industry assistance in diverting a planned Los Angeles county horseback trail. Trail, to extend from San Diego to Santa Barbara, would go through the Iverson property if present plans are followed. Iverson has asked producers and directors to sign a petition asking for a change in the route since the trail, running through the location site, would ruin the ranch for film work.

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Allied Artists is renting out studio space for the first time in its history, taking advantage of a big backlog and a summer production lull. First to take advantage of the situation is the Bishop-Hittleman production, "Buckskin Lady," for United Artists release. In the past, AA has made space available to producers who were working on AA releases but soundstages and facilities will henceforth be open to anyone, at least until the studio resumes its own production program and needs the space.

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The gross revenue of Canada's 46 motion picture producing companies in 1955 is reported to total $2,456,000. The 1954 gross total was $2,106,000, according to the federal statistics bureau. In 1955 (1954 figures in parenthesis), these companies made one theatrical feature (2); 46 theatrical shorts (50); 338 telefilms (335) and 352 non-theatrical films (363).

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Harry M. Warner, former president of Warner Bros., now holds only 28,700 shares of the company's common stock, 13,700 of these being in a trust in which he's the beneficiary. In the deal switching control to the Serge Semenenko group, Warner peddled 90,550 shares. He'll also divest part of his remaining shares shortly under the company's stock tender program.

# Grassroots Fans Cool to Stars

Continued from page 7

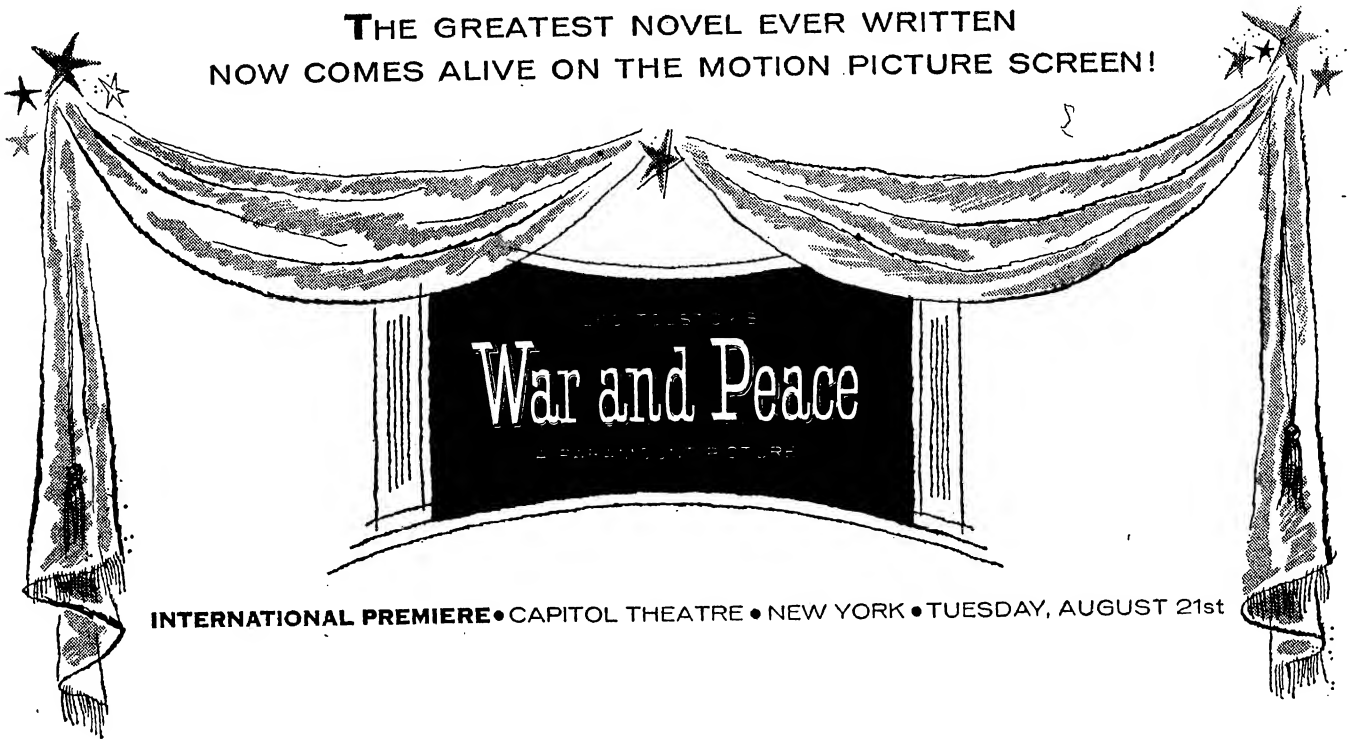
ence fiction as pure fantasy. The public is demanding more science than fiction.

"Westerns are still tops, but need more meat, not just shooting and chase. Gene Autry still packs them in, which is a paradox. The public wants new faces, but still likes Autry."

Fox intends to put three features before the cameras this coming year, based on his findings. "They're not going to be colossals, but they won't be shoddy either." Fox revealed that all three will cost approximately $1,000,000, with the first going before the cameras next spring.

As for his tv findings, the major one Fox emphasizes is that the big shows with the top national ratings mhay only draw 5.6 or 6.5 Nielsens in the smaller towns, in opposition to some local shows.

"The local affiliates are unhappy with the network programming heads, who don't take local peculiarities in consideration. For instance, the time slot. What may be a good time in New York may not be so hot in other areas. Local tastes are entirely disregarded in N. Y. and Hollywood."




I have seen the completed film of WAR AND PEACE and I am happy to tell the motion picture industry sincerely that in all my long experience in show business, I honestly can think of only four or five other pictures qualified to rank with it.

WAR AND PEACE has never been excelled in its magnitude of scope, its timely epic theme, its spectacular drama of colorful nations embattled in war and enmeshed in the romance, tragédy and comedy of peace, the gripping private lives of the appealing leading characters, the wonderful performance of all the inspired players, the magnificent quality of its production, direction and breath-taking Technicolor VistaVision photography.

To its gifted stars—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman, Anita Ekberg, Herbert Lom, Oscar Homolka, John Mills and the rest—I take off my hat. To its dauntless producer, Dino DeLaurentiis, and director, King Vidor, and all the other production talent who created this masterpiece, I extend my warmest congratulations.

I am proud of our industry for this achievement and proud that Paramount is privileged to distribute WAR AND PEACE to the international screen.

Barney Balaban
President,
Paramount Pictures Corporation

Tolstoy's immortal novel has been deemed too enormous to be encompassed in a motion picture. This miracle has now been achieved by Paramount . . . as this world-acclaimed masterpiece, in all its power, is at last contained in 3 hours and 28 minutes of absorbing boxoffice entertainment. Your patrons will wish there was more!

eceives its most magnificent translation of all...into the universal language of the screen!

Just as no greater novel has ever been written, no motion picture up to this time has ever spread such a limitless canvas of appeal to ticket-buyers of all ages. In "War and Peace" are dramatized a young man's first taste of battle, a young girl's first taste of love, a young mind's first taste of ideas, a man's first taste of old age. Here truly is the complete and thrilling panorama of the human heart to entice the maximum audience everywhere.

PARAMOUNT PRESENTS

AUDREY HEPBURN

HENRY FONDA

MEL FERRER

LEO TOLSTOY'S

# War and Peace

co-starring VITTORIO GASSMAN · HERBERT LOM · OSCAR HOMOLKA · ANITA EKBERG

HELMUT DANTINE · BARRY JONES · ANNA MARIA FERRERO · MILLY VITALE · JEREMY BRETT

and JOHN MILLS

PRODUCED BY DINO DeLAURENTIIS

DIRECTED BY KING VIDOR

BASED ON THE NOVEL 'WAR AND PEACE' BY LEO TOLSTOY

# Det. Biz Best This Summer; 'Duchin' Terrif $30,000, 'Wonders' Wow 27G, 1st Four Days, 'Boats' Rousing 22G

Detroit, Aug. 14.

One of best weeks this summer is in store for downtown ueluxers this stanza. "Eddy Duchin Story" is setting a fast tempo at the Madison with a terrific take. "Seven Wonders of World" is boffo in initial four days at Music Hall, "Away All Boats" looks great at the Palms.

"King and I" holds big in sixth week at the Fox. "Moby Dick" is down to good total in third session at the Michigan. "7 Men From Now" shapes above average at the Broadway-Capitol.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; $1-$1.25)—"King and I" (20th) (6th wk). Swell $17,000. Last week, $19,000.

**Michigan** (United Detroit) (4,000; $1-$1.25)—"Moby Dick" (WB) (3d wk). Good $15,000. Last week. $24,000.

**Palms** (UD) (2,961; $1-$1.25)—"Away All Boats" (U) and "Star in Dust" (U). Great $22,000 or near. Last week, "Proud and Profane" (Par) (2d wk), $16,000.

**Madison** (UD) (1,900; $1-$1.25)—"Duchin Story" (Col). Terrific $30,000. Last week, "Trapeze" (UA), (6th wk), $11,000.

**Broadway-Capitol** (UD) (3,500; $1-$1.25)—"7 Men From Now" (WB) and "Way Out" (RKO). Good $16,000. Last week, "Satellite in Sky" (WB) and "Three Outlaws" (Rep), $15,000.

**United Artists** (UA) (1,667; $1.24-$2.75)—"Oklahoma" (Magna) (26th wk). Sturdy $13,000. Last week, $13,400.

**Adams** (Balaban) (1,700; $1-$1.25)—"These Wilder Years" (M-G) (2d wk). Down to $8,500. Last week, $12,000.

**Music Hall** (Cinerama Productions) (1,194; $1.40-$2.65)—"Seven Wonders" (Indie). Wow $27,000 in first 4 days. Last week, "Cinerama Holiday (Indie) (78th wk), $29,000, one of top weeks of run.

**Krim** (Krim) (1,000; $1.25)—"Catered Affair" (M-G) (3d wk). Oke $6,500. Last week, $7,800.

## Broadway Grosses

**Estimated Total Gross**
**This Week** ..... $613,400
*(Based on 22 thea res)*
**Last Year** ..... $598,600
*(Based on 21 theatres)*

# 'Profane' Potent 10G Paces Prov.

Providence, Aug. 14.

The State's "Fatest Gun Alive" is in the lead currently with the Strand also big with "Proud and Profane." Majestic is still good in second with "King and I" as is the Albee with "Away All Boats," also in second round.

**Estimates for This Week**

**Albee** (RKO) (2,200; 50-85)—"Away All Boats" (U) and "Jail Busters" (AA) (2d wk). Good $6,000. First week, $9,000.

**Majestic** (Fay) (2,200; 70-$1)—"King and I" (20th) (2d wk). Happy $9,000 after $17,000 opener.

**State** (Loew) (3,200; 50-85)—"Fastest Gun Alive" (M-G) and "Killer Is Loose" (UA). Healthy $11,000. Last week "Somebody Up There Likes Me" (20th) and "Secret Treasure Mountain" (UA), $9,000.

**Strand** (Silverman) (2,200; 50-85)—"Proud and Profane" (Par). Big $10,000 or over. Last week, "Leather Saint" (Par) and "Navy Wife" (AA), $3,500.

# 'SKY' MODEST $10,000, D.C.; 'BOATS' 16G, 2d

Washington, Aug. 14.

Summer visitors are helping to offset the void created by government workers on vacation and windup of Congress. City is largely holdover. "Away All Boats" looks brisk in second week. Particularly benefitting by the sightseeing arrivals is "Cinerama Holiday" which climbed back to a solid total. "Satellite in Sky" looks dull in two spots. Standout at small-seaters is "Eddy Duchin Story," wow at Trans-Lux.

**Estimates for This Week**

**Ambassador** (SW) (1,480; 90-$1.25)—"Satellite in Sky" (WB). Mild $3,500. Last week, "Moby Dick" (WB) (5th wk-6 days), $4,500.

**Capitol** (Loew) (3,434; 90-$1.50)—"King and I" (20th) (7th-final wk). Nice $14,000 after $17,000 last week.

**Columbia** (Loew) (1,174; 70-95)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk). Okay $7,000 after $12,000 last week.

**Dupont** (Lopert) (372; 90-$1.15)—"Proud and Beautiful" (Indie) (2d wk). Good $5,000 after strong $6,800 in opening week. Holds.

**Keith's** (RKO) (1,939; 75-$1)—"Pardners" (Par) (2d wk). Nice

(Continued on page 20)

# 'Society' Smash $17,000, Mpls.; 'Profane' Robust 9G, 'Wonders' Huge 24G

Minneapolis, Aug. 14.

Biz continues so good here that holdovers still predominate. In fact, the Loop has only a pair of fresh arrivals. These are additional big-timers, however, both "High Society" and "Proud and Profane" being high boxoffice steppers. "Society" looks wow at State.

"King and I," still flourishing, is in its fifth week while "Eddy Duchin Story," another b.o. performer, is in its fourth. It's the third stanza for "Somebody Up There Likes Me" and second for "Seven Wonders of World."

**Estimates for This Week**

**Century** (S-W) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Indie) (2d wk). With two extra performances, huge $24,000. Last week, $14,000 for 4 nights and not including $5 scholarship benefit preem.

**Gopher** (Berger) (1,000; 85-$1)—"Somebody Up There Likes Me" (M-G) (3d wk). Strong $3,500. Last week, $6,000.

**Lyric** (Par) (1,000; 85-$1)—"Pardners" (Par) (m.o.). Here after healthy initial Radio City canto. Still profitable at $5,000. Last week, "Moby Dick" (WB) (4th wk), $5,500.

**Radio City** (Par) (4,100; 85-$1)—"Proud and Profane" (Par). Cast names helping to bring 'em in for this one. Stout $9,000 or better. Last week, "Pardners" (Par), $12,000.

**RKO Orpheum** (RKO) (2,800; 75-$1)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk-4 days). "Storm Over Nile" (Col) and "Secret of Treasure Mountain" (Col) (3 days). Fair $6,000.

**RKO Pan** (RKO) (1,650; 75-$1)—"Eddy Duchin Story" (Col) (4th wk). Boxoffice durability is this picture's stock in trade. Strong $5,500. Last week, $9,000.

**State** (Par) (2,300; 85-$1)—"High Society" (M-G). Crix praise and enthusiastic word-of-mouth getting this away big. Looks brisk $17,000. Last week, "Away All Boats" (U) (2d wk), $8,000.

**World** (Mann) (400; 85-$1.25)—"King and I" (20th) (5th wk). Practically no boxoffice letdown here. Holds at remarkable clip. Great $7,000. Last week, $8,400.

# 'Profane' Proud $17,000, Buff; 'Sleep' Trim 12G

Buffalo, Aug. 14.

"Proud and Profane" looks to be standout newcomer here this week, with "Black Sleep" also solid at the Buffalo. "Moby Dick" continues big in second round at the Center. "Eddy Duchin Story" is rated strong in third frame at Lafayette.

**Estimate for This Week**

**Buffalo** (Loew) (3,000; 60-85)—"Black Sleep" (UA) and "Creeping Unknown" (UA). Strong $12,000 or close. Last week, "Fastest Gun Alive" (M-G) and "Emergency Hospital" (UA) (9 days), $19,000.

**Paramount** (Par) (3,000; 50-80)—"Proud and Profane" (Par) and "Strange Adventure" (Indie). Big $17,000. Last week, "Pardners" (Par) and "King Coral Seals" (Indie) (2d wk), $13,000.

**Center** (Par) (2,000; 50-$1)—"Moby Dick" (WB) (2d wk). Sturdy $13,000 or close. Last week, $25,000.

**Lafayette** (Basil) (3,000; 50-95)—"Eddy Duchin Story" (Col) and "Magnificent Roughnecks" (AA) (3d wk). Strong $12,000. Last week, $16,000.

**Teck** (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (28th wk). Smash $15,000. Last week, $16,000.

# 'Society' High 49G In Hub; 'Life' 14G

Boston, Aug. 14.

Biz is offish this frame, continuing the trend of current summer. Some exhibs seem worried. "High Society" at State and Orpheum looms as biggest picture to hit here for some time and is headed for a boff session. "Bigger Than Life" shapes okay at the Memorial. "Foreign Intrigue" looks nice at the Pilgrim. "Satellite in Sky" is just good at Paramount and Fenway. "Cinerama Holiday" leads the holdovers in its 51st week. "Proud and Profane" is holding hotsy in second round at Met.

**Estimates for This Week**

**Astor** (B&Q) (1,500; $1-$1.50)—"Moby Dick" (WB) (7th wk-4 days). Oke $5,000 in final week. Last week, $8,700.

**Beacon Hill** (Beacon Hill) (678; 90-$1.25)—"One Summer Happiness" (Times) (6th wk). Solid $5,000. Last week, $6,000.

**Cinerama** (Cinerama Productions) (1,354; $1.20-$2.65)—"Cinerama Holiday" (Indie) (51st wk). Hotsy $20,000, helped by closing announcements. Last week, $19,000.

**Exeter** (Indie) (1,200; 60-$1)—"Phantom Horse" (Indie) (2d wk). Oke $4,000. Last week, $6,500.

**Fenway** (NET) (1,373; 60-$1)—"Satellite in Sky" (WB) and "7 Men From Now" (WB). Okay $5,000. Last week, "Pardners" (Par) and "Massacre" (20th) (2d wk), $3,500.

**Kenmore** (Indie) (700; 85-$1.25)—"Gaby" (M-G) (7th wk). Passable $3,500. Last week, $4,000.

**Memorial** (RKO) (3,000; 75-$1.25)—"Bigger Than Life" (20th) and "Female Jungle" (AR). Oke $14,000. Last week, "Living Desert" (BV) and "20,000 Leagues Beneath Sea" (BV) (reissues), $9,000.

**Metropolitan** (NET) (4,357; 75-$1.25)—"Proud and Profane" (Par)

(Continued on page 20)

# 'Society' Terrif $24,000, Cincy Ace; 'Boats' Big 12G, 'Wonders' 35G, 10th

Cincinnati, Aug. 14.

"High Society" is bidding for a house record this week at the small Grand and bulging the downtown total to a lofty August point. Another new bill, "Away All Boats," shapes as smash cargo for Keith's. Holdovers of "King and I" and "Moby Dick" are bowing out on strong notes. Former is especially big in fifth week. "Seven Wonders" is adding a showing to fill out daily matinee schedule after hitting engagement high in ninth round. Advance sale includes parties from out of town for final long home stay of the flag-chasing Cincy Redlegs.

**Estimates for This Week**

**Albee** (RKO) (3,100; 84-$1.50)—"King and I" (20th) (5th wk). Six days. Rounding out exceptional stay at this flagship with nice $10,000 clip after fourth frame's $14,500.

**Capitol** (Ohio Cinema Corp) (1,376; $1.20-$2.65)—"Seven Wonders" (Indie) (10th wk). Keeping pace with ninth week's $35,000, high for this engagement. Adding a matinee Friday (17). May include a Saturady morning screening.

**Grand** (RKO) (1,400; 84-$1.50)—"High Society" (M-G). Sensational $24,000 kickoff for indef run and bidding for house record here. Last week, "7 Men From Now" (WB) and "Steel Jungle" (WB), at 75-$1 scale, $8,000.

**Keith's** (Shor) (1,500; 75-$1.25)—"Away All Boats" (U). Smash $12,000. Holds. Last week, "Eddy Duchin Story" (Col) (4th wk), $8,300.

**Palace** (RKO) (2,600; 84-$1.25)—"Moby Dick" (WB) (4th wk). Four days. Okay $6,000. Last week, $13,000. "Davy Crockett River Pirates" (BV) opened on Sunday (12).

# 'Society' Sockeroo 35G, Tops Frisco; 'Concho' Great 14G, 'Profane' 17G

San Francisco, Aug. 14.

Standout newcomer in current session is "High Society," which looms terrific at the Warfield. "Johnny Concho" shapes great at United Artists while "Proud and Profane" looks sturdy at Paramount. "Walk Proud Land," also new, looms fast at Golden Gate.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; 80-$1)—"Walk Proud Land" (U) and "Raw Edge" (U). Fast $13,000. Last week, "Francis Haunted House" (U) and "Edge of Hell" (U), $12,000.

**Fox** (FWC) (4,651; $1.25-$1.50)—"King and I" (20th) (7th wk). Big $14,000. Last week, $15,500.

**Warfield** (Loew) (2,656; 65-90)—"High Society" (M-G). Terrific $35,000. Last week, "Fastest Gun Alive" (M-G) (3d wk), $10,000.

**Paramount** (Par) (2,646; 90-$1)—"Proud and Profane" (Par). Sturdy $17,000. Last week, "Pardners" (Par) and "Leather Saint" (Par) (2d wk), $12,000.

**St. Francis** (Par) (1,400; $1-$1.25)—"Moby Dick" (WB) (5th wk). Fancy $10,000. Last week, $13,000.

**Orpheum** (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (54th wk). Big $19,800. Last week, $17,700.

**United Artists** (No. Coast) (1,207; 70-$1) — "Johnny Concho" (UA) and "Kiss Before Dying" (UA) Great $14,000. Last week, "Trapeze" (UA) (6th wk), $7,750 in 6 days.

**Stagedoor** (A-R) (440; $1.25-$1.50)—"Fantasia" (BV) (reissue) (3d wk). Sock $7,000. Last week, $9,500.

**Larkin** (Rosener) (400; $1)—"Last 10 Days" (Col) (4th wk). Trim $1,900. Last week, $2,600.

**Clay** (Rosener) (400; $1)—"Adorable Creatures" (Indie) (6th wk). Big $3,100. Last week, $3,400.

**Bridge** (Schwarz) 396; $1-$1.25)—"Lady Killers" (Cont) (8th wk). Trim $2,500. Last week, $2,800.

**Coronet** (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (25th wk). Big $17,400. Last week, $17,800.

**Rio** (Schwarz) (397; $1)—"Appointment In London" (Indie). Oke $1,700. Last week, "Temptress" (Indie), $1,200.

## Key City Grosses

**Estimated Total Gross**
**This Week** ..... $2,582,300
*(Based on 22 cities and 234 theatres, chiefly first runs, including N. Y.)*
**Total Gross Same Week**
**Last Year** ..... $2,811,900
*(Based on 22 cities and 214 theatres.)*

# 'Pardners' Big 9G, Omaha; 'Moby' 8G

Omaha, Aug. 14.

Two new entries, "Pardners" at the Omaha and "Somebody Up There Likes Me," are the pacesetters this week although weekend grosses took a dip. "Eddy Duchin Story" is off at Brandeis in fourth week. "Moby Dick" at Orpheum still is good for second round.

**Estimates for This Week**

**Brandeis** (RKO) (1,000; 75-$1)—"Eddie Duchin Story" (Col) (4th wk). Light $3,500. Last week, $5,500.

**Omaha** (Tristates) (2,000; 75-$1)—"Pardners" (Par). Torrid $9,000, and may hold. Last week, "Away All Boats" (U) (2d wk), $6,000.

**Orpheum** (Tristates) (2,890; 75-$1)—"Moby Dick" (WB) (2d wk). Good $8,000. Last week, $14,000.

**State** (Goldberg) (860; 75-$1)—"Somebody Up There Likes Me" (M-G). Strong $6,500. Last week, "Fastest Gun Alive" (M-G) and "River Changes" (WB) (2d wk), $4,000.

# Heat Hampering Philly; 'Sky' Blue at $10,000, 'Boats' Hep 10½G, 4th

Philadelphia, Aug. 14.

First clear weekend this summer for some time made for poor boxoffice take. Some exhibs are even blaming initial days of Democratic convention telecasts for offish tone. However, stronger holdovers still are big. Neither "Satellite in Sky" at Mastbaum nor "Storm Center" at Midtown are getting far but both are newcomers. "King and I" still is great in fifth week at the Fox while "Away All Boats" is rated trim in fourth round at Goldman. "Eddy Duchin Story" continues smooth in seventh Randolph week.

**Estimates for This Week**

**Arcadia** (S&S) (526; 99-$1.40)—"Bhowani Junction" (M-G) (6th wk). Okay $5,500. Last week, $5,800.

**Boyd** (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (16th wk). Stout $18,000. Last week, $19,000.

**Fox** (20th) (2,250; 75-$1.45)—"King and I" (20th) (5th wk). Great $21,000. Last week, $28,000.

**Goldman** (Goldman) (1,250; 65-$1.35)—"Away All Boats" (U) (4th wk). Trim $10,500 or close. Last week, $12,000.

**Green Hill** (Serena) (750; 75-$1.25) (Closed Sundays)—"Kid for Two Farthings" (Indie) (2d wk). Oke $4,500. Last week, $4,000.

**Mastbaum** (SW) (4,370; 90-$1.49)—"Satellite in Sky" (WB) and "Spell of Hypnotist" (Indie). Sad $10,000. Last week, "Johnny Concho" (UA) (2d wk), $10,000.

**Midtown** (Goldman) (1,000; 99-$1.49) — "Storm Center" (Indie) (2d wk). Mild $8,000. Last week, $12,500.

**Randolph** (Goldman) (2,250; 99-$1.49)—"Duchin Story" (Col) (7th wk). Smooth $12,000. Last week, $13,000.

**Stanley** (SW) (2,900; 99-$1.49)—"Moby Dick" (WB) (6th wk). Steady $10,000. Last week, $11,000.

**Stanton** (SW) (1,483; 99-$1.49)—"Proud and Profane" (Par) (6th wk). Okay $8,000. Last week, $7,500.

**Trans-Lux** (T-L) (500; 99-$1.80)—"Trapeze" (UA) (7th wk). Lively $10,500. Last week, $12,000.

**Viking** (Sley) (1,000; 75-$1.49)—"High Noon" (UA) and "Moon Is Blue" (UA) (reissues) (2d wk). Good $8,000. Last week, $12,000.

**World** (Pathe) (604; 99-$1.49)—"Madam Butterfly" (IFE) (4th wk). Bright $4,000. Last week, $5,500.

# 'Profane' Lusty $17,000, Balto; 'Likes Me' Fancy 12G, 'Boats' Hep 9G, 2d

Baltimore, Aug. 14.

Impact of fresh product is being reflected in the grosses here this week. "Proud and Profane" is boff at Century. "Somebody Up There Likes Me" shapes staunch at the Town. "Parners" looks okay at the Stanley. "King and I" is holding solid in fifth round at the New. Second stanza of "Away All Boats" looks sturdy at the Mayfair.

**Estimates for This Week**

**Century** (Fruchtman) (3,000; 50-$1.25)—"Proud and Profane" (Par). Tall $17,000. Last week, "Johnny Concho" (UA), $7,000.

**Cinema** (Schwaber) (460; 50-$1.25)—"Seven Little Sins" (Indie) (2d wk). Okay $2,500 after $3,500 opener.

**Film Centre** (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (24th wk). Sturdy $8,500 after $9,000 in 23d.

**Five West** (Schwaber) (460; 50-$1.25)—"Rififi" (UMPO) (2d wk). Pleasing $4,000. First week, $4,500.

**Hippodrome** (Rappaport) (2,100; 50-$1.25)—"Eddy Duchin" (Col) (3d wk). Still potent at $9,000 after $11,000 in second.

**Mayfair** (Hicks) (980; 35-$1) — "Away All Boats" (U) (2d wk). Rosy $7,000. First was socko $11,000.

**New** (Fruchtman) (1,600; 50-$1.25)—"King and I" (20th) (5th wk). Boff $10,000 after $11,000 in fourth.

**Playhouse** (Schwaber) (410; 50-$1.25)—"Lovers and Lollipops" (Indie) (4th wk). Moderate $2,000. Third was $2,500.

**Stanley** (WB) (3,200; 30-$1.25)—"Pardners" (Par). Okay $11,000. Last week, "Moby Dick" (WB) (5th wk), $5,500.

**Town** (Rappaport) (1,400; 50-$1)—"Somebody Up There Likes Me" (M-G). Hefty $9,000 or close. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col), $8,000.

# HOI POLLOI GOES FOR 'SOCIETY'

## Dems Powwow Means Little to Chi Biz But 'Boats' Bright at $34,000; 'Saucers' 22G, 'Daughter' Hot 12G, 3d

Chicago, Aug. 14.

Influx of Demo convention hangers-on is helping firstrun biz here some, but bulk of coin for what are mostly strong holdovers is coming from localites.

"Away All Boats" shapes a torrid $34,000 for opening week at the State-Lake, being helped by imaginative, in-depth drumbeating. "Earth Vs. Flying Saucers" and "Werewolf" combo should do a sock $22,000 in first Roosevelt week.

"Francis in Haunted House" and "Star in Dust" combo is holding okay in second Grand round. "Riffi" continues big in second at the Ziegfeld. "Ambassador's Daughter" is still very lively in the third stanza at Esquire while "Fantasia" stays nifty in same week at the Loop.

At the Chicago, "Moby Dick" is still okay in fifth session. "Eddy Duchin Story" continues stout in sixth week at the Woods. "King and I" is showing longrun strength in Oriental eighth frame. "Ladykillers" continues potent in seventh week at the Surf.

"Trapeze" is slowing some but good in the ninth at the United Artists. "Oklahoma" stays solid in 33d week at McVickers. "Cinerama Holiday" is stout in 61st Palace frame.

**Estimates for This Week**

**Carnegie** (Telem't) (480; 95)—"Lovers and Lollipops" (Indie). Big $6,500. Last week, "Make Me an Offer" (Indie), $3,800.

**Chicago** (B&K) (3,900; 98-$1.25)—"Moby Dick" (WB) (5th wk). Okay $22,000. Last week, $27,000.

**Esquire** (H&E Balaban) (1,400; $1.25)—"Ambassador's Daughter" (UA) (3d wk). Swell $12,000. Last week, $17,500.

**Grand** (Indie) (1,200; 98-$1.25)—"Francis in Haunted House" (U) and "Star in Dust" (U) (2d wk). Good $7,000. Last week, $15,000.

**Loop** (Telem't) (606; 90-$1.25)—"Fantasia" (BV) (reissue) (3d wk). Hotsy $11,000. Last week, $14,500.

**McVickers** (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (33d wk). Sturdy $25,000. Last week, $24,500.

**Monroe** (Indie) (1,000; 67-87)—"Glory" (RKO) and "Postmark for Danger" (RKO). Neat $6,000. Last

(Continued on page 20)

## 'Society' Lofty $19,000, K. C.; 'Godzilla' Mighty 15G, 'King' Trim 14G

Kansas City, Aug. 14.

Theatre row is bright in current session, with hefty newcomers and bullish holdovers. "High Society" in the Midland may prove the year's top grosser at this house. Heading for huge $19,000, and holds. "Pardners" at the Paramount is pleasing, and holds. Fox Midwest pulled a switch with "King and I," running it four weeks solo in the Uptown Theatre to great money, then adding it for the fifth week in companion houses of the Tower, Fairway and Granada. Fox also has switched three of its subsequents to firstruns this session, playing "Godzilla" at the Apollo, Brookside and Vista for mighty returns.

theatres.

**Estimates for This Week**

**Crest, Riverside** (Commonwealth) (900; 900; 75)—"Swamp Women" (Indie) and "Gunslinger" (AIP). First venture by this circuit into firstruns, and first time this season its two local drive-ins have played a bill exclusive of others in area. Bright $6,000 in four days ending Saturday (11).

**Glen, Dickinson, Leawood, Shawnee** (Dickinson) (700; 700; 1,000 cars; 1,000 cars; 75-$1)—"Hold Back Night" (AA) and "Jamie Dawn" (AA). Continues firstrun policy. Big $14,000. Last week, "Kiss Before Dying" (UA) and "Ghost Town" (UA), same.

**Apollo, Brookside, Vista** (Fox Midwest) (1,050; 1,100; 1,000; 65-85)—"Godzilla" (Indie) and "Three Outlaws" (AFR). Whopping $15,000: may stay in these houses

(Continued on page 20)

## 'Sun' Torrid $11,000, Denver; 'Likes Me' 12G

Denver, Aug. 14.

Firstrun biz is only fair to good this round. "King and I" is breaking all records by staying an eighth week at the Centre. "Dakota Incident" is good enough to hold at Lakeshore Drive-In. "Somebody Up There Likes Me" is rated good at Orpheum while "Run for Sun" looks solid at Paramount.

**Estimates for This Week**

**Centre** (Fox) (1,247; 75-$1.25)—"King and I" (20th) (7th wk). Hotsy $11,000. Last week, $14,000.

**Denham** (Cockrill) (1,750; 60-$1)—"Proud and Profane" (Par) (4th wk). Fine $7,000. Last week, $9,000.

**Denver** (Fox) (2,525; 60-$1)—"Francis in Haunted House" (U) and "Star in Dust (U). Fair $11,000. Last week, "Godzilla" (Indie) and "Strange Adventure" (Rep), $18,000.

**Lakeshore Drive-In** (Civic) (1,000 cars; 75)—"Dakota Incident" (Rep) and "Hidden Guns" (Rep). Fast $8,000; holds. Last week on subsequents.

**Orpheum** (RKO) (2,600; 60-$1)—"Somebody Up There Likes Me" (M-G). Good $12,000 or near. Last week, "Davy Crockett River Pirates" (BV) and "Last of Desperadoes" (AFR), pulled after $5,000 in 4 days.

**Paramount** (Wolfberg) (2,200; 60-$1)—"Run for Sun" (UA) and "Quincanno, Frontier Scout" (UA). Solid $11,000 or a bit over. Last week, "Rebel in Town" (UA) and "Emergency Hospital" (UA), $11,500.

**Vogue** (Sher-Shulman) (442; 75-$1)—"Stars of Russian Ballet" (Indie). Mild $1,200. Last week, on reissues.

## 'Boats' Fast 14G In Fair L'ville

Louisville, Aug. 14.

"Away All Boats" is proving a real winner with a smash session at the Rialto this week. Take is fairly good here generally in spite of fact that Downtown Shoppers Days (10-11) hurt the firstruns. Mary Ann is good with "Satellite in Sky" and "Stranger at Door." Dual bill of "Fastest Gun Alive" and "Nightmare" looms modest at Loew's. "Pardners" at the Kentucky is fair.

**Estimates for This Week**

**Kentucky** (Switow) (1,000; 55-85)—"Pardners" (Par) (3d wk). Maintaining nice $5,000 pace. Last week, $6,000.

**Mary Anderson** (People's) (1,000; 65-85)—"Satellite in Sky" (WB) and "Stranger at My Door" (Rep). Good $5,500. Last week, "Seven Men From Now" (WB), $6,000.

**Rialto** (Fourth Avenue) (3,000; 50-85)—"Away All Boats" (U). Top newcomer, and going for smash $14,000. Last week, "Rawhide Years" (U) and "Navy Wife" (U), $9,000.

**State** (United Artists) (3,000; 50-85)—"Fastest Gun Alive" (M-G) and "Nightmare" (M-G). Modest $6,000. Last week, "Somebody Up There Likes Me" (M-G), $10,000.

## 'Concho' Crisp $16,000, St. L.; 'Profane' Big 17G

St. Louis, Aug. 14.

Biz is nice this frame with mercury still flirting with the 100-degree mark. "Proud and Profane" and "Johnny Concho" are running about even for total coin laurels but later is actually making the better showing since playing a smaller house. "Seven Wonders of World" continues fancy in 16th round at the Ambassador. "Away All Boats" still was solid in second stanza at the huge Fox.

**Estimates for This Week**

**Ambassador** (Indie) (1,000; $1.40-$2.40)—"Seven Wonders of World"

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## TO RECORD 200G 1ST B'WAY WEEK

Arrival of hot, sweltering weather starting last Friday (10) and dearth of new product will cut down on the total business for Broadway firstrun theatre this session, but do not appear hampering the b.o. blockbusters. Hot, clear weekend packed the shore resorts.

"High Society" with stageshow at the Music Hall stands head and shoulders above all competition this week. It is heading for a new non-holiday high of $200,000 on initial stanza ending today (Wed.) and may smash the old record of $200,325, hung up by "Glass Slipper" in an Easter holiday week. "Society" registered the biggest opening day biz ever at the Hall last Thursday. It also was the greatest weekday for a non-holiday on fourshow basis. The next highest money mark at the Hall was made by "Rose Marie," which got $198,930, also on an Easter week.

"Proud Ones" with vaudeville looks fancy $19,000 at the Palace. Second round of "Autumn Leaves" is holding with socko $30,000 at the Astor.

Elsewhere, it's mainly extended-run with "King and I" plus stage-bill easily the champ in this category. This combo is heading for a mighty $90,000 in current (7th) stanza at the Roxy, and stays on—likely through Labor Day. "Bigger Than Life" shapes mild $12,000 in second Victoria session.

"Pardners" landed a good $15,000 in third frame at Mayfair. "Earth Vs. Flying Saucers" was down to mild $25,000 in second round at Paramount, where Frank Sinatra comes in to head stageshow starting today. "Johnny Concho," Sinatra's initial indie production (he stars in it, too) accompanies the stage layout.

"Moby Dick" is holding with stout $37,700 in sixth stanzas, daydating at Criterion and Sutton. Pic continues at both houses. "Fastest Gun Alive" still is fast with $9,500 in fifth frame at the Globe.

"Somebody Up There Likes Me" shapes good $13,500 in sixth (final) week at the State. "Away All Boats" replaces tomorrow (Thurs.). "Trapeze" looms sluggish $14,000 for 10th round at the Capitol, and now is in its final (11th) week.

**Estimates for This Week**

**Astor** (City Inv.) (1,300; 75-$2)—"Autumn Leaves" (Col) (3d wk). First holdover week ended last night (Tues.) held with fancy $30,000. Initial week was smash $37,000, way over hopes.

**Baronet** (Reade) (430; $1.25-$1.50)—"Secrets of Reef" (Indie) (4th wk). Third round ended Monday (13) was sturdy $8,100. Second week was $9,000.

**Capitol** (Loew) (4,820; $1-$2.50)—"Trapeze" (UA) (11th-final wk). The frame ended Monday (13) was sluggish $14,000. Ninth week was $15,500. "War and Peace" (Par) opens Aug. 21.

**Criterion** (Moss) (1,700; 75-$2.30)—"Moby Dick" (WB) (7th wk). Sixth week ended last night (Tues.) was smooth $26,500. Fifth was $28,500.

**Fine Arts** (Davis) (468; 90-$1.80)—"Riffi" (UMPO) (11th wk). The 10th frame ended last night (Tues.) held at great $11,200 after $11,500 for ninth.

**Globe** (Brandt) (1,500; 70-$1.50)—"Fastest Gun Alive" (M-G) (5th wk). Present round finishing today (Wed.) is heading for hep $9,500. Fourth was $10,500.

**Guild** (Guild) (450; $1-$1.75)—"Private's Progress" (DCA) (4th wk). Third session ended Monday (13) pushed to wow $16,000 after $15,000 for second week.

**Mayfair** (Brandt) (1,736; 79-$1.80)—"Pardners" (Par) (4th wk). Third round finished last night (Tues.)

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### Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

## L.A. Perky; 'Trapeze' Boff $30,000, 'Sky' Strong 26G, 'Likes Me' Robust 18G, 'Society' Sock $31,000 in 2d

Los Angeles, Aug. 14.

Sparked by hefty response to "Trapeze," which is pulling a great $30,000 in first week on pop-scale run in four theatres, Los Angeles firstruns are registering another solid session currently. "Satellite in Sky" is rated good $26,000 in three houses.

"Somebody Up There Likes Me" shapes fine $18,000 or near in two spots. "High Society" is best of holdover pix with a great $31,000 in view for second frame at Pantages.

"King and I" still is smash among the extended-runs with a smooth $23,000 probable in seventh frame at the Chinese.

**Estimates for This Week**

**Fox Wilshire** (FWC) (2,296; $1-$1.75)—"Ambassador's Daughter" (UA). Mild $11,000 or less. Last week, "Trapeze". (UA) (10th wk), $6,400.

**Stage, Vogue** (UATC-FWC) (2,404; 885; 80-$1.25)—"Somebody Up There Likes Me" (M-G), with 2d run pix. Fine $18,000 or near. Last week, State with Hollywood, "Pardners" (Par) and "Leather Saint" (Par) (2d wk), $14,600, plus $41,000 in one nabe, six drive-ins; Vogue with Downtown Paramount, Ritz, "Great Locomotive Chase" (BV), $12,000.

**Orpheum, Hollywood, Uptown, Loyola** (Metropolitan) (FWC) (2,213; 756; 1,715; 1,248; 80-$1.50)—"Trapeze" (UA) and "Emergency Hospital" (Indie). Great $30,000 or close. Last week, in different units.

**Los Angeles, New Fox, Ritz** (FWC) (2,097; 965; 1,363; 90-$1.50)—"Queen of Babylon" (20th) and "Forbidden Cargo" (Indie). Slow $11,000 or under. Last week, with El Rey, without Ritz, "Rebel In Town" (UA) and "Nightmare" (UA), $13,000.

**Downtown Paramount, Wiltern, Hawaii** (ABPT-SW-G&S) (3,300; 2,344; 1,106; 80-$1.50)—"Satellite In Sky" (WB) and "7 Men From Now" (WB). Good $26,000. Last week, in different units.

**Pantages** (RKO) (2,812; $1-$1.75)—"High Society" (M-G) (2d wk). Boff $31,000. Last week, $37,000.

**Hillstreet** (RKO) (2,752; 80-$1)—"Walk Proud Land" (U) and "Raw Edge" (U) (2d wk). Slow $4,000. Last week, with Wiltern, $13,000, plus $60,600 in eight ozoners.

**Warner Downtown** (SW) (1,757; 80-$1.25)—"While City Sleeps" (RKO) and "Flying Leathernecks" (RKO) (reissue) (2d wk). Dull $5,000. Last week, with Hawaii, $11,000.

**Iris, El Rey, Globe** (FWC) (816; 861; 782; 90-$1.25)—"Johnny Con-

(Continued on page 20)

## 'Likes Me' Fine $8,000, Port.; 'Sun' Slick 8½G

Portland, Ore., Aug. 14.

Biz continues to perk at mid-winter pace here despite the heat or anything else "Somebody Up There Likes Me" looms fine and "Run For The Sun" shapes bright. "King and I" holds for a seventh record-breaking week after six great rounds. "Pardners" stays for a second slick round at the Paramount.

**Estimates for This Week**

**Broadway** (Parker) (1,875; 90-$1.25)—"Somebody Up There Likes Me" (M-G) and "Postmark For Danger" (RKO). Good $8,000. Last week, "Away All Boats" (U) and "Raw Edge" (U) (3d wk), $7,000.

**Fox** (Evergreen) (1,536; $1-$1.50)—"King and I" (20th) (7th wk). Pic had three big rounds in first six weeks. Hefty $12,000. Last week, $16,000.

**Guild** (Indie) (400; $1.25)—"Ladykillers" (Cont) (6th wk). Neat $2,000. Last week, $3,200.

**Liberty** (Hamrick) (1,890; 90-$1.25)—"Run For Sun" (UA) and "Nightmare" (UA). Okay $8,500 or near. Last week, "Fastest Gun Alive" (M-G) and "Crime Against Joe" (UA) (2d wk), $6,600.

**Orpheum** (Evergreen) (1,600; $1-$1.25)—"Rebel In Town" (UA) and "Emergency Hospital" (UA). Slim $5,000. Last week, "Satellite In Sky" (WB) and "Seven Men From Now" (WB), $6,200.

**Paramount** (Port-Par) (3,400; 90-$1.25) — "Pardners" (Par) and "Killing" (UA) (2d wk). Hot $10,000 or close. Last week, $14,200.

## 'Society' Boffo $20,000, Indpls.

Indianapolis, Aug. 14.

Biz continues at high level here this stanza, considering that two top draws are longrun holdovers. "King and I" won a fifth week at Indiana, unprecedented in recent years, and is holding up well. So is "Moby Dick" in fourth stanza at Keith's. However, this week's sock grosser is the new entry, "High Society," which is terrific and doing biggest first stanza in two years at Loew's.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; 50-85)—"7 Men From Now" (WB) and "Satellite in Sky" (WB). Nifty $9,000. Last week, "Francis Haunted House" (U) and "Congo Crossing" (U), $7,500.

**Indiana** (C-D) (3,200; 75-$1.25)—"King and I" (20th) (5th wk). Okay $8,000, to close run with approximately $60,000.

**Keith's** (C-D) (1,300; 75-$1.25)—"Moby Dick" (WB) (4th wk). Nice $6,000 in final stanza and total take of about $35,000.

**Loew's** (Loew) (2,427; 75-95)—"High Society" (M-G). Terrific $20,000. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col), $8,500 at 50c-80c scale.

## 'LIKES ME' LIVELY 16G, TORONTO; 'KING' 28G

Toronto, Aug. 14.

With the sports page and religious readers crowding, "Somebody Up There Likes Me" is leading the newcomers currently. "Safari" and "Cast a Dark Shadow" also are doing nicely. "Satellite in the Sky" looms light. "King and I" is phenomenal in leading the town in second stanza to terrific returns. "Eddy Duchin Story" is also neat in third frame. "Away All Boats" in second still is nice.

**Estimates for This Week**

**Circle, Towne** (Taylor) (750; 693; 60-$1)—"Cast Dark Shadow" (IFD). Fine $6,000. Last week, "La Ronde" (IFD) (2d wk), $4,000.

**Colony, Danforth, Fairlawn, Humber, Odeon** (Rank) (839; 1,351;

(Continued on page 20)

## 'Duchin' Smooth $25,000, Cleve.; 'Society' Ditto, 'Pardners' Hep 12G, 2d

Cleveland, Aug. 14.

"Eddy Duchin Story" at the Allen and "High Society" at the Stillman are running neck-and-neck for greatest coin totals here this session. Best showing is being made by "Society," with just as big money as "Duchin" but in a smaller house. "Queen of Babylon" is rated okay at the Palace. "Pardners" still is fine in second State round.

**Estimates for This Week**

**Allen** (Stanley) (3,000; $1-$1.25)—"Duchin Story" (Col). Smash $25,000. Last week, "Moby Dick" (WB) (4th wk), $12,500.

**Hipp** (Telem't) (3,700; $1-$1.25)—"King and I" (20th) (6th wk). Smart $10,000. Last week, $14,000.

**Ohio** (Loew) (1,244; 70-90)—"Kiss Before Dying" (UA). Good $5,000. Last week, "Johnny Concho" (UA) (m.o.), $5,200.

**Palace** (RKO) (3,285; 70-90)—"Queen of Babylon" (20th) and "Abdullah's Harem" (20th). Okay $9,000. Last week, "Francis in Haunted House" (U) and "Rawhide Years" (U), $8,500.

**State** (Loew) (3,500; 70-90)—"Pardners" (Par) (2d wk). Fine $12,000. Last week, $15,000.

**Stillman** (Loew) (2,700; 70-90)—"High Society" (M-G). Wow $25,000. Last week, "Trapeze" (UA) (m.o.), $6,000 on sixth downtown week.

# And Now The

## Importance of Trailers

**MOTION PICTURE HERALD**

THERE are times when the value of the most basic tool the exhibitor has with which to advertise, namely trailers, is overlooked. It is understandable that all methods to bring more patrons to the theatres must be explored. However, in the process the importance of present means should not be diminished. Strange as it may seem, instances are reported where theatres do not show trailers of forthcoming attractions either as an economy move or as a means of shortening a long program.

It would be difficult to think of a more false economy measure or a worse way to shorten a show. The audience in a theatre is composed of persons ready, willing and able to attend another program. The trailer is a concrete way of bringing the next programs forcefully to the attention of this "captive audience." All other forms of advertising must compete for the viewer's attention.

Every survey made has brought out the basic influence of trailers in creating attendance. Recently Sindlinger & Co. completed a detailed study of clients in and around Oklahoma City. The period covered 84 weeks ending June 9, 1956. It was found that the trailer was the primary influence in bringing $342 of every $1,000 of admissions at the first runs and an even greater proportion for the subsequent-run theatres. Also noteworthy is that over 28 per cent of those influenced to attend are in the so-called "infrequent movie-goers" class. The survey also found that nearly 85 per cent of patrons who returned for the next program can recall material they saw in the trailer. This indicates the strong impact made by trailers on patrons.

## BOXOFFICE

There is no better way of telling patrons—and showing them—what the theatre has to offer than via its own screen. And the medium for this, of course, is the coming attraction trailer. Long a known and accepted fact, but sometimes thoughtlessly underestimated, Sindlinger & Co. has provided conclusive proof of the high potency of theatre trailers in the results of a survey made in Oklahoma City and surrounding county for theatres in that area.

We doubt if any other medium can prove that more than one-third of its viewers or readers are influenced thereby to "buy". But that's the case in the instance of theatre trailers. Out of 1,000 people who attended a first-run Oklahoma City theatre during one week, 342 were influenced by the trailer to buy tickets for the theatre's program the following week. A high percentage of infrequent patrons—nearly 29 per cent—named the trailer as the "motivating" factor. The impact of the trailer was given further emphasis by the revelation that 85 per cent of the returned patrons could tell about something they saw in the previous week's trailer.

Theatremen—and the industry at large—should never underestimate the power of their own medium; and they should make greater use of it, for selling the institution of the theatre as well as its product.

## THE UNSUNG SHOWMANSHIP HEROES

**HARRISON'S REPORTS**

An interesting report in regard to the value of theatre trailers has been issued by Sindlinger and Co., the research analysis organization, which made a comprehensive survey for a group of theatre clients in Oklahoma City and County, covering a period of 84 weeks ending June 9, 1956.

The following pertinent information is disclosed in the report:

1. During the 84-week period, the theatre trailer has been the primary influence behind $342 of every $1,000 expended for admissions at first-run theatres in Oklahoma City.
2. A follow-up report yet to be issued will demonstrate that the theatre trailer in all other Oklahoma City and County theatres, excluding first-runs, runs about 12 per cent higher as an influencing factor than it does among first-run audiences.
3. Of the total patronage influenced primarily by the theatre trailer, 28.6 per cent are infrequent movie-goers.
4. Of the 47 per cent that return to the same first-run theatre in Oklahoma City for the next program, 84.7 per cent can "play back" something they remember from the coming attraction they saw during their prior visit, while 72.8 per cent say that the trailer was an influence in "wanting to see the picture."

These findings are indeed impressive and they point to the fact that a coming attraction trailer, which can be shown by the average theatre for less than the price of one admission ticket daily, ranks as the most valuable advertising medium available to the exhibitor because it returns the greatest volume of ticket sales for each dollar expended.

As most exhibitors have found out from experience, the trailer is an indispensible arm of theatre advertising, a sort of magnet that draws the public because of its promise of entertainment. It is a fundamental part of successful theatre management and should be exhibited with continuity and regularity.

**MOTION PICTURE EXHIBITOR**

RECENTLY WE DISAGREED with on
of the Sindlinger Reports. We a
pleased to concur with their late
on the value of theatre trailer

## Basic Showmanship Weapon

**THE Independent FILM JOURNAL**

A comprehensive statistical analysis by Sindlinger & Co. in behalf of a group of theatre clients in Oklahoma City, covering a period of 84 weeks ending June 9, 1956, reveals that *the theatre trailer is the primary influence behind $348 out of every $1,000 expended for admissions at first-run theatres in Oklahoma City.*

A follow-up report yet to be issued, Sindlinger states, will prove that trailers are even more potent as an influencing factor among subsequent run audiences.

These are truly impressive figures and should be carefully weighed by all exhibitors in relation to their total advertising budgets. From these facts, it is rather obvious that trailers lead all other advertising media in returning the greatest volume of ticket sales per dollar expenditure.

For too long a period of time, the trailer has been taken for granted just as we accept the other most basic, and precious, aspects of our business and family life. The last authoritative statistics on the subject were contained in a 1947 survey of the Woman's Home Companion, which revealed that of the factors influencing attendance, trailers drew 31 percent of the patrons.

It is right that exhibitors be reminded from time to time of the value of the showmanship tools at their command—and, make no mistake about it, the trailer is still the basic weapon in the showmanship arsenal.

# Editors Say:

## THAT LI'L OLE TRAILER

VARIETY

That Sindlinger (research system) finding in Oklahoma City and County, as reported in this family journal of learning last week, on the continuing potency and impact of the "little ole movie trailer," is one of the few time-honored showmanship techniques that seemingly holds up.

There are manifestations of variations on the theme, as for example the excellent trailerizing done on Ed Sullivan's CBS-TVer in behalf of "High Society" (Metro-Crosby-Sinatra-Grace Kelly). But within its native habitat, the "coming next week" whetter of the film appetite is still an effective come-on, be it in the nabe or deluxer theatre.

The impact would appear to have appreciated, comparing the Woman's Home Companion survey in 1947, where 31-out-of-100 were influenced returnees to the boxoffice by "coming next week" trailers, as against Sindlinger's 34.2%. Now let's make sure that they keep coming back to quality product of the want-to-see calibre.

## Trailers Exploitation

By CHAS. A. ALICOATE

THE Film DAILY

NOT TOO LONG AGO research-analyst Al Sindlinger reported, with facts and figures, that movie attendance was definitely on the rise, which was good news. Sindlinger & Co.'s most recent survey, conducted over an 84 week period, now reports that among residents of Oklahoma County who returned to the same theatre for the "next change," 84.7 per cent of them "play back" something they remembered from the coming attraction trailer viewed during their prior visit; and that 72.5 per cent say that the trailer was an influence in their wanting to see this picture.

In other words, during the 84 weeks over 1,000 people who reside in Oklahoma County and attended a first-run Oklahoma City theatre, 34.2 per cent was motivated by the theatre trailer, or — stated another way — during the 84 weeks, Sindlinger & Co.'s interviewing in Oklahoma County, Oklahoma, shows that for every $1,000 in gross at the first-run theatres, $348.00 came from expenditures which were motivated by the coming attraction trailer.

Which brings us to the point that we have always had the tools and know-how for a successful operation, but it seems that while production is definitely on the upturn, the good old ideas of merchandising and exploitation seem to be on a holiday. Where are the campaigns of yesteryear designed to interest first the exhibitor and then the patron of the picture? We are not unmindful of the fact that it's pretty hard to "get hot" when conditions generally are none too bright, but exploitation is such an integral part of this industry that we dislike seeing it dozing when it should be up and doing its stuff.

## THE VALUE OF A TRAILER

Any experienced exhibitor knows that nothing has greater effect on attendance than the advance trailer shown in theatres. It, more than anything else, keeps them coming back.

## Old Reliable

SHOWMEN'S TRADE REVIEW

For years and years on end, theatremen have rated the advance trailer their most reliable promotion piece. Indeed, the trailer has been "old reliable" for selling the upcoming show in the book of experienced exhibitors. But the strange thing is that in recent times there has been little evidence of that showmanship for the novelty presentation of the trailer which formerly was used with no little frequency.

Recently, a survey by the Sindlinger company indicated that the trailer's impact for bringing people back for the next attraction accounts for more than one-third of the paid customers. Surely that kind of selling performance merits far better that what is often encountered at theatres where trailers for two or even more double-bill shows are spliced up for one uninterrupted "pitch".

The industry periodically gets excited about "dissipation" of product (and there's plenty of that in some of the double-billing we've seen). But now, in view of this recent survey of the trailer's effectiveness for selling tickets, it seems time for theatremen to make the most of a very good thing by using imagination and a sense of timing in presentation of their "previews" of upcoming attractions.

## The Value of Trailers

Film BULLETIN

A recent report by Sindlinger covering 84 weeks of attendance at first-run theatres in Oklahoma County, Okla., points up the importance of trailers as a selling medium. The researchers found, for instance, that 342 out of every 1000 people attending the theatres surveyed were motivated primarily by the trailer to return for the next attraction.

Another significant factor in the report was that of all those who returned to the theatre for the next program, regardless of motivation, almost 85 per cent could "play back" something they remembered from the trailer they had seen on the previous visit.

These figures add verification—if any were needed—that it is impossible to place too much emphasis on the value of trailers to sell pictures. But is this powerful selling medium being utilized to its greatest potential? We believe not.

Trailers should be used to exploit not only movies, but movie-going as well. The audio-visual factors give it incomparable potency in hooking its captive audience. Its strong impact and retentive qualities were evidenced by the "play back" experiment. Yet our industry does little to capitalize this indisputably high-powered medium to sell the theatre as an entertainment institution.

We urge National Screen Service, or COMPO, or the film studios to undertake production of a series of institutional trailers. Perhaps Walt Disney's creative cartoonists would lend themselves to such a constructive public relations task. We suggest not merely slogans, but packing the kind of entertainment punch that goes onto the picture-selling trailer. Let's institutionalize theatre-going via this effective instrument of exploitation.

# Arg. Cinemas Stoned When C'Scope Pulled by Distributors; Exhibs, Too, Balk at Govt. 35% Cut in Scale

Buenos Aires, Aug. 14.

Patrons stoned firstrun cinemas here last week in a tense situation touched off by the 35% slash in admission scales for widescreen product as decreed by the Argentine Minister of Commerce, Rodolfo Martinez. He had actually wanted the cut to go into effect Aug. 3, but decided to put the decree into effect starting Aug. 6 because there were so many advance sales at the old price covering Aug. 4-5 (Saturday-Sunday) shows.

Distributors retaliated to the price-slash ukase by withdrawing widescreen pix. Sudden changes of bills and no shows in some houses apparently aroused the public. Exhibitors threatened to close their theatres when the widescreen product was withdrawn. Parties involved in the dispute are in constant huddles and may appeal to President Aramburu.

While reports had been current for some time about the admission cut, the sudden decree took the whole film industry by surprise since negotiations still were in progress. Instead of 10 pesos (about 32c), the scale for dimensional pix (in force since September last year), the minister ruled that the price should be a uniform 6.50 pesos (around 21c), including tax. The cut was explained on the ground that the higher prices allowed for the widescreen product was supposed to compensate for the cost of installing new type screens and projection equipment. His theory was that this created a disadvantage for unusual flat-screen product.

The minister reputedly believed that the new widescreen systems became general, with more and more cinemas adopting the higher scale, and that exhibs profits grew out of all proportion.

Exhibs, distribs and producers held continuous sessions last Saturday (4) discussing measures to counteract the price-slash action. One explanation for the action is that improvement in the quotation of the Argentine peso, in relation to the dollar, actually reduced the cost of installing the new systems —hence would make them more universal.

Long lines for the cinemas showing widescreen pix Saturday (4) bore mute witness to the fact that public did not find the 32c price too high. Also, local producers, who are just starting to turn out dimensional pix themselves to get the higher admission, are as much incensed as the exhibs. They long had urged a general lifting of admittance scales.

The dearth of cinemas in Argentina is notorious in view of the size of population, and it has been difficult for exhibs to build up reserves for new houses when not even allowed reasonable profits. Throughout the Peron dictatorship, prices at the cinemas were kept artificially low and most exhibs took a beating.

In view of the lip-service paid here now to free enterprises, this price cut is viewed as all the more surprising. It was decreed in the fact of almost unanimous recommendation against any slash by all interested parties. It was pleaded that the trade be allowed to decide such matters without state interference. It's pointed out that other forms of biz are allowed freedom—so why not the film business.

## BRIDIE'S 'BOLFRY' FOR LONDON REVIVAL AUG. 29

London, Aug. 14.

A revival of James Bridie's "Mr. Bolfry" opens at the Aldwych Aug. 29 after a month's provincial run. Alastair Sim, who played in the original production in 1943, produces as well as plays the title role. Duncan Macrae portrays the complacently pious minister of a Scottish country parish.

Others in the cast are Eileen Moore, George Cole and Owen Holder. "Man Alive," the Robertson Hare farce, completes its Aldwych run Aug. 25.

## Logan, Goetz Scout Sife for Japan Pic

Tokyo, Aug. 7.

Josh Logan and William Goetz have left Japan for the U. S. after a threeweek location scouting tour of Japan for the Warner Bros. production of James Michener's novel "Sayonara." Logan will direct the Goetz production which will be shot here this fall. Also leaving with the pair was Warner talent director S. J. Baiano who had interviewed Japanese candidates for the top femme role.

At a farewell press confab, Logan said Michener's novel has been adapted and expanded greatly by writer Paul Osborn in order to include more of Japan's theatrical world. While Michener's novel confined itself to the world of the Takarazuka Girls Opera Co., the film will include kabuki, the puppet drama and the traditional and classic Noh drama.

# Brit. Cinemas Not Hit by Tele

London, Aug. 14.

In its first attempt to assess the effect of commercial tv on cinema boxoffice admissions, the Board of Trade in its quarterly statistical report says that the position for theatres does not appear to have been tangibly affected during this year's first quarter.

However, the Boards adds that the conclusions which can be drawn from the breakdown are limited since corresponding figures are not available for earlier periods. From January to March, gross takings at $61,815,600 were nearly 6% down on those for the corresponding quarter in 1955, and admissions for the same period fell 24,000,000 to 285,000,000 compared with the previous year's 309,000,000, a drop of nearly 8%. Returns for the period of review were compiled from 4,437 theatres comprising a total of 4,090,000 seats.

The worst affected area, the BOT deduces from the figures, was London and the south where the fall-off was greater than average, 11%. Receipts dropped 9.2%.

## 20th Sets New Plan For 'King' in London

London, Aug. 14.

A revolutionary pattern devised by 20th-Fox for releasing "King and I" here will make the picture available simultaneously at 25 theatres especially selected over a widespread suburban area on a minimum basis of a two-week run. This innovation, beginning Oct. 8, temporarily replaces the present system (considered to be unsatisfactory) whereby films are shown in three local zones at consecutive periods.

By this system, 20th-Fox gets at least 25 weeks of extra playing time with a consequent cut in the number of color prints which, for "King," cost about $840 each. A second general release for the London area is scheduled for the week beginning Nov. 12 when the pic will be made available on the normla pattern in northwest, northeast and South London.

Jimmy Pattinson, managing director of 20th-Fox, hinted that this could be the forerunner of a future release scheme, but at the moment it would apply only to "King."

## Disney at Blackpool

Blackpool, Aug. 7.

A half-mile stretch of the upcoming fall season of Blackpool Illuminations will be devoted to Walt Disney characters.

Annual season of Illuminations, regarded as among the biggest in the world, gives a fillip to Blackpool's season of show biz, with 12 live shows running to the end of September.

## Modern Cinema Rated 'Bad Risk' by Scots

Glasgow, Aug. 7.

Because of high costs a modern cinema is a "bad risk" in the new Scot town of East Kilbride, population 17,000. Center is likely to be cinema-less.

Sir Patrick Dollan, chairman of the town's development company, said no cinema companies in Britain were willing to build until costs had been cut. That, coupled with fact that half the population has tv sets, makes the new town a bad cinema risk, he said.

## Code Chief Shurlock In Europe on Censorship Junket, Closeup View

Frankfurt, Aug. 7.

Geoffrey Shurlock, administrator of the MPAA's Production Code, is currently here on his trip through Europe studying censorship problems encountered by American films. In Wiesbaden, he was permitted a private showing of the hour-long series of censored clips from foreign films (including American) which were cut out of recent pictures to be shown in West Germany.

Commenting on the problem of censoring American pix in Germany, France and England, Shurlock said: "Regarding the cuts made here in Germany, I feel the censors were a little more generous with the films than the filmmakers are in Hollywood today. Several of the brutal scenes in gangster pictures were also cut in showings in the U.S.

"Most of the censored clips I saw from American films here in Germany were from films made up to five years ago. I feel that the German Censorship Board was justified in all the cuts they made, and wouldn't care to defend what they eliminated. But the producers in America today are reducing violence in films, and the censors in Europe have told me that with the new U.S. films, fewer cuts are required. Theatre-goers must find some shock value in the films to enhance the entertainment. The feeling is, that in America, the trend is to use violence and brutality to give shock value, with the high point in a western or gangster film usually being a rough hand-to-hand fight."

Shurlock felt that the European producers substitute sex for violence to give a pic that necessary shock value. He said European censors are kinder to sex and love scenes than in America, and that Europeans are stricter regarding violence.

**Few Cuts For Sexy Angle**

"German censors told me that they make almost no cuts of American films for being too sexy," Shurlock said. "Of about 200 dance scenes from American musicals, only two had to be cut out as too suggestive for West German audiences—and I agreed with the censors on both cuts. American producers today are aware of the importance of winning the European market. So we are cutting scenes of brutality, as much to win European approval, as we are to win okays in the U.S."

"A phase of censorship that we must keep in mind for Europe, is that it is a rather common practice to censor films as 'for adults only,' and not allow in anyone under 16. We rarely ban pictures for young people in the U.S. Here, I have found that American-made pictures which children are permitted to see in the U.S. have this particular 'for adults only' restriction in Europe. This cuts seriously into the theatre-going population."

After a quick stop in Sweden and a week's work studying censorship in England, Shurlock plans to fly to New York early next week.

## Vera Lynn Wins BBC Pact

London, Aug. 14.

Vera Lynn has been signed up on an exclusive two-year contract for BBC radio and television which will iron out complications arising from overlapping commitments. For the past four years, she has broadcast a Sunday evening series with Radio Luxembourg and has just completed another series for indie tv.

Her BBC kickoff under the new pact begins with a radio series on Aug. 23, followed by a number of BBC-TV shows in October.

# Gov't Aid Booms Italo Legit

**O'Neill's 'Long Journey,' Williams' 'Cat' Among U.S. Plays Set for Production**

Rome, Aug. 7.

The temporary renewal of government aid for the Italian theatre has spurred previously lagging plans for next legit season, with the result than an encouraging roster of planned productions and tours is currently being built up.

Of the several planned local presentations of Yank works, perhaps the most interesting is the production of "Long Day's Journey into Night" as announced (presumably pending final approval by Eugene O'Neill's widow) by the Ricci-Magni Company. The O'Neill postumer, whose only production to date has been in Stockholm, Sweden, would be acted by an Italian company headed by Renzo Ricci and Eva Magni.

"Cat On A Hot Tin Roof," which was to be staged last season but never arrived, is again on the roster of the Stoppa-Morelli Co. with pic-legit thespers Eleonora Rossi-Drago and Marcello Mastroianni billed for the Tennessee Williams opus. Two other U. S. plays, Michael Gazzo's "Hatful of Rain" and Clifford Odets' "The Big Knife," are to be presented by the Anna Proclemer-Giorgio Albertazzi Co., which also plans to show "The Governess," by Vitagliano Brancati.

Next season, Eduardo DeFilippo plans to stage his new play, "Examinations Never End," as well as some revivals while his brother's company (Peppino DeFilippo), currently on a South American tour, plans a series of Moliere and Plautus, as well as a new play written by Peppino DeFilippo, "Eucli-one 1957."

Vittorio Gassmann plans to act in and direct an "Othello" and introduce Jean Anouilh's "Ornifle" to the Italian public. He will play Othello and Tago on alternate nights. His company, headed by Anna Maria Ferrero, opens at the Qurino in Rome in October. A new group, topped by Olga Villi and Gabriele Ferzetti, will revive Molnar's "Liliom" and stage new Italian plays.

A Roussin play, new for Italy, will be presented by the Laura Adani, Carlo Ninchi-Luigi Cimara Co. Among other groups currently forming for fall presentations are the Andreina Pagnani Co., with a revival of Colette's "Cheri"; the DeLullo, Falk-Guarnieri-Valli Co., with an all-Italian program of new plays; the Lilla Brignone Co., with Strindberg's "Miss Julie"; Elsa Merlini Co. at Rome's Teatro delle Arti; the Tedeschi-Bonucci-Mondolfo-Barzizza Co.; the Calindri-Volonghi-Zoppelli Co. and the Nino Taranto Co.

In addition, the Little Theatres of Turin, Milan (Sant 'Erasmo), Naples (Scarpettina) and others are already drawing up varied plans for a full season, with details still to be set.

## 4th U.S. Company Set To Do Pic in Havana

Havana, Aug. 7.

The fourth U.S. film company to come to Cuba this year is scheduled to enter production this week. Dudley Pictures is set to shoot "The Fever Tree," based on the novel, "The Passionate Prisoner," by Janet Green. "Tree" is to be a full-length, English-language feature. Male lead may be John Cassavetes, with Raymond Burr to play a supporting role.

So far this year, the following Hollywood companies have filmed in Cuba: WB did "Old Man and Sea"; United Artists did "The Big Boodle"; and Sam Goldwyn Jr. filmed "The Sharkfighters." Dudley Pictures, a Beverly Hills firm, set up a Cuban subsidiary last year to film features in Cuba for worldwide distribution.

# Jap Film Exports Soar 19% Over '55

Tokyo, Aug. 7.

During the first six months this year, Japan exported a total of 602 feature films, 205 newsreels and 33 shorts. In the first two categories the figure for this year represents a 19% and 6% increase respectively over the same period for 1955.

Income from these exports under the flat sales system alone came to $603,855, an increase of 38.4% over last year's first six months. Figures on percentage deals were not available.

These figures were released last week by the Japan Motion Picture Federation. Report stated that 85 foreign films were released in Japan from January through June, 4.5% less than the corresponding period of 1955. Films from the U. S. accounted for 65% of this total with 55 films. France was second with nine films.

Most of the features exported by Japan went to Okinawa (270), with Hawaii second with 152 imports. Communist China took 12 Japanese films during the period. In addition to its own product, Japan re-exported a total of 305 foreign-made films to Okinawa, Korea and Formosa among other places.

Thirteen of the Japanese films exported during the six months were tinters. During all of 1955, Japan produced only four tinters.

## Mason Mulls Producer, Actor Roles in London

London, Aug. 14.

Here primarily for a vacation, James Mason, actor-turned-producer, revealed plans for upcoming productions he hopes to arrange in the capacity of studio producer under the 20th-Fox banner. His two-year contract permits him to produce and/or direct one picture and act in another every year for two years with an option for renewal.

Mason hopes to have on-the-spot discussions with 20th-Fox regarding possible British production of "Jane Eyre." The name part will probably be taken by an unknown actress since Audrey Hepburn would have been first choice but she's being mulled by Paramount for "House in Mist," which has an identical theme as the Bronte novel. Reason he would like to undertake production here is linked with advantage of authentic background and sets. The matter of filling supporting roles caused him to remark "Many American voices are intolerable to the English public, but they make a nicer noise than the mincing sound of inadequate English accents."

He anticipates a starring role in Zanuck's production "Island in the Sun" based on Alec Waugh's book. Shooting begins in October.

## BRITISH EXHIB SEES TV FILMS PAYING NO TAX

Manchester, Aug. 7.

Dennis Walls, local exhibitor, has called on all interests in show biz to make a forceful plea to the British government on the need to cut the entertainment tax. He wants the combined aid in this fight from the live theatres, football, cricket, boxing, speedways, horse racing, greyhound racing, amateur drama groups plus the Variety Artistes Federation.

Interests affected by the tax and tv represent "an enormous latent power," according to Walls. Exhibs are victims of gross injustice, he alleges, because films used for tv do not pay a tax or levy, and if in Sunday programs do not pay a charity contribution.

Films on tv were not subject to same amount of censorship as when shown at cinemas, he says.

According to Walls, declining attendance is the main cause of British exhibs' worries. Had the level remained as it was in 1946 or 1952, entertainment duty would not be the burden it had become.

# Depend on 20th for the strongest product you ever played!

**IN THE LONG RUN YOU CAN'T BEAT IT!**

DARRYL F. ZANUCK
presents
RODGERS & HAMMERSTEIN'S
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DEBORAH KERR · YUL BRYNNER
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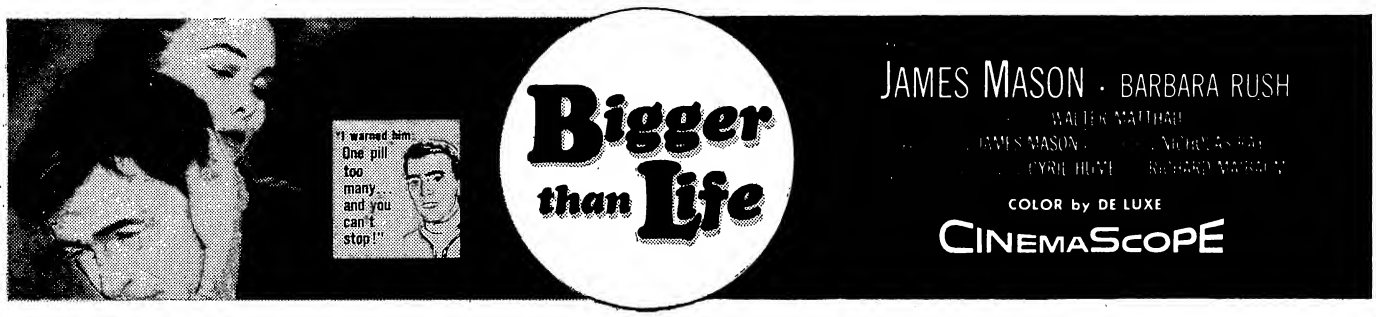
**20th's MOST DARING ATTRACTION SINCE "THE SNAKE PIT"!**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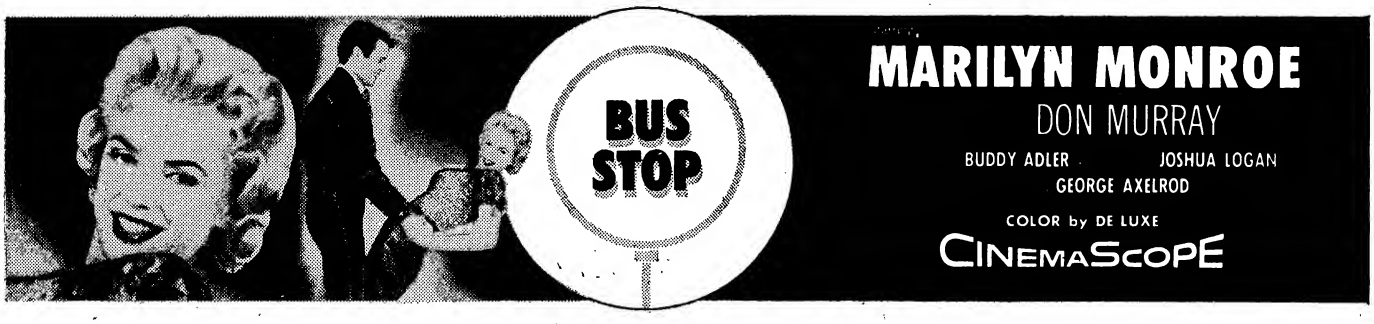
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The Last Wagon
Richard Widmark
Felicia Farr
COLOR by DE LUXE
CINEMASCOPE

**Pictures like these give your box-office a lift!**

# Film Reviews

Continued from page 6

### Bandido

comes a widow before the shooting is over.

Below-the-border locationing was a wise move on the part of producer Robert L. Jacks, giving the picture any number of strikingly beautiful scenes as lensed by Ernest Laszlo. In addition to the foursome already named, acting assists come from Douglas Fowley, in a good bit; Henry Brandon, aide to a well-played Mexican officer; Rodolfo Acosta and Jose I. Torvay, two colorful Mexican rebel-rogues. Other native players react well, too. Max Steiner's background score inject a Latin flavor and there's a snatch of a title tune heard here and there. *Brog.*

### Showdown At Abilene
(COLOR)

**Well-made, well-played western.**

Hollywood, Aug. 14.

Universal release of Howard Christie production. Stars Jock Mahoney, Martha Hyer, Lyle Bettger; features David Janssen, Grant Williams, Ted de Corsia, Harry Harvey Sr. Directed by Charles Haas. Screenplay, Berne Giler; story, Clarence Upson Young; camera, Irving Glassberg; editor, Ray Snyder; music supervision, Joseph Gershenson. Previewed Aug. 7, '56. Running time, 80 MINS.

| | |
|---|---|
| Jim Trask | Jock Mahoney |
| Peggy Bigelow | Martha Hyer |
| Dave Mosely | Lyle Bettger |
| Verne Ward | David Janssen |
| Chip Tomlin | Grant Williams |
| Dan Claudius | Ted de Corsia |
| Ross Bigelow | Harry Harvey Sr. |
| Jack Bedford | Dayton Lummis |
| Nelson | Richard H. Cutting |
| Sprague | Robert G. Anderson |
| Frank Scovie | John Maxwell |
| Loop | Lane Bradford |

A standard western plot undergoes a good polishing job in "Showdown at Abilene," making it an interesting actioncr. Via excellent playing, sound direction and a script that makes its characters believable, film comes off as good entertainment for the playdates at which it is aimed.

Jock Mahoney, former sheriff of Abilene, returns from the Civil War gunshy and with a troubled conscience to find an old friend has won his girl and is taking over the range from the farmers. On that plot from the Clarence Unson Young story, Berne Giler builds a logical scries of events for principals Mahoney, Martha Hyer and Lyle Bettger to enact under Charles Haas' firstrate direction.

By the time the climax comes around, Mahoney has righted his troubled conscience (he'd accidentally killed Bettger's young brother in the war) gets back his gun hand and rewins his girl, all to the tune of an actionful pace that moves along but still finds the time to make things believable.

Cast in the good Howard Christie production is an excellent one. Mahoney comes over well as the hero, giving the character a bit more than just the usual strong man handling. Miss Hyer is a gracious heroine with ability above the level into which most sagebrush femmes fall. Bettger is a topnotch heavy, underplaying it for additional menace. Among the others who help keep the footage entertaining are David Janssen, Grant Williams, two improving young male actors; Ted de Corsia and Harry Harvey Sr.

Technicolor lensing by Irving Glassberg achieves some smart pictorial values, while editing, background music and other work is good. *Brog.*

### A Cry In the Night

**Poorly - done meller about young girl kidnapped by psychopath; familiar names to offset production mediocrity.**

Hollywood, Aug. 14.

Warner Bros. release of George C. Bertholon (Jaguar) production. Stars Edmond O'Brien, Brian Donlevy, Natalie Wood; features Raymond Burr, Richard Anderson, Irene Hervey, Carol Veazie. Directed by Frank Tuttle. Screenplay, David Dortort; based on a novel by Whit Masterson; camera, John Seitz; editor, Folmar Blangsted; music, David Buttolph. Previewed July 31, '56. Running time, 75 MINS.

| | |
|---|---|
| Taggart | Edmond O'Brien |
| Bates | Brian Donlevy |
| Liz | Natalie Wood |
| Loftus | Raymond Burr |
| Owen | Richard Anderson |
| Helen | Irene Hervey |
| Mrs. Loftus | Carol Veazie |
| Madge | Mary Lawrence |
| Chavez | Anthony Caruso |
| Gerrity | George J. Lewis |
| Dr. Frazee | Peter Hanson |
| Marie Holzapple | Tina Carver |
| Jensen | Herb Vigran |

It will have to be the familiar cast names that carry "A Cry in the Night" through its programmer playdates because there's little in the way of entertainment to recommend.

The Jaguar production supervised by George C. Bertholon is a poorly-executed melodrama involving the kidnapping of a young girl by a psychopathic mama's boy. David Dortort's scripting fails to develop the suspense and excitement needed to carry such a plot, and Frank Tuttle's direction can make very little of the unbelievable characters and situations. The cast is similarly handicapped.

Natalie Wood is the teenager who's kidnapped by peeping-tom Raymond Burr after the latter knocks out her fiance, Richard Anderson, in a lover's lane incident. She's the daughter of Edmond O'Brien, too-stern father, but first-class police captain, and the forces of law and order are turned loose under the direction of another police officer, Brian Donlevy, to run down the kidnapper before he can harm the girl. They catch up with Burr and his victim in an abandoned brick yard and a few blows to the chin reducc the kidnapper to a blubbering hulk, crying pitifully for his mama.

Seen as O'Brien's wife is Irene Hervey, while Mary Lawrence plays his old-maid sister. Carol Veazie appears as Burr's mother. One fairly bright spot in an otherwise dull show is the jail house scene involving the booking of Tina Carver, a lady of easy virtue. Photography by John Seitz and the other technical credits are standard.

### The Amazon Trader
(COLOR)

**Documentary-type featurette, enacting tales of the Amazon. Well done. Replacement for regular lowercase features.**

Hollywood, Aug. 14.

Warner Bros. release of Cedric Francis production. Stars John Sutton; features Maria Fernanda, Zygmunt Sulistrowski, Anthony Ryan, Guido Wolff, Janet Albuquerque, Yves Manciet, Maitland Stewart, Therenzena Prates da Costa, Padre Agostinho Liebst. Directed by Tom McGowan. Written by Owen Crump; camera (WarnerColor), Anthony J. Ryan, Maitland Stewart; editor, Leo Shreve; music, Howard Jackson. Previewed Aug. 8, '56. Running time, 42 MINS.

| | |
|---|---|
| The Amazon Trader | John Sutton |
| Ex-Wife | Maria Fernanda |
| Fairing | Zygmunt Sulistrowski |
| Explorer | Anthony Ryan |
| Fat Man | Guido Wolff |
| Wife | Janet Albuquerque |
| Laban | Yves Manciet |
| Mr. Dollson | Maitland Stewart |
| Mrs. Dollson | Therenzena Prates da Costa |
| Missionary | Padre Agostinho Liebst |

Warner Bros. launches a new series of featurettes of approximately 42 minutes for bookings as a replacement for the usual lowercase feature. In the instance of "The Amazon Trader," the novelty is such that viewers will find it an interesting account of scveral tales native to that jungle region. It's a good, and different, supporter for regular dual bills.

Four such tales are strung together in this Cedric Francis production under Tom McGowan's direction, with John Sutton, in the title role doing the narration while assorted players, mostly non-pro recruits, enact the Owen Crump script. Locales are authentic, with the WarnerColor lensing by Anthony J. Ryan and Maitland Stewart being responsible for many vivid scenes of jungle life, waterways, even some half-nude natives of both sexes.

First tale finds Zgymunt Sulistrowski, medical student, getting himself lost in the jungle and then being rescued and miraculously cured of fever by native witch doctors. The second, the trek of Anthony Ryan and Maria Fernanda into the jungle in search of a mysterious tribe, never gets anywhere because the couple is forced back before ending the search. Third has Maitland Stewart and Therezena Prates da Costa playing a man and wife, he a naturalist and she a game hunter. Sequence in which she saves a native boy from the deadly Piranha has its excitement. Fourth tells the most story, dealing with Yves Manciet, a thief and murderer escaped from Devil's Island who doublecrosses the Indians who take him in and has his head shrunk for the dirty work.

Footage was shot entirely in the South American Amazon region, with Sulistrowski handling the production supervision in that country. Editing by Leo Shreve and the music by Howard Jackson are okay. *Brog.*

## 'Satchmo' Documentary Edited as Theatrical Pic

United Artists has a deal to release "The Saga of Satchmo," feature length production on Louis Armstrong's tour of France and Africa last year. Under the Edward R. Murrow-Fred Friendly production aegis, five hours of footage was shot on Armstrong's goodwill junket and this was cut for presentation on CBS-TV's "See It Now."

Armstrong and Grandma Moses shared the spotlight on the hour-long program which was subtitled, "Two American Originals." Some additional new material, including an introduction may be lensed for the theatrical feature.

## Where Are Stars?

Continued from page 1

eted an unknown to national acclaim is missing. Despite opinions to the contrary and in spite of changing industry conditions, the major studios are still exerting efforts to build boxoffice giants.

Taking a leaf from the industry's glamor heyday when romantic teams flourished—Janet Gaynor and Charles Farrell, Ginger Rogers and Fred Astaire, Jeanette MacDonald and Nelson Eddy, as four examples—Warner Bros. is attempting to build a modern love duo. Selected for the honor are two young players—18-year-old Natalie Wood and 25-year-old Tab Hunter—whose main appeal has been to the teenage audience.

WB has teamed the young players in two pictures—"Burning Hills"—and "Girl He Left Behind"—and if the resul's prove successful, it hopes to star the pair in additional films. As part of the buildup, the film company is sending Miss Wood and Hunter out on tour together for joint interviews and bally activities. WB has even gone to the extent of billing the young performers as "the greatest love team since Janet Gaynor and Charles Farrell."

The policy appears to fit in with the desires of some exhibitors who have called for the development of star performers who appeal to the younger trade, rated in most polls as the most frequent ticket buyers. WB's effort will be looked upon with more than passing interest by the trade. Company's decision re Miss Wood and Hunter is based on the reception each received recently in personal appearances in connection with premieres. In a recent outing, WB publicists had to barricade and rescue Hunter from a swarming mob of adoring teenagers.

## Near-Riot

Continued from page 1

formed (Domino is a Negro), dancing privilege was accorded only to Negroes; whites were admitted to sessions but could only listen and watch. Dancing, for them, at this type of session was verbaten.

The promoters of the session said the change in policy came because of the four-to-one ratio of whites in attendance. Shortly after announcement of the change in hoofing privileges, a rumor swept the hall that refunds would be made. A boxoffice worker attempted to make refunds, but when several persons began kicking at the door she and the ticket takers in the booth, along with the musicians, retreated to a locked room.

Meanwhile an unidentified man said the session was resuming and urged the teenagers to return inside. They started to do so but were swiftly hustled through the exit by policemen. An officer told the youngsters, "Elvis Presley is across the street—run over and see him." He wasn't.

Domino told police he could not play if Negroes were not allowed to remain and dance. He was quoted as saying his reputation would be hurt if he followed any other policy. Police said they had no other choice but to stop the dance under the tense situation.

Most of the resentment of the crowd seemed aimed at police officers and the promoters. Several witnesses said there seemed to be little interracial tension. A dozen youths were arrested for cursing and threatening the police officers.

# Amusement Stock Quotations

## (N.Y. Stock Exchange)

*For Week Ending Tuesday (14)*

| 1956 High | 1956 Low | | Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for week |
|---|---|---|---|---|---|---|---|
| 32½ | 24⅝ | Am Br-Par Th | 136 | 31¼ | 30½ | 31⅛ | + ⅜ |
| 31⅞ | 22⅞ | CBS "A" ... | 349 | 31⅞ | 30 | 31⅞ | +2 |
| 31¾ | 22¾ | CBS "B" ... | 172 | 31¾ | 29⅜ | 31¾ | +2½ |
| 26¾ | 18⅛ | Col Pix ..... | 30 | 22½ | 21¼ | 21¾ | + ½ |
| 16⅜ | 14⅛ | Decca ..... | 102 | 15 | 14½ | 14¾ | — ¼ |
| 100¾ | 75¾ | Eastman Kdk | 67 | 98¾ | 96¾ | 97¾ | + ¼ |
| 4⅞ | 3½ | EMI ..... | 67 | 3½ | 3⅜ | 3⅜ | — |
| 12 | 8⅛ | List Ind .... | 71 | 8¼ | 8⅛ | 8⅛ | — ⅛ |
| 25⅛ | 18⅞ | Loew's ..... | 401 | 21¼ | 19¾ | 21⅛ | + ½ |
| 9¼ | 7½ | Nat. Thea.... | 214 | 8¼ | 7⅞ | 8⅛ | + ⅛ |
| 36½ | 30¼ | Paramount .. | 262 | 32¾ | 31¼ | 32⅜ | — ¼ |
| 36½ | 20⅛ | Philco ..... | 194 | 21½ | 20⅛ | 20⅝ | — ⅜ |
| 50⅜ | 41⅛ | RCA ..... | 155 | 44⅜ | 42¾ | 43⅛ | —1 |
| 8⅞ | 6¾ | Republic .... | 110 | 7½ | 6⅝ | 7¾ | +1⅛ |
| 15⅛ | 12¾ | Rep., pfd ... | 1 | 15 | 13 | 13 | — |
| 17¾ | 15 | Stanley War. | 39 | 16⅛ | 15⅜ | 15½ | — ⅜ |
| 28⅛ | 22⅛ | Storer ..... | 35 | 27⅞ | 27⅜ | 27½ | — |
| 29¼ | 21⅛ | 20th-Fox .... | 91 | 25⅝ | 24¾ | 24⅞ | — |
| 29¾ | 24½ | Univ. Pix .... | 4 | 25⅛ | 25 | 25⅛ | — ⅛ |
| 82½ | 75 | Univ., pfd... | *140 | 76½ | 75½ | 76½ | — |
| 26¾ | 18½ | Warner Bros. | 82 | 27⅞ | 27½ | 27⅝ | — ⅛ |
| 141¼ | 101 | Zenith ..... | 23 | 110½ | 106½ | 106½ | —2 |

### American Stock Exchange

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 6⅛ | 3⅝ | Allied Artists | 25 | 4⅝ | 4⅜ | 4⅜ | — ¼ |
| 13¼ | 9¾ | All'd Art., pfd. | 1 | 10½ | 10½ | 10½ | — |
| 2⅛ | 1¼ | C & C Super | 416 | 1½ | 1¼ | 1⅜ | — |
| 10 | 5¾ | Du Mont .... | 33 | 6½ | 6⅛ | 6½ | + ¼ |
| 3½ | 2¾ | Guild Films.. | 95 | 3⅝ | 3½ | 3⅝ | — |
| 5⅜ | 3 | Nat'l Telefilm | 59 | 5 | 4¾ | 4⅞ | — ¼ |
| 5¾ | 2¾ | Skiatron | 63 | 3⅞ | 3⅜ | 3⅝ | + ¼ |
| 13¼ | 9⅜ | Technicolor . | 224 | 10 | 9⅝ | 10 | + ¼ |
| 4 | 3 | Trans-Lux .. | 3 | 3⅜ | 3¼ | 3¼ | — ⅛ |

### Over-the-Counter Securities

| | Bid | Ask | |
|---|---|---|---|
| Ampex | 37⅜ | 39¼ | — ¼ |
| Chesapeake Industries | 2¼ | 3 | — |
| Cinerama Inc. | 1¼ | 1¾ | — |
| Cinerama Prod. | 3½ | 4⅛ | — |
| DuMont Broadcasting | 7 | 7¾ | — |
| Magna Theatres | 2¼ | 3 | — ⅜ |
| Official Films | 1¾ | 2¼ | — |
| Polaroid | 85½ | 88½ | + ½ |
| U. A. Theatres | 6⅜ | 7⅜ | — |
| Walt Disney | 47 | 51 | —1 |

* Actual Volume.

*(Quotations furnished by Dreyfus & Co.)*

# What Dior Has Stirred Up

Continued from page 2

Gina and Marilyn can now breathe freely.

There are several themes:

The Magnet: Dior's silhouette is the triple magnet (three horseshoes): head, torso and hips—each tapering at the bottom. High round hats, closely fitted around the ears, emphasized bosoms fading into a narrow belted waistline "hipped" skirts with unpressed folds rounding out the hipline like a Dutch boy's costume. The ampler line modifies coats, thick woolen mess-jacket suits and the ever-popular sheaths, now fuller, softer and feminized.

Capes: Long, medium, short, hooded furlined, they are featured everywhere especially at Lanvin, the only collection Grace of Monaco saw before returning to her palace last week. Countess de Polignac, Lanvin's daughter, is now her cousin by marriage, and capes may prove useful to Grace in the future.

Russian Infiltration: The French couture may not affect the taste of Russian women, but B. & K. have obviously influenced the French couture: fur collars up to the ears, fur Cossack hats right out of the steppes, Catherine the Great capes, coats and dresses trimmed, lined, edged with fur and named Vodka, Bortsch, Troika . . . Large multicolored stones and strange makeup reminiscent of the Diaghilev Ballets.

"My Fair Lady" Influence: Flowing chiffons; slinky, draped gowns; feathers, egrets; trailing furs; mauves, greens, peach colors; black and white . . . the mysterious "Femme Fatale" Look of Paul Poiret—the Dior of 1912.

The piracy of pix and sketches is still a hot topic. The London Daily Express has caused a crisis. Not invited to the shows, the Express bootlegged stories and sketches, published them before the release date and is being sued by the Paris Designers Union (already engaged in a legal battle with a N. Y. sketch service). A designer supported the Express and resigned from the Union. Givenchy and Balenciaga, persisting in their last season's sulk, solved the problem by again shutting off the press for one month. But Coco Chanel has another angle: "Who cares about being copied? You can't keep fashions on ice. To be copied is the best kind of flattery. I want my dresses out in the street as soon as possible!"

## Yanks' Looksee

Continued from page 2

day each in Florence, Venice, Rome. Two days in Madrid and two in London. They'll be back on the farm in two weeks—having spent little more than they would have if they'd gone to Florida or Atlantic City.

The travel boys and the tour agents snap, "What's wrong with hopping around, seeing many places? It brings more tourists over, doesn't it?"

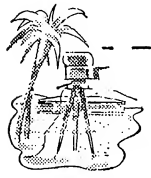
"Sure," say the hotelmen, "But it brings less cash to each of us individually. We need more rooms at the height of the season to accommodate more clients. But at adding-up time we have less left. Constant turnover is a problem; it means more work, more help, more bookkeeping—and less profit."

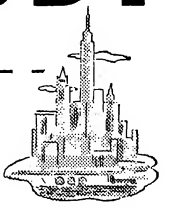
The restaurants, too, are beefing—for the same reasons. The lads and lassies who are interested in a quick look and scram haven't time to relax and eat in style, as the oldtime tourists used to do. At least that's what they claim.

As for the manufacturers of souvenirs and trinkets—they are happy. You can buy the same junk jewelry and gadgets in the shops and booths of Long Beach, Calif. or Santa Margharita, Italy. And now both places are selling more of it.

The Hotelmen's Association in Paris says that Paris hotels today have a 70% annual occupancy. London is closer to 80%. In both cities there is constant talk about the need of more large hotels—but in both cities, the hotelmen say that if run-as-you-pay tourism continues at its present pace, they can't possibly build, they'll be going bankrupt too soon. Or raising their rates. And an American in Paris, listening in, sneered, "Raise the rates in Paris even more? How is that possible?"

# HOT FROM HOLLYWOOD!





## EYE-WITNESS REPORT FROM THE M-G-M AD MAN!

### HOT! "HIGH SOCIETY"!

I was there when the World Premiere engagement of Sol C. Siegel's production starring Bing Crosby, Grace Kelly, Frank Sinatra and Louis "Satchmo" Armstrong, started the nationwide box-office fireworks now blazing across the nation. At press time, biggest first 4 days of all time at Music Hall, N. Y. Every new opening sensational! Every continued engagement a wow!

### HOT! "TEA AND SYMPATHY"!

I was there in Projection Room "A" for the special public-relations screening that confirmed trade forecasts of a box-office blockbuster. The stage hit, with its original stars Deborah Kerr and John Kerr, is now a mighty screen attraction. Big campaign in magazines, newspapers, radio, TV—the works!

### HOT! "RAINTREE COUNTY"!

I was there on Stage 16 when they showed seven amazing reels of this great production starring Montgomery Clift, Elizabeth Taylor and Eva Marie Saint. Filmed in M-G-M's new and revolutionary Camera 65 process, with the top budget in the studio's domestic production history, it will rank among the most important films in screen annals. The scope of the book's Civil War background endows it with the nostalgic bigness of "Gone With The Wind."

### HOT! "THE OPPOSITE SEX"!

I was there at the Picwood Theatre when this star-studded entertainment rocked a packed and enthusiastic house at a sneak preview. From the first man-trap to the last hair-pull they roared at this "low-down on dames—with music." The dames: June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller. The guys: Leslie Nielsen, Jeff Richards. It's a top money show.

### HOT! "THE POWER AND THE PRIZE"!

I was there at the Encino Theatre when this exciting picture launched the first really great new box-office name, Elisabeth Mueller. A Continental star, beautiful, exciting, she is destined to join the Garbos and Bergmans in the screen Hall of Fame. Co-starred with Robert Taylor, Burl Ives, Charles Coburn, Sir Cedric Hardwicke, Mary Astor and Nicola Michaels.

### HOT! "JULIE"!

I was there in Projection Room 1 for the first breath-taking Studio showing of this Arwin Production which takes its place among the industry's triumphs of SUSPENSE! Doris Day, Louis Jourdan, Barry Sullivan and Frank Lovejoy keep you in a state of delirious tension from Main Title to the nail-biting End as Julie flees from a honeymoon of terror.

### HOT! "THE WINGS OF EAGLES"!

I was there to see a future Big One take off into production starring John Wayne in a box-office-perfect role, with John Ford directing a sure-fire and spectacular story.

### HOT! "DESIGNING WOMAN"!

I was there to hear the magnitude of this big-time show as it was being readied for production with Gregory Peck and Lauren Bacall starring. It will be made here and abroad, with no holds and no expenses barred.

### HOT! "SOMETHING OF VALUE"!

I was there to see the first pulsating footage flown in from East Africa where Rock Hudson, Dana Wynter and Wendy Hiller are starring in this King-size picturization of the explosive best-seller.

### HOT! PRODUCTION IN HIGH!

I was there to see the blue-print of accelerated activity spring to life, following the Studio announcement of twelve M-G-M pictures, an average of three a month, scheduled for production during a period of sixteen weeks.

★

## M-G-M! HOTTEST STUDIO IN STUDIOLAND!

# Hollywood Production Pulse

## ALLIED ARTISTS

*Starts, This Year..... 17*
*This Date, Last Year.....17*

**"HUNCHBACK OF PARIS"**
(Shooting in Paris)
Prods.—Robert and Raymond Hakim
Dir.—Jean Delannoy
Gina Lollobrigida, Anthony Quinn, Jean Danet, Philipe Clay, Pieral, Danielle Dumont
(Started April 17)

**"JEANNIE"**
(Shooting in London)
Prod.—Marcel Hellman
Dir.—Henry Levin
Vera Ellen, Tony Martin, Robert Fleming, Zena Marshall
(Started June 25)

## COLUMBIA

*Starts, This Year .....18*
*This Date, Last Year.....20*

**"FIRE DOWN BELOW"**
(Warwick Productions)
(Shooting in London)
Exec Prods.—Irving Allen, A. R. Broccoli
Prod.—Ronald Kinnoch
Dir.—Robert Parish
Rita Hayworth, Robert Mitchum, Jack Lemmon, Edric Connar, Bonar Colleano, Joan Miller, Herbert Lom, Peter Illing.
(Started May 14)

**"END AS A MAN"**
(Horizon-American Production)
(Shooting in Florida)
Prod.—Sam Spiegel
Dir.—Jack Garfein
Ben Gazzara, James Olsen, George Peppard, Arthur Storch, Pat Hingle, Paul Richards, Geoffrey Horne, Larry Gates, Clifton James.
(Stied July 2)

**"SEVEN WAVES AWAY"**
(Copa Productions)
(Shooting in London)
Exec. Prod.—Ted Riehmond
Prod.—John R. Sloan
Dir.—Richard Sale
Tyrone Power, Mai Zetterling, Lloyd Nolan, James Hayter, Stephen Boyd, Moultrie Kelsall, Noel Willman, Clare Austin, David Langton, Clive Morton, Ralph Michael, Austin Trevor
(Started July 9)

**"TOWN ON TRIAL"**
(Marksman Films)
(Shooting in London)
Exec. Prod.— Maxwell Setton
Prod.— William Weedon
Dir.—John Guillermin
John Mills, Charles Coburn, Ella Raines
(Started Aug. 8)

## WALT DISNEY

*Starts, This Year .....1*
*This Date, Last Year .....1*

## METRO

*Starts, This Year.....16*
*This Date, Last Year.....14*

**"RAINTREE COUNTY"**
(Shooting in Kentucky)
Prod.—David Lewis
Dir.—Edward Dmtryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

**"THE LITTLE HUT"**
(Shooting in Rome)
Prod.—F. Hugh Herbert
Dir.—Mark Robson
Ava Gardner, Stewart Granger, David Niven
(Started July 4)

**"SOMETHING OF VALUE"**
(Shooting in Africa)
Prod.—Pandro S. Berman
Dir.—Richard Brooks
Rock Hudson, Dana Wynter, Wendy Hiller, Sidney Poitier, Juano Hernandez
(Started July 18)

**"THE WINGS OF THE EAGLES"**
Prod.—Charles Schnee
Dir.—John Ford
John Wayne, Dan Dailey, Maureen O'Hara, John Todd
(Started July 30)

**"SLANDER"**
Prod.—Armand Deutsch
Dir.—Roy Rowland
Van Johnson, Ann Blyth, Steve Cochran
(Started Aug. 13)

## PARAMOUNT

*Starts, This Year.....13*
*This Date, Last Year.....7*

**"THE RAINMAKER"**
Prod.—Hal Wallis
Dir.—Joseph Anthony
Burt Lancaster, Katharine Hepburn, Wendell Corey, Lloyd Bridges, Earl Holliman, Cameron Prud'homme
(Started June 18)

**"THE JIM PIERSALL STORY"**
Prod.—Alan Pakula
Dir.—Robert Mulligan
Anthony Perkins, Karl Malden, Norma Moore, Perry Wilson, Adam Williams, Peter Votrian, Brian Hutton, Bart Burns
(Started July 10)

**"BEAU JAMES"**
Prod.—Jack Rose
Dir.—Melville Shavelson
Bob Hope, Paul Douglas, George Jessel, Vern Miles, Alexis Smith, Darren McGavin, Walter Catlett, Joe Mantell
(Started July 23)

**"FLAMENCA"**
(Shooting In Spain)
Prod.—Bruce Odlum
Dir.—Donald Siegel
Carmen Sevilla, Richard Kiley
(Started July 26)

## REPUBLIC

*Starts, This Year..... 5*
*This Date, Last Year.....12*

**"AFFAIR IN RENO"**
Assoc. Prod.—Sidney Pieker
Dir.—R. G. Springsteen
(Started Aug. 6)

## RKO

*Starts, This Year.....10*
*This Date, Last Year.....11*

**"DAY THEY GAVE BABIES AWAY"**
Prod.—Sam Wiesentnal
Dir.—Allen Reisner
Glynis Johns, Cameron Mitchell, Rex Thompson, Patty McCormack, Alan Hale, Hope Emerson, Ellen Corby, Stephen Wooten, Butch Bernard, Eulanda White, Terry Ann Ross
(Started July 2)

**"BRAVE TOMORROW"**
(Galahad Production)
(Shooting in New York)
Prod.—Hiram Brown
Dir.—John Newland
John Beal, Augusta Dabney, Malsom Broderick, Dennis Kohler, Beverly Lunsford, Shepperd Strudwick, Rosemary Murphy
(Started July 9)

**"I MARRIED A WOMAN"**
Prod.—William Bloom
Dir.—Hal Kanter
George Gobel, Diana Dors, Adolphe Menjou, Nita Talbot, Jessie Royce Landis
(Started July 16)

## 20th CENTURY-FOX

*Starts, This Year.....11*
*This Date, Last Year.....13*

**"ANASTASIA"**
(Shooting in London)
Prod.—Buddy Adler
Dir.—Anatole Litvak
Ingrid Bergman, Yul Brynner, Helen Hayes, Akim Tamiroff, Natalie Schafer
(Started June 6)

**"SEAWIFE"**
(Shooting in Jamaica)
Prod.—Andre Hakim
Dir.—F. MacDonald
Richard Burton, Joan Collins
(Started June 30)

**"HEAVEN KNOWS MR. ALLISON"**
Prods.—Buddy Adler, Eugen Frenke
Dir.—John Huston
Deborah Kerr, Robert Mitchum
(Started Aug. 1)

**"THREE BRAVE MEN"**
Prod.—Herbert B. Swope Jr.
Dir.—Philip Dunne
(Started Aug. 15)

## UNIVERSAL

*Starts, This Year.....21*
*This Date, Last Year.....19*

**"INTERLUDE"**
(Shooting in Munich)
Prod.—Ross Hunter
Dir.—Douglas Sirk
June Allyson, Rossano Brazzi, Marianne Cook, Keith Andres, June Wyatt, Frances Bergen, Francoise Rosay
(Started June 18)

**"JOE BUTTERFLY"**
(Shooting in Japan)
Prod.—Aaron Rosenberg
Dir.—Jesse Hibbs
Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn, Charles McGraw, John Agar, Eddie Firestone, Fred Clark, Keiko Tsushima, Herbert Anderson, Frank Chase
(Started July 9)

**"CRAZY LOVE"**
Prod.—Edmund Chevie
Dir.—Richard Bartlett
Sal Mineo, John Saxon, Luana Patten, Fay Wray, Rod McKuen, Sue George, Edward Platt, April Kent, Bob Courtney, John Wilder, Douglas Fowley, Glen Kramer, Shelly Fabres, Alan Reed Jr.
(Started July 16)

**"THE EYES OF FATHER TOMASINO"**
Prod.—Robert Arthur
Dir.—Joseph Pevney
Tony Curtis, Marisa Pavan, Gilbert Roland, Jay C. Flippen, Argentina Brunetti, Ted de Corsia, Peggy Malley
(Started July 16)

**"THE DEADLY MANTIS"**
Prod.—William Alland
Dir.—Nathan Juran
Craig Stevens, Alix Talton, William Hopper, Donald Randolph, Pat Conway
(Started July 26)

**"THE TATTERED DRESS"**
Prod.—Albert Zugsmith
Dir.—Jack Arnold
Jeff Chandler, Jeanne Crain, Jack Carson, Elaine Stewart, Gail Ilussell, Philip Reed, George Tobias, Edward Platt
(Started Aug. 13)

**"NIGHT RUNNER"**
Prod.—Albert J. Cohen
Dir.—Abner Biberman
Ray Danton, Colleen Miller
(Started Aug. 16)

## WARNER BROS.

*Starts, This Year..... 7*
*This Date, Last Year.....16*

**"THE OLD MAN AND THE SEA"**
Prod.—Leland Hayward
Dir.—Fred Zinnermann
Spencer Tracy
(Started April 4)

**"BUFFALO GRASS"**
(Jaguar Productions)
Assoc. Prod.—George Bertholon
Dir.—Gordon Douglas
Alan Ladd, Virginia Mayo, Edmond O'Brien, Les Johnson, John Qualen, Julie Bishop, Tony Caruso, Don Castle, Les Johnson
(Started June 25)

**"THE SLEEPING PRINCE"**
(Lop Productions)
(Shooting in London)
Prod.-Dir.—Laurence Olivier
Marilyn Monroe, Laurence Ollvier, Dame Sybil Thorndyke
(Started Aug. 4)

## INDEPENDENT

**"THE PRIDE AND THE PASSION"**
(Stanley Kramer Productions)
(For UA Release)
(Shooting in Spain)
Prod.-Dir.—Stanley Kramer
Cary Grant, Frank Sinatra, Sophia Loren
(Started April 23)
**"MEN IN WAR"**
(Security Productions)
(For UA Release)
Prod.—Sidney Harmon
Dir.—Anthony Mann
Robert Ryan, Aldo Ray, Robert Keith, James Edwards, Nehemiah Persoff, Aaron Saxon, Dorothy Neumann, Val Du For
(Started July 26)
**"THE UNDEAD"**
(Roger Corman Productions)
(For American-International Release)
Prod.-Dir.—Roger Corman
Pamela Duncan, Allison Hayes, Richard Garland, Bruno VeSota, Nel Welles, Aaron Saxon, Dorothy Neumann, Val Du For
(Started July 26)
**"RUNAWAY DAUGHTERS"**
(Golden State Productions)
(American-International Release)
Exec. Prod.—Samuel Z. Arkoff
Prod.—Alex Gordon
Dir.—Edward L. Cahn
Marla English, Anna Sten, John Litel, Mary Ellen Kaye, Gloria Castillo, Lanee Fuller, Adele Jergens, Jay Adler, Betty Blythe, Steven Terrell, Frank J. Gorshin, Nicky Blair, Maureen Cassidy, Anne O'Neal, Reed Howes, Buddy Mason, George Doelstader, Eddie Baker, Syd Sailor, Snub Pollard, Eva Novak, Franklyn Farnum, Stuart Holmes, Barry Norton, Ness Flowers, Jo Gilbert.
(Started July 26)

## LOS ANGELES

(Continued from page 13)

cho" (UA) and "Patterns" (UA) (3d wk Iris, first other two). Mild $7,000 or near. Last week, Iris with Orpheum, Uptown, Loyola (2d wk), $21,600.

**Hollywood Paramount** (F&M) (1,430; $1-$1.50)—"That Certain Feeling" (Par) (6th wk). Okay $3,800. Last week, $5,400.

**Chinese** (FWC) (1,908; $1.25-$2.40)—"King and I" (20th) (7th wk). Smooth $22,500. Last week, $25,500.

**Warner Beverly** (SW) (1,612; $1-$1.75)—"Duchin Story" (Col) (7th wk). Okay $8,300. Last week, $8,600.

**Four Star** (UATC) (868; 90-$1.50)—"Proud and Profane" (Par) (9th wk). Fancy $5,300. Last week, $5,700.

**Fine Arts** (FWC) (631; $1.25-$1.75)—"Fantasia" (BV) (reissue) (10th wk). Neat $4,000. Last week, $4,400.

**Egyptian, United Artists** (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (39th wk Egyptian, 33d wk UA.). Fine $17,700. Last week, $18,000.

**Warner Hollywood** (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (40th wk). Into current stanza Sunday (12) after great $33,200 last week.

## WASHINGTON

(Continued from page 12)

$10,000 after $13,000 last week. Stays on.

**Metropolitan** (SW) (1,200; 90-$1.25)—"Satellite in Sky" (WB). Slow $6,500. Last week, "Moby Dick" (WB) (5th wk-6 days), $7,560.

**Palace** (Loew) (2,360; 85-$1.25)—"Away All Boats" (U) (2d wk). Brisk $16,000 after $23,500 opener. Probably stays on.

**Playhouse** (Lopert) (456; 75-$1.15)—"Storm Center" (Indie). Nifty $7,000. Last week, "Certain Feeling" (Par) (5th wk), $3,000.

**Warner** (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (44th wk). Inauguration of Thursday kids matinee at $1 brings b.o. back to solid $15,000 mark. Last week, $13,500.

**Trans-Lux** (T-L) (600; 90-$1.35)—"Duchin Story" (Col) (4th wk). Terrific $13,000, and still going strong. Last week, ditto.

## BOSTON

(Continued from page 12)

(2d wk). Good $16,000. Last week, $24,000.

**Pilgrim** (ATC) (2,100; 65-95)—"Foreign Intrigue" (UA) and "Nightmare" (UA). Neat $9,000. Last week, "Black Sleep" (UA) and "Creeping Unknown" (UA), $10,500.

**Paramount** (NET) (1,700; 60-$1)—"Satellite in Sky" (WB) and "7 Men From Now" (WB). Sturdy $10,000. Last week, "Pardners" (Par) and "Massacre" (20th) (2d wk), $10,500.

**Orpheum** (Loew) (3,000; 65-$1)—"High Society" (M-G). Mighty $30,000. Holds, natch! Last week, "Somebody Up There Likes Me" (M-G) and "Quincannon" (UA) (2d wk), $12,000.

**State** (Loew) (3,000; 65-$1)—"High Society" (M-G). Big $19,000. Last week, "Somebody Likes Me" (M-G) and "Quincannon" (UA) (2d wk), $5,000.

# Picture Grosses

## BROADWAY

(Continued from page 13)

was good $15,000 after $19,000 for second week.

**Normandie** (Trans-Lux) (592; 95-$1.80)—"Story of Pasteur" (Indie) (reissue). Opened yesterday (Tues.). In ahead, "Phantom Horse" (Indie) (3d wk), dipped to mild $3,500. Second week was $6,500.

**Palace** (RKO) (1,700; 50-$1.60)—"Proud Ones" (20th) plus vaudeville. Week ending tomorrow (Thurs.) looks to hit big $19,000. Last week, "I've Lived Before" (U) and vaude, $19,500, way over expectancy.

**Paramount** (ABC-Par) (3,664; $1-$2) — "Johnny Concho" (UA) with Frank Sinatra heading stageshow which includes Tommy and Jimmy Dorsey orch, Joey Bishop. Opens today (Wed.). Last week, "Earth Vs. Flying Saucers" (Col) (2d wk), mild $25,000 after $36,000 opening week.

**Paris** (Pathe Cinema) (568; 90-$1.80)—"The Doctors" (King) (2d wk). Week ending Sunday (12) was fair $8,000. Last week, "Proud and Beautiful" (Indie) (10th wk), $5,700.

**Radio City Music Hall** (Rockefellers) (6,200; 95-$2.75) — "High Society" (M-G) with stageshow. Soaring to colossal $200,000, new non-holiday week record and possibility new alltime high in first week ending today (Wed.). In ahead, "Eddy Duchin Story" (Col) and stageshow (7th wk), held with $128,000, over hopes, to wind up a terrific longrun.

**Rivoli** (UAT) (1,545; $1.50-$3) — "Oklahoma" (Magna) (44th wk). Present stanza winding today (Wed.) is heading for smooth $21,000. The 43d week was $21,500. Set to run through September, at least. "Around the World in 80 Days" (Magna) opens Oct. 17.

**Plaza** (Brecher) (556; $1.50-$1.80)—"Fruits of Summer" (Ellis) (5th wk). Fourth round ended Monday (13) was good $6,500. Third was $10,500. House brings in M-G-M Carnival (reissued selected shorts) Aug. 28.

**Roxy** (Nat'l. Th.) (5,717; 65-$2.40)—"King and I" (20th) with stageshow (7th wk). Present session finishing tomorrow (Thurs.) looks like mammoth $90,000. Sixth week was $106,500, considerably over hopes and over fifth week's $105,000. Stays on until Aug. 31, and maybe longer. "Bus Stop" (20th) is due in next.

**State** (Loew) (3,450; 78-$1.75)—"Somebody Up There Likes Me" (M-G) (6th-final wk). Looks to hit good $13,500 after $14,500 for fifth week. "Away All Boats" (U) opens tomorrow (Thurs.).

**Sutton** (R&B) (561; $1-$2) — "Moby Dick" (WB) (7th wk). Sixth stanza ended yesterday (Tues.) was stout $11,200. Fifth was $14,000. Stays on.

**Trans-Lux 52d St.** (T-L) (540; $1-$1.50)—"La Strada" (T-L) (5th wk). Fourth round finished Sunday (12) was smash $14,000. Third was $16,300. Continues, naturally.

**Victoria** (City Inv.) (1,060; 50-$2)—"Bigger Than Life" (20th) (2d wk). First holdover frame ending today (Wed.) is heading for mild $12,000. Initial week was $19,000.

**Warner** (Cinerama Prod.) (1,600; $1.20-$3.30)—"Seven Wonders of World" (Indie) (18th wk). The 17th week ended Saturday (11) was terrific $52,900 as against the 16th week's $47,200. Continues indef.

**55th St. Playhouse** (B-F) (250; $1.25-$1.50) — "Bullfight" (Janus) (7th wk). Sixth week finished Monday (13) was nice $6,500. Fifth was $7,200.

## ST. LOUIS

(Continued from page 13)

(Indie) (16th wk). Solid $19,000. Last week, $23,400.

**Fox** (F&M) (5,000; 51-75) — "Pardners" (Par) and "Chance Meeting" (Indie). Opened today (Tues.), "Away All Boats" (U) and "Frances In Haunted House" (U) (2d wk), neat $12,000.

**Loew's** (Loew) (3,221; 50-85) — "Johnny Concho" (UA). Nice $16,000. Last week, "Somebody Up There Likes Me" (M-G) (2d wk), $11,000.

**Missouri** (F&M) (3,500; 51-75)—"Massacre" (20th) and "Mohawk" (20th). Fine $7,000. Last week, "Outside Law" (U) and "Behind High Wall" (U), $6,000.

**Orpheum** (Loew) (1,914; 50-85)—"River Pirates" (BV) and "Man In Space" (BV). Mild $4,000. Last week, "Trapeze" (M-G) (2d wk), $8,000.

**Pageant** (St. L. Amus.) (1,000; 50-90) — "My Seven Little Sins" (Indie). Fine $4,500. Last week, "Proud And Beautiful" (Indie), $4,000.

**Richmond** (St. L. Amus.) (400; $1.10) — "Proud And Beautiful" (Indie) (m.o.). Hep $3,000. Last week, "Last Days" (Indie), $2,500.

**St. Louis** (St. L. Amus.) (4,000; 51-75) — "Proud And Profane" (Par). Tall $17,000. Last week, "King And I" (20th) (4th wk), $15,000.

## KANSAS CITY

(Continued from page 13)

which are nabes, ordinarily playing subsequent run.

**Kimo** (Dickinson) (504; 75-$1)—"Man Who Loved Redheads" (Indie) (3d wk). Steady $1,500. Last week, same.

**Midland** (Loew) (3,500; 75-$1)—"High Society" (M-G). Moves house to solo policy and reaping great harvest at $19,000 or over; holds. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col), $11,000.

**Missouri** (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Indie) (9th wk). Big $18,000. Last week, $19,000.

**Paramount** (United Par) (1,900; 75-$1) — "Pardners" (Par). Okay $10,000; stays. Last week. "Moby Dick" (WB) (3d wk), $7,000.

**Roxy (Durwood)** (879; 75-$1)—"Eddy Duchin Story" (Col) (3d wk). Only slightly off second week pace; hefty $7,500. Last week, $8,500.

**Tower, Uptown, Fairway, Granada** (Fox Midwest) (2,100; 2,043; 700; 1,217; 85-$1.25)—"King and I" (20th). Fifth week at Uptown, first week in others. Nifty $14,000. Last week, oke $9,000 in Uptown. Tower, Fairway and Granada played "Rawhide" (20th) (reissue) and "Mohawk" (20th) for $12,000 at 65c-85c scale.

**Vogue** (Golden) (550; 75-$1)—"Adorable Creatures" (Indie) (2d wk). Fair $1,000. Last week, $1,200.

## TORONTO

(Continued from page 13)

1,165; 1,204; 2,318; 60-$1)—"Duchin Story" (Col) (3d wk). Hep $20,000. Last week, $25,000.

**Downtown, Glendale, Scarboro, State, Westwood** (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"Godzilla" (Indie) and "Manfish" (UA). Good $15,500. Last week, "Crime in the Streets" (AA) and "Screaming Eagles" (AA), $20,000.

**Eglinton, University** (FP) (1,080; 1,556; 60-$1)—"Satellite in Sky" (WB). Light $9,000. Last week, "Man Who Knew Too Much" (Par) (6th wk), $13,000.

**Hyland** (Rank) (1,357; 75-$1)—"All for Mary" (Rank) (4th wk). Oke $4,000. Last week, same.

**Imperial** (FP) (3,344; 60-$1.10)—"Safari" (Col). Good $13,000. Last week, "Certain Feeling" (Par) (2d wk), $12,000.

**International** (Taylor) (557; $1)—"Escapade" (IFD). Good $4,500. Last week, "Lovers Lollipops" (IFD) (2d wk), $3,500.

**Loew's** (Loew) (2,098; 60-$1)—"Somebody Up There Likes Me" (M-G). Fine $16,000. Last week, "Away All Boats" (U), $12,000.

**Shea's** (FP) (2,375; 60-$1) — "King and I" (20th) (2d wk). Wow $28,000. Last week, $35,000.

**Tivoli** (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (16th wk). Big $12,000. Last week, $12,500.

**Uptown** (Loew) (2,745; 60-$1)—"Away All Boats" (U) (2d wk). Nice $7,000. Last week, $10,000.

## CHICAGO

(Continued from page 13)

week, "Hot-Rod Girl" (Indie) and "Girls in Prison" (Indie), $6,500.

**Oriental** (Indie) (3,400; 98-$1.25)—"King and I" (20th) (7th wk). Swell $31,000. Last week, $35,000.

**Palace** (Indie) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (61st wk). Socko $26,900. Last week, $25,000.

**Roosevelt** (B&K) (1,400; 65-98)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Boff $22,000. Last week, "Santiago" (WB) and "Foreign Intrigue" (UA) (2d wk), $18,000.

**State-Lake** (B&K) (2,400; 98-$1.25)—"Away All Boats" (U). Great $34,000, helped by thorough press agentry. Last week, "Pardners" (Par) (3d wk), $20,000.

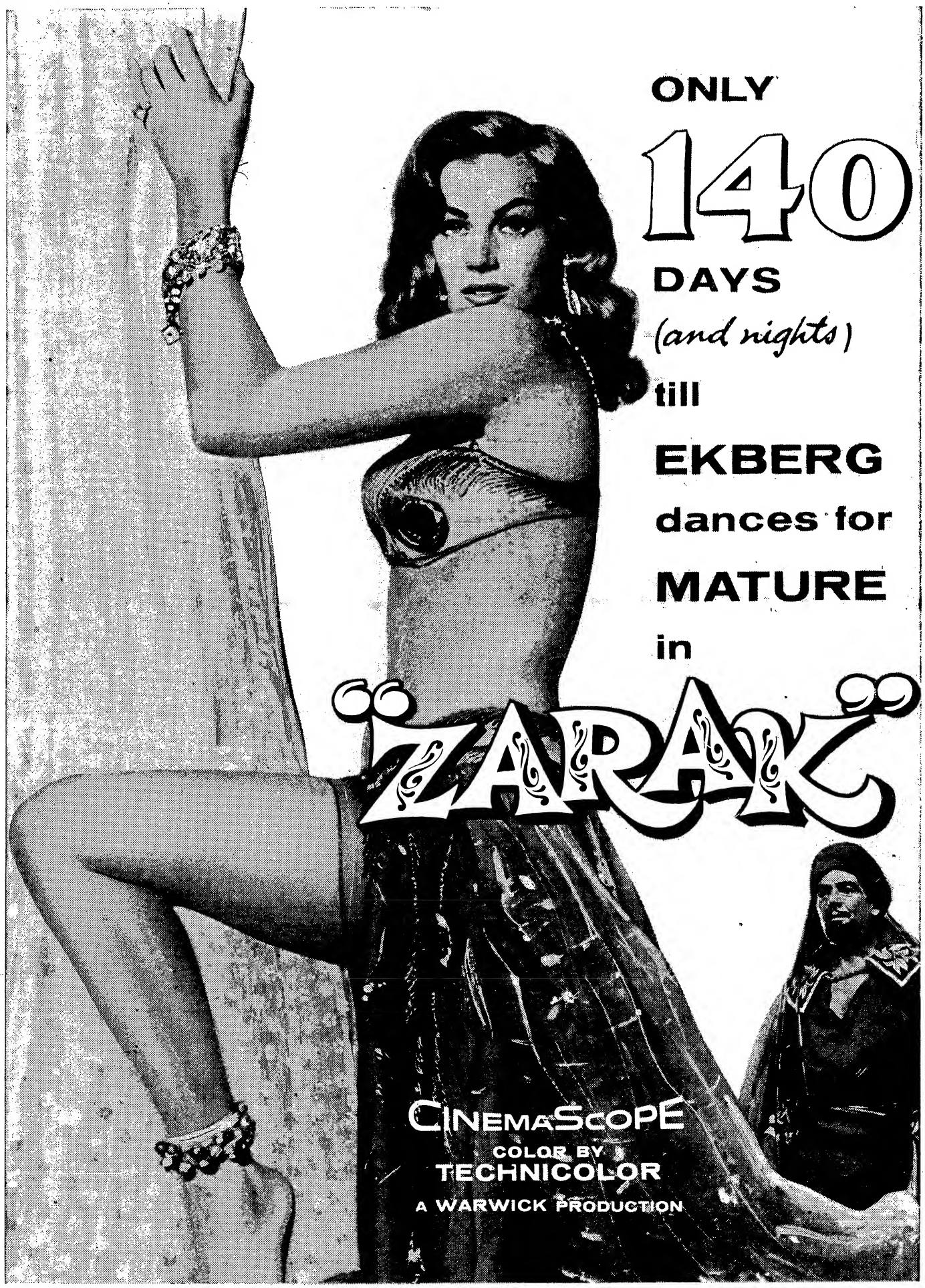
**Surf** (H&E Balaban) (685; $1.25) "Ladykillers" (Cont) (7th wk). Big $5,800. Last week, $6,200.

**United Artists** (B&K) (1,700; 98-$1.25)—"Trapeze" (UA) (9th wk). Slowing to good $16,000. Last week, $17,000.

**Woods** (Essaness) (1,206; 98-$1.50)—"Duchin Story" (Col) (6th wk). Smash $27,000. Last week, $26,000.

**World** (Indie) (430; 98)—"Last 10 Days" (Indie) (3d wk). Solid $4,600. Last week, $5,000.

**Ziegfeld** (Davis) (430; 98)—"Rififi" (UMPO) (2d wk). Sock $9,500. Last week, $10,000.




**Reserve It Now for New Year's Eve...from COLUMBIA!**

# Italy Limiting 'Foreign' Films Sales-Serviced by Yank Firms

Italian Goverment has made it plain to the American distributors that it intends to restrict the number of "forcign" films each of the U. S. releasing organizations can handle in Italy. Plan is to keep the number of such pictures on the American release roster to 15% of the total handled by each company.

Purpose is to prevent a glutting of the local market. Move isn't a part of the new film agreement, but the Government has made it plain that, unless the Americans comply, a regulation will be forthcoming.

Meanwhile, while somewhat apprehensive over future Italian moves, the American companies have found a boon in the new pact which raises the dubbing fee from 2,500,000 lira (about $4,000) to 5,500,000 lira (close to $9,000). The same agreement, however, authorizes the Americans to remit an equivalent sum from blocked funds, each time the dubbing fee is paid. That fee, incidentally, is in the nature of a loan and is paid against a 10 year, non-interest bearing certificate.

Since the Americans import over 200 films a year into Italy, this means that they are entitled to remit from their blocked earnings around $2,000,000 instead of the former $800,000. It's conceded that this represents a pretty good deal for the American interests, even if the certificates are discounted or redeemed at much less than their actual value.

The remittance from blocked earnings is at the official 630 lira to the dollar rate. That's the same rate that is applied to the regular $3,000,000 a year remittance and to the 5% which each company is allowed to remit from frozen funds at the end of each year.

In addition, the Motion Picture Export Assn. has a longstanding compensation arrangement with the Finmeccanica and Poggia shipping outfits. Many millions have been thawed under that deal. Considering that the U. S. outfits must also have lira to cover their withdrawals and the dubbing fee expenses—plus local expenses—it's felt that the agreement will leave comparatively minor funds blocked in Italy.

Eitel Monaco, the chief of ANICA, the Italo trade org, is due in the U. S. from Rome soon for the double purpose of attending the "War and Peace" preem as a guest of the Italian producer, and also to huddle with the MPEA's Eric Johnston on outstanding questions.

Among other things, Monaco intends to take up the question of color printing in Italy (the Italians want the Americans to print 50% of their local color releases in Italian labs), and he'll talk about the restrictions applying to American distribs handling non-U.S. product.

Total U.S. quota for Italy now stands at 192 feature pix for eight MPEA members, plus an additional 35 for United Artists and Allied Artists. There is nothing, however, to stop an American company from taking on non-American films for distribution. The government wishes to limit this excess product to 15% of each company's release sked.

## Ad Films

Continued from page 7

ago. He attributed the increase to the drive-ins.

Study prepared by the Albert Sindlinger research outfit for Assn. of Theatre Screen Advertising Companies and covering the week ended July 28 showed that 55,946,000 persons were exposed to ad plugs in that period. Ozoners accounted for more than 50% of the total.

Motion Picture Advertising Service Co. ships all its prints out of New Orleans where its also maintains busy studios. It covers the esatern half of the nation, with its subsid-United Film Service, covering the western half out of Kansas City. Other ad film distribs in the field include A. V. Cauger Service out of Independence, Mo.; Alexander Film Co., Colorado Springs; Reid H. Ray Film Industries, St. Paul, Minnesota, and Ad Films Ltd., Toronto, Canada.

## MRS. GOLDBERG SETS TED EMERSON AS G. M.

Omaha, Aug. 14.

Ted Emerson, vet Omaha theatre man, Saturday (11) was named general manager of the Ralph D. Goldberg theatre chain here, succeeding Jack Springer. Latter resigned to accept a new position in Chicago.

Emerson had been with Tri-States the past 20 years here, doing special assignments the past two after managing the Omaha Theatre.

Two other changes in the Goldberg org were revealed, with Patrick McBride assuming management of the Ames Theatre and Keith W. Chambers the Military Theatre. Both are nabe houses.

Other theatres in the Goldberg chain and their pilots are the State. Harry B. Ashton; Avenue, William Kirby; Dundee, Ben Magzamin; Town, Charles Kopp; and Broadway, G. Allan Schrimpf.

Changes were announced by Mrs. Goldberg, following the death of her husband two weeks ago.

# As U.S.-Italian Pact Shapes Up

Following protracted uncertainty, the Italian government and the Motion Picture Export Assn. have finally welded a new agreement spelling out in detail the terms under which American films will continue to play the boot country. New pact, which runs for three years effective Sept. 1, awaits only signaturing by Eitel Monaco, head of ANICA, which is Italy's top trade association, and/or Under-Secretary of State Brusasca, both of whom are now en route to the States from Rome.

Actually, Monaco wears two hats, being, in effect, on the government level as well as functioning as Italy's top film trade figure. Thus, whether he or Brusasca, or both will do the actual signing with the MPEA is neither clear nor important.

As had been anticipated, the new deal raises the dubbing-in-Italy license fees for American films to the equivalent of about $8,000 per picture. Previously, it was slightly less than half that amount.

But the quota on the number of films which are permitted entry in Italy apparently remains about the same, amounting to 190 features from the major companies and 30 to 35 from independent producers.

## MISSOURI-ILLINOIS EXHIBITORS MEETING

St. Louis, Aug. 14.

Discussion between exhibs towards a solution of their ills and the full co-op with distribs, producers, etc., will be stressed at the annual meeting of the Missouri-Illinois Theatre Owners here Aug. 27-28. L. J. Williams, Union, Mo., prexy of the organization and other execs have asserted that a policy of "All for One and One for All" will be the panacea that will relieve the exhibs of their headaches.

Among speakers skedded for gabbing are Mrs. Arretus F. Burt, St. Louis, founder of the Better Films Council of Greater St. Louis, and Claude Mundo, an exec of the Theatre Owners of America. Of additional interest to the shindig is the selection of Miss Film Row for 1956 with an all expense vacation trip to Florida, possession of a tiara and time off with pay from her employer.

# Bob O'Donnell Pioneer of Year

Robert J. (Bob) O'Donnell, veteran exhibitor and one of the most active figures in trade projects, this week was named 1956 Pioneer of the Year. Exec is v.p. and general manager of Interstate Theatres, Dallas; International ringmaster of Variety Clubs and board chairman of the Will Rogers Memorial Hospital, Saranac Lake, N. Y. He was chairman of the industry drive against the Federal admissions tax which recently resulted in the exemption on tickets costing 90c and under.

Motion Picture Pioneer, headed by Jack Cohn, will salute O'Donnell as the 10th recipient of its annual award at a Nov. 30 dinner at the Waldorf-Astoria, N. Y.

Previously selected as the industry's outstanding citizen were Cecil B. DeMille, Adolph Zukor, Harry, Jack and Maj. Albert Warner (jointly), Spyros P. Skouras, Barney Balaban, Gus Eyssell, Nate J. Blumberg, S. H. (Si) Fabian and Herman Robbins.

**Praise From Senator**

Council of Motion Picture Organizations did a "wonderful job" in pressing for and winning the Federal tax exemption on tickets costing 90c and under, in the opinion of Sen. Hubert H. Humphrey of Minnestoa, chairman of the Subcommittee of the Senate Small Business Committee.

"You and your organization (referring to COMPO) are to be congratulated," Humphrey stated in a letter to Robert J. O'Donnell, chairman of COMPO's tax campaign. Earlier this summer Humphrey's Senatorial unit conducted hearings on film trade practices and recommended removal of the admissions levy.

# Clenched Fists Across The Seas

### Filipinos Rude to Yank Films — Burma, Germany, Italy and Argentine All Troublesome

Foreign market situation, long the bright spot in the film industry, has suddenly worsened with dark clouds looming in various parts of the globe.

Latest problem country is the Philippines, normally an excellent market for Hollywood features, which is "throwing the book" at the Americans, with threats for the imposition of a quota, special import duties, back taxes, tightened censorship and new labor demands.

Elsewhere, Burma wants to impose a quota, the Germans are clamoring for a limitation of Hollywood imports, Italy is figured a potential trouble spot and the situation in Argentina has suddenly worsened. Apart from that, the Motion Picture Export Assn. maintains its boycott of Spain and Denmark, with no solution in sight.

Company execs are greatly concerned over the situation in Britain where attendance and grosses have fallen off sharply and continue to drop under the impact of commercial tv.

At the MPEA exec committee meeting in N. Y. last week, president Eric Johnston warned of a rough course ahead. At the same time, it's understood that the companies' foreign billings since the first of this year have continued on a par with 1955, and—with the exception of the important British market—are ahead of last year in many cases.

Threatened Philippine restrictions are the most severe the MPEA has faced in a long time. Among them is a demand that remittances be slashed to 25% of the N. Y. share, which works out to 17½% of gross billings. In the past, U. S. companies could remit up to a ceiling of 72% of the N. Y. share of 1949, which was a good year, if not a top one.

Philippine government, plagued with deteriorating economic conditons, also threatens with back taxes which, if collected, would put the American distribs out of the market. MPEA companies last year did an estimated gross of 14,000,000 pesos (about $4,600,000) in the Philippines.

There have been tentative discussions of a possible American film loan to the Philippines along the lines of the loan Hollywood gave to the Japanese. However, it's considered highly unlikely that this will come to pass.

# A JOB WELL DONE

By ABEL GREEN

In these sensitive picture business times, the terrific job done by COMPO, Bob O'Donnell, Bob Coyne, Sam Pinanski, et al. is another manifestation in the half-century history of the industry of the good results from coordinated teamwork. The 10% tax exemption up to 90c. admission may well prove a lifesaver to thousands upon thousands of theatres and spell the difference between profit and loss to virtually the entire exhibition branch. If the theatres stay in the black, the chain-reaction values to production and distribution are obvious.

The luncheon tomorrow (Thurs.) by the Independent Theatre Owners Assn. of New York to Messrs. Coyne and O'Donnell is but one of a series of victory celebrations, and rightly so. O'Donnell, Pinanski, Eric Johnston, Joe Vogel—any and all others who were so vitally concerned in the 10% admish tax cut campaign—are particularly generous in their cheering of the tough job that Bob Coyne, of the Council of Motion Picture Organizations did. The victory luncheons and dinners and bouquets will automatically fall in line, and should rightly take shape in the manner that they will, with posies to both Bobs—O'Donnell as chairman and Coyne as the executive sparkplug (and indirectly to Charles E. McCarthy for the important desk work in N. Y.)—but more importantly, trade-wise is the realization that concerted industry thinking can help solve basic problems.

The trade has plenty now. Fundamentally it's boxoffice, or more specifically the sufficient lack thereof. Whatever the end-result—keep the production-line flowing, make blockbusters, don't make only blockbusters but turn out more bread and butter product, etc.—the problems can be resolved with some judicious coordination.

Fighting intra-trade problem is always easier than bucking Governmental edicts. Or maybe it's not as pat as that. Maybe the giants of the industry whose shadow has long been so potent in everything, might unbend and even defer to aggressive younger energies. That's for the immediate future to decide, because there is no time for stalling. Not the way the business is going.

But back to the 10% tax thing. Shrewd generalship combined to achieve the excellent end-result in face of (a) a Governmental cut that this "was the wrong time to try it" and (b) internecine exhibitor battling (Allied's withdrawal, etc.). None the less the exhibitors approached the Washington hurdle from the grassroots basis, combined with Pinanski's knowledge (John Hancock Insurance Co.) that the budget stood a chance of being balanced this year. That was the fundamental hurdle—that, based on 1955 picture theatre returns, between $65,000,000 and $80,000,000 in taxes had been collected on tickets up to 90c. According to data updated this past week, the easeup on Federal levying will mean a yearly saving of $51,800,000 to the trade, $35,400,000 of which will remain with theatres and the balance going to exhibition. COMPO's first tax win in 1954 brought an increase of $123,500,000 in industry income, for a combined total of $175,300,000.

Coyne, O'Donnell, Vogel, Pinanski and Johnston argued that 97% of America's cinemas are under that 90c. admission—there are only about 350-400 theatres which have scales at all times exceeding $1—and that that was the life-blood differential to these many picture theatres. Secondly, when Roger Babson forecast that the fiscal budget would be balanced this year, they were successful in getting a more sympathetic ear in D. C. which combined with the grassroots campaign via their local representative, paid off. Actually the budget, under Ike was $1,800,000,000 over the top.

Let this be a cue to the picture business on all fronts—from Hollywood to distribution to exhibition—that good teamwork can pay off.

## Seagram in 7 Reels

"The First 99," a documentary produced by Louis deRochemont Associates for the House of Seagram on its 100th anniversary, is a full-length, 7-reel 35m industrial feature in Eastmancolor which cost the Canadian distiller almost $500,000. It comprises newsreel, live-action, cartoon and general welding of historic footage into a cavalcade of the liquor business, from London to Canada where Seagram is based.

Morton Wishengrad authored. Robert McCahon (who produced the Field & Stream sports series) produced, and Tom Orchard represented deRochemont. Frowde Seagram, grandson of the founder, is still on the Seagram board, of which Samuel Bronfman is board chairman and chief executive officer. Present-day Seagram concerns himself chiefly today with Dominion Life Ins. Co., of which he is president.

Seagram's sells one-third of the whiskey in the U.S., and the film, to be shown to captive audiences of dealers, salesmen and other tradesman, along with a hoped-for theatrical segment, concerns itself with the social aspects of drinking.

## Warner Moving

Continued from page 3

ing, on 44th St. between 8th and 9th Avenues, will be put up for sale. Building, a sprawling 10-story unit, has been something of a problem for Warners since Stanley Warner, the theatre offshoot of WB, moved out to its own headquarters on Broadway. Film company has been making a determined effort to rent out space to outside companies. It has leased whole floors to the Army Motion Picture Service and to an instrument manufacturing company.

The trend to New York's eastside was started several years ago with Universal's move to Park Ave. Columbia takes the eastward trek this fall, moving into a completely refurbished building on Fifth Ave. in the 50's.

# 'War & Peace' Regular Scale At N.Y. Capitol

New York's Capitol Theatre is holding the line on admission prices for the run of "War and Peace," perhaps establishing a precedent that might be followed around the country. That the Cap would tilt the scales had been expected in view of the king-sized production, which runs three and a half hours. But instead the scale will continue at $1 to $2.50, the latter for the limited divan section. Pic runs sans intermission.

Par reportedly is agreeable to the un-hiked tariff on the theory that this automatically will avert any possible public resentment and will assure a longer run. While large situations across the nation might stay with their regular prices, chances are theatres now posting low rates may go for a boost because of the lesser turnover to be caused by the "W & P" running time.

Par, incidentally, is spending about $75,000 for promotion of the film's Cap opening Aug. 21. This is high but not exceptionally so, for it includes extra charges entailed in staging the benefit preem for the Tolstoy Foundation.

National ad-pub budget for the ad-pub buildup has yet to be determined.

## Cohan Succeeds Malisow

Minneapolis, Aug. 14.

After 13 years with 20th-Fox, Saul Malisow has resigned as branch manager.

He's being succeeded by Jack Cohan, a former 20th-Fox branch manager and salesman here whom Malisow replaced when Cohan quit to enter another business line. Cohan is being brought in from the Kansas City branch where he was sales manager.

Malisow's future plans are unsettled.

# THE NEW APPROACH

*27 Minute Featurette to Replace the Usual Second Feature*

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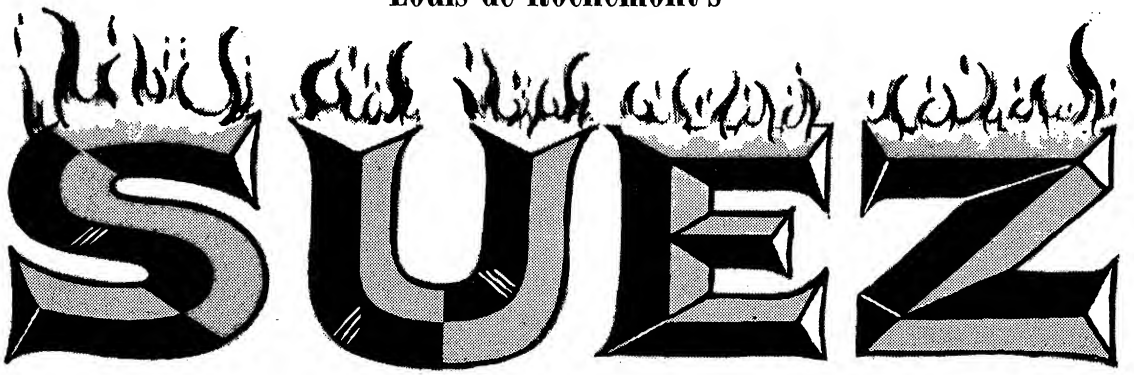


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FIRST in a New Series entitled "OUR TIMES . . . of men, ideas and events which distinguish today from yesterday and tomorrow."

PRODUCED by Louis de Rochemont Associates. Live action actually filmed in Egypt dramatically combined with animation by Halas and Batchelor, well-known cartoon producers of "ANIMAL FARM."

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# ALLIED QUEST FOR EFFECTIVE LEVERAGE; MAY 'DOGHOUSE' ONE SALES MANAGER

"Surprised" and somewhat shaken by the report of the Senate Small Business Subcommittee probing industry trade practices, Allied States Assn. now—in second wind—regards the result "as only a temporary setback in Allied's fight for better conditions for independent exhibitors."

Leaders of the exhibitor association met yesterday (Tues.) and today (Wed.) in Louisville to map future strategy in light of the committee's report which is generally regarded in trade circles as an important victory for the major film companies.

Failure to achieve its aims via government intervention may force Allied to resort to other means in its effort to alleviate the alleged malpractices of the distributors. Some of Allied's less temporate members may again urge unofficial boycotts of one or more of the major companies. Another technique that has been urged by one Allied leader may also be considered. This involves the "knocking off" of one sales manager. The expression as employed by the Alliedite, refers to a concentrated drive among Allied members to make life so difficult for a sales manager that he'll either resign or be fired. This can be accomplished, it's said, by the simple expedient of refusing to book the pictures of one company selected for the dubious honor.

**Roundtable Plea**

Via prexy Rube Shor, Allied has renewed efforts for a meeting between the presidents of the film companies and the heads of the principal exhibitor organizations. The proposal, as the previous one, is not expected to be accepted by the film company toppers who have on several occasions made known their opposition to an all-industry meeting at which trade practices are discussed among rivals. However, it's expected, that each company again will state that it is willing, acting on an individual basis, to meet with theatremen to discuss industry problems. Shor made his proposal for a roundtable industry meeting in a letter sent to the company presidents and the general sales managers.

Shor said his pitch is based on the Senate committee's observation that "there is a vital need for a new spirit of cooperation between the various segments of the industry."

Shor suggested a small meeting of those in "ultimate authority" in their companies and organizations. Such a meeting, he said, would discuss ways and means and perhaps agree on principles for giving effect to the committee's recommendations.

**Takes Time**

In a separate statement, Shor, in referring to the temporary setback, noted that it took a long time to bring an end to compulsory block booking and to accomplish theatre divorcement. "Those things take time," he declared.

He said, however, that if the film companies carry out the recommendations of the committee "the effort (Allied's) can be written off as a total success. Allied is more concerned with the end that with the means and the committee has pointed out a direct and immediate solution of industry problems." He said the film companies' response to Allied's proposal for a round-table meeting "will be watched with interest by all concerned with the industry's welfare."

The Senate committee after weighing 760 pages of testimony, statements and affidavits of exhibitors and distributors issued a 64-page report. It recommended an arbitration system without the arbitration of film rentals, government loans to theatres via the Small Business Administration, a broadening of the definition of "clearance," restrictions on use of competitive bidding, that sufficient notice be given by the Dept. of Justice to exhibitors when a divorced chain seeks to acquire additional theatres, that pictures in new large-screen processes also be made available in standard size prints, that the industry study the effect of saturation bookings. The committee also disapproved proposal of TOA and Allied that divorced circuits be permitted to enter production, looked with disfavor at Federal regulation of film rentals, and urged a new spirit of cooperation between the various segments of the film industry.

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

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## Only Quality Counts

Des Moines, Aug. 14.

Tri-States Theatre Corp. theatre and the Orpheum here reduced the child's admission price age bracket from 13 to 11 years a couple of weeks ago. When asked whether or not it had made for increased business the reply was that nothing makes for increased business in the film theatre today except really good pictures.

Because of television the public has become so entertainment-conscious that a truly good picture can still do capacity business any day but the public won't go for mediocre fare even if it were for free.

# Curb Those Crazy Bargain Nights Of the Drive-Ins

Philadelphia, Aug. 14.

Drive-in operators of area have agreed to discontinue policy of showing three features. The ozoner ops have also decided to limit their dollar-per-carload admissions to one or two nights a week and never on week-ends.

Meeting was held in office of Jay Emanuel, trade journalist, who has been inveighing against the drive-ins "wild" giveaways as a threat to entire industry.

Pact is to hold until Oct. 15, with another meeting set for Oct. 1. Outdoor exhibs present included Earle Sweigert, Martin Ellis, Neil Heilman, Alan Iselin, Mel Fox, Charles Goldfine, David R. Sablosky, Walter Reade, Roco Palese, Claude Schlanger and Stan Friedman.

## TECHNICOLOR BUYS PAVELLE OF NEW YORK

Part of its general diversification program, Technicolor has purchased the asse's and business of Pavelle Color Inc., a New York firm and the leading independent processor of amateur color film.

Technicolor prexy Herbert T. Kalmus, explains that the acquisition of Pavelle will make it possible to offer national distribution of Techni service to the consumer photographic market via the plants in Hollywood and New York. At the start, Techni offered such service only in the western U. S.

Plans are now under way to install 8m and 16m Kodachrome processing equipment in Hollywood by early next year.

## POPULAR ARTS AND PIONEERING 'CRITICS'

New York.

*Editor, VARIETY:*

"Every Schoolmarm a Critic" (VARIETY, Aug. 8, 1956) was an excellent analysis of the new look teachers are taking at the popular arts. For the benefit of the social historians who will undoubtedly be digging in your files for the full story of popular entertainment in America, however, I would like to add two points.

First is giving credit where credit is due to the pioneers of the "new look": Perhaps a decade ago, two New Jersey English teachers, Dr. Leon Hood and Morris Goldberger, started a newsletter informing teachers of the programs with most educational potential. Two years ago "Scholastic Teacher," a weekly professional magazine with a circulation of 90,000, began to print a schedule in each issue. I was also able to begin in the same magazine this year a series on drama and documentary. In all fairness, then, Messrs. Hood and Goldberger are the pioneers and Scholastic magazines have taken the initiative in publishing detailed criticism of the popular arts. I was just lucky enough to get a fellowship that made it possible for me to extend and apply what had already been started.

Secondly, we English teachers are just beginning to do in a thoroughgoing way what our colleagues in the elementary schools and in history have been doing for sometime. Actually the popular arts have something to say to every teacher.

I was delighted to see your story for a final reason: It will show people in the industry that we teachers can transcend the level of carping by helping producers build audiences. In the last analysis, we can only develop a tradition of criticism of popular culture in the schools if we have the sympathetic cooperation of the industry. I am sure your story will help elicit that kind of cooperation.

*Patrick D. Hazard.*

## LOPERT'S 'SUMMERTIME'

**11½ Times Better at O'Seas B.O. Than Domestically**

"Summertime," which he made independently and released through United Artists, will gross over $4,000,000 worldwide, but will earn one-and-a-half times more abroad than in the U. S., Ilya Lopert said in N. Y. last week.

Its domestic take will be 1,700,000 and it has played 6,000 dates so far. Negative cost of the Katharine Hepburn starrer was put at $1,000,000 by Lopert. He acknowledged that the pic had been disappointing in the U. S. where it has 2,000 more dates to play off.

# San Francisco Downgrades Realty Valuations on Two Troubled Houses

San Francisco, Aug. 14.

Plea of hard times has resulted in cuts in valuation of two neighborhood theatres here, may be indicative that further tax relief appeals from neighborhood house owners are in the offing.

Frisco Board of Supervisors, doubling as Board of Equalization to hear pleas on property assessments, agreed $125,000 valuation on Grace and Samuel Grim's 2,570-seat El Captain Theatre was too high, cut figure to $105,000. Fox West Coast last month refused to renew its lease on El Capitan, which it had operated since before World War II, and Grims have subsequently tried, unsuccessfully, to lease building as either a supermarket or bowling alley.

Supervisors also sliced valuation on R. J. Nasser's American Theatre from $14,000 to $9,000 after Nasser told board he may be forced to close.

Nasser said television had kept his house shut four years. He reopened it last year but claimed size of crowds has not been impressive. "I don't think it will last," he added.

Property valuation furnish base for tax assessments.

## Has a Celebrity No Privacy?

Santa Monica, Aug. 14.

A public figure gives up all claim to privacy for his entire lifetime, Superior Court Judge Stanley Mosk decided in throwing out the $1,500,000 invasion of privacy suit brought by Primo Carnera against Columbia Pictures. Former heavyweight boxing champ had sued, in Santa Monica Superior Court, alleging that the Columbia film, "The Harder They Fall," held him up to contempt and ridicule, invaded his privacy and hurt his business life.

"One who becomes a celebrity or public figure," Judge Mosk ruled, "waives his right of privacy and cannot change that waiver at his whim."

# Push Senate Suggestion Theatres Be Eligible for Federal Financing

Theatre Owners of America and the Independent Theatre Owners Assn. were quick to accept the recent recommendation of the Senate Small Business Subcommittee that the Loan Policy Board of the Small Business Administration consider the possibility of making loans available for theatre improvements and immediately set in motion efforts to bring the committee's recommendation into actuality.

TOA prexy Myron Blank has appointed A. Julian Brylawski, TOA v.p. and chairman of the national legislative committee, as chairman of a special committee to prepare a brief for submission to the Small Business Administration uring adoption of the Senate group's recommendation. "In light of the recent SSBS report," Blank stated, "it is the desire of our organization to take full advantage of the prospective government help and financing which has been so difficult for the small theatre owners and individual operators to obtain."

Harry Brandt, prexy of ITOA, dispatched a letter to the Loan Policy Board consisting of Small Business Administrator Wendell Barnes, Secretary of the Treasury George Humphrey, and Secretary of Commerce Sinclair Weeks urging amending of the rules which would make theatres eligible for government loans. The SBA has been granted the authority by Congress to extend financial assistance to small business in cases where the required credit was not available on reasonable terms from other sources. At present, the SBA rules forbid loans "to finance recreational or amusement facilities."

Basis of the SSBC recommendation for the inclusion of theatres in government loans is that theatres have not been considered good financial risks by banks, insurance companies and other lending institions. The b.o. decline in recent years as well as the many fluctuations and changing industry conditions has made lending groups wary of theatres. Small theatre owners in particular have been finding it increasingly difficult to obtain loans to refurbish houses and to purchase new equipment.

In making the recommendation to the Small Business Administration, the Senate subcommittee stated that "without financial aid to make these needed improvements which the public demands, many exhibitors will have to close."

Exhibitor circles also feel that the Senate body's recommendation may carry some weight among private lending companies which, it's hoped, will reconsider re-financing and mortgage plans for theatres. TOA's Brylawski, it's anticipated, will have his report ready for presentation to the TOA annual convention when it convenes in New York Sept. 20-24.

### BLACKLISTEES LOSE

**California High Court Declines To Hear Appeals**

San Francisco, Aug. 14.

California State Supreme Court has refused to hear appeals of 23 Hollywood actors and writers whose $57,500,000 blacklist suits against major film producers have been thrown out of lower courts. Litigation originally was dismissed in Los Angeles Superior Court and the dismissal upheld by the State district court of appeals.

Hollywoodites had contended they were blacklisted for refusing to testify before the House Un-American Activities Committee's probe of Communist infiltration into the film industry. Superior Court, in dismissing the 23 individual suits for $2,500,000 each, said there was no evidence of contractual relationship between the defendants and the plaintiffs.

# Test Free Films, Local Merchants Paying Costs

St. Louis, Aug. 14.

After Leroy McMahon shuttered his Gran, Granville, Ill., because of lagging b.o. activity, businessmen in the town discovered their receipts were falling off as natives were going elsewhere for their amusement and shopping at these places. Several weeks ago the biz biggies held a confab and agreed to underwrite 15 weeks of cuffo films as a means of stimulating trade in the home town.

The innovation has reacted nicely and McMahon added the interest will enable him to operate the house on a profitable basis.

## METRO SUGARING UP 'TEA AND SYMPATHY'

Metro has earmarked $500,000 for its advertising-exploitation campaign for "Tea and Sympathy." Budget, the largest set aside for a single picture by Metro in several years, will be poured into a saturation ad campaign in magazines, newspapers, and radio-tv.

To take full advantage of the campaign, M-G has set a saturation booking for the picture. It is slated to open in some 250 theatres late in September. The N. Y. date will be at the Radio City Music Hall, with "Tea" following the current "High Society."

### LINDER SAYS IT'S HIS

**Asserts Kingsley Infringes on 'Chatterley's Lover' Film.**

Hollywood, Aug. 14.

Jack Linder, former stage producer and now a Hollywood agent, has served notice on Kingsley International, indie distrib, that it is violating his copyright in its efforts to distribute "Lady Chatterley's Lover" in the U. S. Distrib currently is embroiled in a battle with the New York censor which has refused to license the film.

Linder, who acquired stage and screen rights to the D. H. Lawrence novel several years ago, pointed out that he had produced a legit version in 1937 and subsequently toured it. Title was copyrighted in 1943.

Hotel of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIF.

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center
BING CROSBY · GRACE KELLY · FRANK SINATRA
in "HIGH SOCIETY"
in VistaVision and Color
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

# TV—DECADENCE IN A DECADE

## Quintet of Quizzers Leads Top 10

For the first time in tv annals, all five of the highest-rated shows on television (all CBS) are in the quiz-giveaway category, on the basis of the new Trendix release for the first week in August.

Here's the Top 10 rundown:

| | |
|---|---|
| $64,000 QUESTION | 30.4 (CBS) |
| $64,000 CHALLENGE | 25.6 (CBS) |
| DO YOU TRUST YOUR WIFE | 25.4 (CBS) |
| WHAT'S MY LINE | 22.5 (CBS) |
| I'VE GOT A SECRET | 22.4 (CBS) |
| VIDEO THEATRE | 21.3 (NBC) |
| ED SULLIVAN SHOW | 19.9 (CBS) |
| U. S. STEEL HOUR | 18.8 (CBS) |
| THE MILLIONAIRE | 18.7 (CBS) |
| MEDIC | 18.4 (NBC) |
| TALENT SCOUTS | 18.4 (CBS) |

## Bergen Laments Plight of Comics

### TV Burns 'Em Up Too Fast; Says He'll Be 'Washed Up in Two Years'

Hollywood, Aug. 14.

Television is burning up its comedians at a rapid rate and, with few replacements in sight, there will be less and less comedy on the air waves. Edgar Bergen last week made this observation and prediction that he'd be washed up in two years, at the present pace.

The vet performer, host of CBS-TV "Do You Trust Your Wife?" said comedians who were stars for 25 years have been "washed up in six months." and asked, "Where are you going to get comics to replace them?"

"TV is not the nicest thing that every happened to a performer. I got tired of reading that I was 'too old' for tv and I finally got into it. Also, this particular format only required 12 minutes of material each week, since the contestants are on the rest of the time. I took this show because if it's lousy, you can blame it on the contestants; but when the comedian is out there alone, they blame him. Even though I use comparatively little material each week, I'm prepared to be washed up in two years," said Bergen.

"No comedian should be on tv once a week; he shouldn't be on more than once a month. But I'm violating that rule and will suffer for it sooner or later. But I don't care. The idea of a weekly show is good for the sponsor, but not for the comedian. Networks and agencies owe it to the performers who have sacrificed their careers by serving as guinea pigs in tv to give them work on radio. At least it's bread-and-butter. It's so un-

(Continued on page 44)

### Snore-Filled Room

The tv networks, which have a $17,000,000 expense tab riding on the current political conventions, did a slow—or maybe it was a fast-burn at last week's New Yorker mag cover.

It depicted a man fast asleep in front of his tv set which was turned in to the convention hoopla.

## 'Omni' to Explore Gettysburg Battle

The major opus on "Omnibus" in its first ABC-TV season will be an early January presentation, probably based in its entirety on "The Battle of Gettysburg." Delbert Mann has been hired by producer Robert Saudek to direct the "examination" of the battle's competing strategies.

It's understood that the show, which will be almost entirely live, will be one of those large-cast, highly-complicated cueing affairs, a la "Night to Remember" on Kraft. Marginal film will be used for wide-angles of battle scenes, with live cameras segueing into closeups of the same scenes.

It's not the first time for a Saudek-Mann collaboration. The director did the Harvard U. stanza last semester and other "Omnis," including the Hal March-starrer, "Bank of England Forgery."

January program will highlight "Omni's" Americana offerings. Stanza, to show "why the battle ended the way it did," is timed to coincide with the increasing "Civil War-consciousness" since the publication of MacKinlay Kantor's "Andersonville."

## GM's $4,000,000 Stake in 'WWW' Heartens Webs

There was something akin to rejoicing at NBC last week when General Motors broke the ice on the current standoffishness of the automotive industry on tv sponsorship. GM came through with a $1,500,000 order for the remaining one-third sponsorship of the network's Sunday afternoon "Wide Wide World" display. As result "WWW" now enjoys an SRO status with upwards of $4,000,000 in corporate GM billings for the 20 alternate-week 90-minute offerings.

Big question now is when, if and how the remaining aloof auto companies will join in the return-to-tv swing. There's little available prime time left and it's the feeling in some quarters that the companies will turn to saturation spot campaigns timed for the major fall-winter push on new models.

Depending on how big these drives are, spot tv billings could be in for an unprecedented windfall, since it's estimated that there is still about $20,000,000 in uncommitted Detroit tv coin.

## Was Leo Rosen Fired Or Did He Resign As Gen. Mgr. of WPTR?

Albany, Aug. 14.

Albany dailies gave a play last week to conflicting explanations of Leo Rosen's bowout as general manager of the Schine-owned WPTR.

Rosen, former theatre manager and later a television consultant for Fabian, was quoted as saying, "I did not resign. I was fired." Rosen also claimed he was dropped from the WPTR payroll on the June day he suffered a heart attack.

A Schine spokesman in Gloversville declared, "He was not fired. He submitted his resignation, which was accepted."

Jack Barrett, news editor of WPTR, had issued a brief statement that Rosen resigned "as of last Thursday (2)" and that a successor would be named "in the near future."

## A YOUNG MEDIUM GROWS A BEARD

By GEORGE ROSEN

The tv networks' programming roster for the 1956-57 semester, as broken down chart-wise in last week's VARIETY, is singularly revealing from this standpoint — there is a virtual total blackout on anything that can be labelled either imaginative or creative-in-concept.

In pursuing the patterns of the preceding year, the networks, it would seem, are primarily dedicated to a glorification of those shows which, whatever their merit in the realm of qualitative programming, came off best on the Nielsen and Trendex returns.

Thus for a medium still flaunting its "First Decade" banner, the raising of the '56-'57 curtain will show unmistakable signs of bearded formats and program content more suggestive of an age-old industry struggling to stay alive. It's only two short years since the Pat Weaver era of spectacularizing the spectrum upset the hoary patterns which were a carryover from the less- inspired radio days and which gave promise of a permanency in exciting and stimulating video fare. But, either because spec sponsors are hard to come by these days (particularly since the automotive industry, their principal underwriters, have gone into temporary retreat) or because of the time-honored sliderule bugaboo (cost-per-thousand), the spec has already gone into a period of decline.

Yet in the whole roster of programming designed for network showcasing next season, it's only in the area of the big-big-big show that one has to look for even a modicum of enthusiasm. It's the 10-show roster of "Producers' Showcase" with its Sadler's Wells, its Old Vic presentation of "Romeo and Juliet," its John Huston-Anatole Litvek-William Wyler directorial "firsts," its Audrey Hepburn-Mel Ferrer and Lynn Fontanne-Alfred Lunt casting parlays that hold the promissory notes on stimulation and elevating the tastes of the viewer.

Or again the emergence of "Playhouse 90" as a 90-minute dramatic entry on the CBS-TV roster which represents a laudable breaking away from established weekly formula (made even more challenging by its slotting as a back-to-back entry with the hour-long "Climax" series). Or yet again in some of the projected "Omnibus" chapters designed to match last season's "Constitution" series, plus the ambitious "See It Now" assignments.

**TVariose Veins**

Save for these and a few other notable exceptions, however, the Trendex & Nielsen-consciousness on the part of the networks was never more pronounced. Because CBS-TV's "$64,000 Question" still rules the rating roost, the giant jackpot quizzers will be all over the lot next season, with NBC utilizing them as a major source of attack against the formidable CBS competition. NBC, in fact, has

(Continued on page 44)

## JOE CATES SIGNS 7-YR. NBC-TV PACT

Joe Cates has been signed to a seven-year deal by NBC under which he'll operate as a producer-director and as a general program development and creative factotum. Cates, who ankled his post at Entertainment Productions Inc. (ex-Louis G. Cowan) as producer-director of the "$64,000 Question-Challenge" brace of shows over the weekend, starts at NBC-TV Sept. 1, with his first assignment that of producer-director for the "High Button Shoes" spec on Nov. 24, a Saturday night venture.

Deal was signed largely on the strength of Cates' showing with "The Bachelor" spec earlier this summer, which he packaged and produced-directed. John Greenhut agented the deal.

## There's a Big Ford Motor Plum In Some Television Network's Future

### A. C.'s Low Current

Another spec hit the Trendex dust over the weekend, with NBC-TV's "Atlantic City Holiday" going under by a 7:30 to 9 Sunday (12) score of 12.1 to CBS-TV's 19.1 average. Situation was far worse in the 8 to 9 hour, with Phil Silvers (subbing for the recuperating Ed Sullivan) almost doubling the NBC score with a 24.1 average to the spec's 12.5.

ABC as usual ran last, with the average for the hour and a half (comprising a convention preview and an hour-long "Famous Film Festival") at 3.5 but the 8 to 9 hour an improvement at 4.2.

Ford Motor Co. has thrown an unprecedented plum at the three television networks, in effect telling them to write their own competitive ticket for one of the juiciest sponsorship contracts yet to hit the medium. Ford has asked each of the webs to come up with a creative and prestige-type—yet commercial—format which would be used to sell all types of Ford products, not limited to the car lines alone but extending to accessories, motors, etc. The word from Ford is that the "sky's the limit" on budget, provided the format is right.

Auto company hasn't made any specifications to the webs—format could range from a half-hour to 90 minutes, from dramatics to cultural. The only specification other than that it be creative and commercial is that it be ready for this fall, a matter of a couple of months at the outside.

Ford had already broached one such idea to CBS, the "Seven Lively Arts" series patterned after "Omnibus." Now it has gone to NBC and ABC as well, asking them to come up with something. Show would not be used for strictly institutional pitches, as Ford used "Producers' Showcase," but would involve direct and hard-sell commercials.

## Kraft TV Budget To Hit $6,000,000 On Super Dramas

"Kraft TV Theatre," which is produced by J. Walter Thompson agency, is upping its budget from $4,000,000 to at least $6,000,000 next season for its 60-minute Wednesday night NBC-TV drama series. Taking its cue from last season's memorable "Night To Remember" drama based on the sinking of the Titanic, the Kraft stanza will shoot for a continuing cycle of superdramas designed to give the Wednesday hour an aura of bigness. (Total production cost on "Night To Remember" came to $150,000.)

Initial entry under the expanded cost-no-object framework will be an original teledrama based on the life of Mickey Mantle. It will be done on Oct. 3, the night of the opening of the World Series, with an origination from whatever National League city wins the pennant. Mantle, of course, will be recruited for the performance.

JWT producers are currently scouting all property availabilities which will fit into the "big concept" of programming. Kraft, which was the first of the major tv drama series, marks its 10th anni on the air next May.

## WRCA-TV Tinting Up New Hy Gardner Seg, John McCaffery News

As a keystone in its fall color programming scheme, WRCA-TV, the N. Y. NBC-TV flagship, is slotting New York Herald Tribune columnist Hy Gardner in a new 10-minute strip at 11:20 p.m., leading into the network's "Tonight" show. At the same time, station is converting the John K. M. McCaffrey "11th Hour News" to tint, giving it a complete 11 to 11:30 nightly tint block, since Tex Antoine's weather cast are already in color at 11:10-11:15.

New Gardner show, which is in addition to his Sunday half-hour on the station, will replace the 10-minute local-only Steve Allen segment that segues into "Tonight," reason being the tint conversion. The new Gardner series will have a format that opens with simulated phone call by Gardner to the Trib, giving the paper last-minute column items, then switching to a VIP interview. New show, together with the newscast conversion to tint, preems Sept. 10. There's also the possibility that the Gardner show may be extended to other NBC-TV o&o's.

As to the McCaffrey newscast, idea is to do the live segments in color but with newsfilm in black and white, since newsfilm isn't being shot in color these days. Eventually, station hopes to get at least part of the footage in tint too.

## 'War & Peace' On NBC Opera Roster

NBC Opera Theatre has firmed up its six offerings for next season, with the lineup highlighted by two premieres, one of them the world premiere of a new work commissioned by the network and the other the American preem of Prokofiev's "War and Peace." The world preem carries the working title of "La Grande Betesche," written by Stanley Hollingsworth on commission from NBC and based on a Balzac story.

All of the operas with the exception of the now-traditional "Amahl and the Night Visitors" will be done for the first time by the NBC Opera and all will be in new English versions. The Gian-Carlo Menotti work, of course, will be carried for the Christmas season, on Dec. 16 and will be in color. At least two others will also be tinted, comprising the first three of the season.

Schedule kicks off Nov. 18 with a new English version of Puccini's "La Boheme." Work has been done in English before, in the Howard Dietz version on "Omnibus," but the NBC Opera presentation will use a new English libretto. Following "Amahl," on Jan. 13, will be "War and Peace," and this will represent only the second presentation of the revised version outside Russia, the first having been at the Florence Festival a couple of years back. Prokofiev, aside from composing the score, co-au-

(Continued on page 44)

## Sullivan Laying Off A Few More Weeks

Ed Sullivan will be off his Sunday night CBS-TV hour for another three or four weeks. No complications following his auto injury of a couple of weeks ago, but he's described as generally run-down and has been ordered to rest by the medics.

Meanwhile, Sullivan's producer, Marlo Lewis, is busy rounding up replacements. Phil Silvers subbed last Sunday night, but nobody's been set yet for this coming Sunday. Hal March was considered, but was ruled out because he's slated to do a show for Chevrolet in the fall resulting in a conflict with Sullivan's Lincoln-Mercury sponsors. Lewis is talking to William Holden, among others, about replacement stints.

# Jean Shepherd Sounds Off About Radio—And Everybody's Listening

By BOB CHANDLER

Is there a mass audience for radio anymore or should the medium tailor itself for highly selective audience groups? The issue, one of increasing importance, was thrown into sharp perspective last week with the bouncing by WOR, N. Y., of Jean Shepherd, the 1 a.m.-to-dawn gabber who's become a literary celebrity because of a hoax inaugurated on his show and who typifies the "selective" personality via a fiercely loyal following running largely in the intellectual bracket.

WOR dropped Shepherd on the basis that he wasn't "commercial." But Shepherd points in turn to the literary hoax started on his show that's turned into the real thing with an initial Ballantine Books (130,000-copy) press run on the "Frederick R. Ewing" (Shepherd and Theodore Sturgeon) novel, "I, Libertine." Last April, Shepherd, who mostly talks on his show on a wide variety of subjects, told his listeners to go out and buy a non-existent book, "I, Libertine," by the non-existent Ewing. Listeners started a run on bookstores and libraries to the point where Ian Ballantine came to Shepherd and asked him to sit down and write the book, which he did in collaboration with Sturgeon. The result has been a world-wide publicity payoff and an initial order of 130,000 copies.

If that's not being commercial, Shepherd states, what is? It's about time, he declares, that the radio industry realized that it's no longer a mass medium and that it must program accordingly. "There's a difference between thinking and belief," says Shepherd (who incidentally is being wooed to return by WOR on the basis of listener protests and who meanwhile is mulling three other offers, one from CBS). "The radio industry operates on belief, not on thought. It believes it's a mass medium with a mass audience, but it's not. People simply don't listen to radio anymore unless it can give them something they can't get anywhere else.

**'Teeners Don't Buy Chevys'**

"This whole pop music and rock 'n' roll pattern is way off base," he maintains. "The entire industry is programming for the teenager. But the teenager isn't the one who buys the Chevrolet that's being advertised, and anyone who thinks he can sell autos through the teenager is just kidding himself. Sure, the teenager

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## Gotta Figure 3-Year Longevity for the Best Of Them, Sez Jordan

Wallace Jordan, head of the tv-radio department of William Morris Agency, is attuned to the idea that talent negotiations hereafter might be predicated on a two-or three-year longevity of a star, particularly a comedian, if the history of television's fickleness is any criterion.

After the first-year flush of newfound fame, wherein the public is enthused about the "new," for-free entertainment favorite whom it permits to come into its homes, the second year becomes the challenge to stay up there; and the third year may well prove the beginning of the decline, if not the actual eclipse.

As Jordan surveys the current video screen, and with a potent stable of talent in his own agency, the realization looms that the stars who can make those long-term deals are smart. "But," adds Jordan, "those lifetime deals are a thing of the past now."

In actuality there are any number of household favorites faced with the task of a grim uphill climb back into public favor, and for most of it may only be achieved with a complete reversal or, at the very least, a rewrite of the basic pattern or formula which first brought them to attention.

All of which is another way of saying that the performer is the least to blame—the public is so show-wise, and so hip to new values, that their loyalties are fleeting and ever vacillating.

## 'Charlie's Aunt' for '90'

Hollywood, Aug. 14.

CBS-TV producer Martin Manulis has acquired the radio-tv rights to the perennial "Charlie's Aunt," by Brandon Thomas.

It will be aired on CBS-TV's "Playhouse 90" this coming season.

# NBC-TV Mulling Half-Hour Format 7:30 to 8 Period

NBC-TV is actively exploring the possibilities of programming the weeknight 7:30 to 8 strip with half-hour entries, while pushing back its "News Caravan" to 7:15 p.m. and dropping its music strip, as CBS-TV did last year. The most pressing reason is the current sponsorship status of the music-and-news setup, with what's tantamount to three open quarter-hours a week at a time when sponsors are clamoring at the door to clear time in the rest of the nighttime schedule.

Ostensibly, the "News Caravan," with Chet Huntley as the new commentator vice John Cameron Swayze, is SRO for the fall, with National Carbon pencilled in to replace R. J. Reynolds as the Monday-Thursday sponsor. There's a joker, however; National Carbon is only in for four weeks—after Nov. 1, the two nights open up again. This, combined with the one (Monday) open music quarter-hour, means that NBC's got its 7:30-8 problems, and this is highlighted by the very fact that the web would sell a multi-million dollar proposition like the newscasts on a four-weeks-only basis.

Militating against such a move to 7:15, however, are several factors, the key to which is the fact that the show would no longer be in network option time but would fall into station time. This poses a number of questions, not the least of which is the matter of station clearance. There's no doubt that NBC would lose some stations, though it's not predictable how many, and this might well affect any sponsor pitches. For another thing, NBC has its longrange consideration the matter of whether it is justified in not providing a national news service within option hours, and is reluctant to change on the basis it might not be fulfilling its proper functions and services to stations.

Final factor is the time considerations involved with delayed broadcasts. It's pointed out that in Milwaukee, for example, the current 7:45-8 "News Caravan" is aired at 5:45, and a half-hour earlier would stand little chance of getting the male portion of the family. Even if tape gets to the point of perfection where NBC could feed newsfilm by tape to stations for use on local newscasts, it's not in effect providing the kind of national coverage it feels it must.

## LUX'S $6,500,000 'TV THEATRE' TAB

Lever Bros. has formally signed its renewal with NBC-TV for the Thursday night "Lux Video Theatre" series, which comes as no surprise. But the coin for time and program is at a new high—$6,500,000 for the 52 weeks.

Renewal was set via J. Walter Thompson, which will continue to originate the stanza from the Coast..

## CBS-TV Ups Winkler

CBS-TV upped E. Carlton Winkler to the post of director of production operations under operations v.p. Edward L. Saxe last week, and named Robert Milford to replace Winkler as production manager of the program department. Winkler held the latter post since March of 1953.

SAMMY KAYE
Swinging and Swaying
On Tour
Aug. 18 thru Aug. 24
Surf Club, Virginia Beach, Va.
Columbia Records - current release, "EVERY SUNDAY MORNING" b/w "ONCE AGAIN."
New Album Release:
Sammy Kaye Swings and Sways
MY FAIR LADY (For Dancing)
On ABC Radio—"Sunday Serenade"

# WINS' Major Bid As Sports Station

Indie WINS is out to become radio's topdog in sports in the N. Y. metropolitan area. A large sports schedule for fall, which the station is still negotiating, will soften slightly the music policy developed under the old manager, Bob Leder. He moved over to WOR, the Mutual key, recently.

A rival indie, WMGM was the big gun in radio sports coverage until the end of the 1954-'55 season. Last season, WINS had the Ranger hockey sked from Madison Square Garden plus a few Knick pro basketball games, and it's continuing through the summer with its regular Yankee baseball. Going places in sports, WINS will carry the entire Knick lineup of 72 games this season, plus 12 regular season and six exhibition games by the football Giants, for a greatly extended athletic setup.

Jock Fernhead, new manager of the station, also pacted for the Navy football games in the fall.

To strengthen the station's sports stature, Marty Glickman is being brought over to WINS for the first time, to regularly co-announce the Giant football frays on Sundays. Les Keiter, WINS sports chief, will also be in on Giant play-by-play. Keiter and WINS ayem deejay, Pat Hurley, will cogab the Knick games, it's understood.

## FAULK WINS ROUND IN SUIT VS. AWARE

First round in the legal battle between WCBS (N.Y.) gabber John Henry Faulk and AWARE, INC., anti-Communist organization, went to Faulk. Last week, a Supreme Court Justice threw out AWARE's challenge to the libel suit.

Justice Saul S. Streit ruled that when AWARE, in its publication, listed Faulk's "various types of participation in activities sponsored by Communist front organizations," it might be construed that the plaintiff was either a Red or that he had cooperated in Communist activities. Faulk brought suit against the organization, alleging that as a result of their coupling him with pinko groups he lost many radio sponsorships.

The judge, in an eight-page opinion, is said to have ruled that defendants had no right to suggest an individual was pro-Commie unless they could show their facts to be true. Throwing out the AWARE appeal, Streit gave the defendants 20 days to file an amended answer.

## DuP's 'Caravan' Option

Du Pont has taken an option on sponsorship of the NBC-TV "News Caravan" for after Nov. 1. Option, terminating at the end of this week, would be for either one or two nights' sponsorship weekly. The Monday and Thursday segments of the show open up after Nov. 1, when National Carbon's sponsorship ends.

# TV Makes the News

Broadcasting as a news making vehicle, now hitting the jackpot with the political conventions, has made the newspaper phrase "told a nationwide television audience" almost as familiar to the American public as the dateline appearing with the stories.

When a politico makes the headlines Monday morning . . . the discerning reader like the movie fan of Westerns finds that the politico "went that-a-way" on one of the many tv panel shows the previous day. Upsetting this Sunday-on-tv-Monday-in-the newspapers pattern somewhat is NBC's Martha Rountree "Press Conference," telecast Wednesday night.

Here are a number of examples from Monday's (13) newspapers:

Senator Hubert Humphrey, D., Minn., pushing his campaign for the vice-presidential nomination, appeared on CBS' "Face the Nation," and asked patience on the Southern bias problem.

F. Joseph Donohue, campaign manager for Senator Estes Kefauver of Tennessee, appearing on ABC's "College Press Conference," cited the support of the South for the vice-presidential nomination for Kefauver.

Probably no previous convention has had as many question and answer tv news shows to brief the American public with the issues . . . and to create as much news copy . . . as the current Windy City conclave and the upcoming Republican one in San Francisco.

Additional newspaper clips bear this out:

Gov. Albert B. Chandler, Ky., on a recent "Youth Wants To Know" show, NBC-TV, Sundays, cited the need for a "vigorous, active" President.

Roy Wilkins, exec secretary of the National Association for the Advancement of Colored People" on NBC-TV's "Meet the Press" program called on both parties to implement the Supreme Court decision on integration.

Senator Joseph R. McCarthy on Mutual's "Reporters Roundup," which also is filmed for syndication, saw no reason to dump Nixon.

Other news clips gathered the past two weeks on broadcasting's news making role deal with on-the-spot press conferences such as that of the departure Aug. 5 from Washington of Paul M. Butler, the Dem's national chairman. His televised forecast of Democratic unity on the civil rights platform made the lead story in the New York Times the following day

Additional consistent headline makers include: "American Forum," NBC-TV; and occasionally Mutual's "State of the Nation."

# Anyone for Cyanide?

## NARTB Seal Rings Down on Incestuous Faux Pas In Movie Unreeling

Huntington, W. Va., Aug. 14.

Strong men wept and hari-kari knives gleamed in the moonlight the other night at WSAZ-TV in Huntington, W. Va. A regular late program called "Movie Museum" was in progress, and on this particular night an old silent fugitive from the cutting room floor was being shown.

The meller-drammer begins with the old father-deserts-mother and child bit, and mother's clutch is beginning to slip. Desperate, she lays her baby beside a convenient haystack and dashes off the set for help. Enter farmer Brown, the breadwinner for an apparently fruitless union, who spies the kid and takes it home with him. It seems he and the Missus want a kid in the worst kind of way, and frankly, this kid is in the worst kind of way. So . . . anyway, when mama comes back to the stack and discovers her baby has been snatched, she unravels completely. After a perfunctory examination of the haystack and a quick look under a nearby rock, she gives up and splits the scene.

Eighteen years pass, the ricky-tick piano music reaches an ear-splitting crescendo, and presto! Baby has grown into a beautiful girl with lots of eligible suitors from the sodbuster set. But she has eyes for only one . . . you guessed it . . . dear old dad, slick as a whistle in his Brooks Brothers overalls and driving a Jaguar tractor. Neither baby nor daddy knows who the other really is, so they decide to get hitched. Meanwhile, mom is out of Bellevue and comes

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## Forrest Quits WCAU-TV

Philadelphia, Aug. 14.

Robert A. Forrest, manager of television program department, WCAU-TV, has announced his resignation, effective Sept. 1.

Forrest has been in conversations with NBC and is expected to join them in the fall.

# Chrysler Specs Set for Canada; Pact Top Names

Toronto, Aug. 14.

Six produced-in-Toronto one-hour spectaculars under the label of "Chrysler Festival" will lead off the Canadian Broadcasting Corp. autumn roster, these to be produced by the CBC for Chrysler Corp. of Canada Ltd. and using, for Toronto emanation, such names as Mario Lanza, Giselle MacKenzie, Harry Belfonte, Nanette Fabray, Oscar Peterson, Alec Templeton, Tito Gobi, Glenn Gould, Jose Greco. Series starts Nov. 14 and will run a full hour, commencing at 10 p.m. for full trans-Canada treatment.

With Buffalo, favorite dial twist for Toronto area tv viewers, now dropping out of a hefty merchandising orbit—unless viewers wish to install an expensive device to catch Channel 17—the CBC will carry the NBC "Perry Como Show" every Saturday night live from 8 to 9 p.m., this starting Sept. 29.

According to the new Fall schedule announced by the State-operat-

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## WINNICK'S THIRD G-T PKGE. FOR BRITISH TV

Maurice Winnick, ex-London bandleader turned radio-tv packager, has been in N. Y. on a quickie to sew up "Two For The Money," his third Goodson-Todman package. He already has "What's My Line?" and "I Got A Secret" on BBC; "Money" goes commercial via Rediffusion. A fourth G-T package, "Beat The Clock," is controlled by the Grades and Val Parnell, also via British commercial tv.

"Money" debuted last night (Tues.) in London.

## Tough TV Sledding For Hub Performers As Live Shows Exit

Boston, Aug. 14.

With WNAC-TV pushing toward No. 1 position as leading film station and WBZ-TV concentrating on matching it, live tv shows here look to be down the drain.

WBZ-TV, which quit its "Swan Boat" live show, has revamped its entire format with emphasis on film. Ending of "Swan Boat" left Nelson Bragg, emcee, and Cindy Lord and Lindy Doherty, singers, out of jobs.

Cindy and Lindy are deserting tv for the nitery circuit and will open in a new act at the Bradford Roof, Aug. 29.

Boston entertainers are finding little opportunity in Hub tv.

# CHI'S 'ACHING BACK' CONCLAVE

## Chi-to-Frisco's 'Operation Airlift'

Chicago, Aug. 14.

An "operation airlift" of herculean proportions has been mapped for this weekend to transport nearly 1,000 radio-tv staffers and upwards of 30,000 pounds of equipment when the networks and indie stations move their base of operation from Chi's International Amphitheatre half way across the continent to Frisco's Cow Palace where the Republicans take over the spotlight Monday (20).

It's a doubletime logistic maneuver that would do justice to a small army with only at best 60 hours for the crosscountry sprint between the time the Democrats finish their show late Friday night (17) and the opening GOP convention gavel next Monday. And that's assuming, as seems likely at this point, that the Dems will have their presidential and vice presidential nominees selected in time for the Friday night finale.

As with the convention coverage proper, the airlift is partly a pooled project. The networks' key newsmen and technicians will take off from Chi's Midway airport in two special planes immediately after the adjournment gavel bangs at the International Amphitheatre. Each web has been assigned 39 seats on each of these two top priority DC-7 flights.

The essential gear needed out in Frisco will be loaded into a pooled DC-6 cargo plane with each of the three tv nets alloted 10,000 pounds.

This priority transfer will operate on a tight 18-hour schedule. This means the gear must be packed and on board six hours after the end of the Dem's show, six hours are being allowed for flight time and six hours at the Coast end and to get the machinery set up.

The rest of the troops will make the trip via regularly scheduled United, American and TWA flights which will have blocks of seats reserved for the radio-tv personnel.

## HST Puts The Show on The Road

### Ex-President Proves To Be Darling of The TV Networks With Pro-Harriman Bombshell

Chicago, Aug. 14.

The political bombshell tossed last week by Harry Truman turned out to be a tv bonanza. The former President rescued the Democratic pre-convention period from the doldrums by announcing his candidate on the air, thereby giving tv its first big break. HST, always the darling of the newsmen, is now the hero of the webs. And they are frankly grateful.

Broadcasting industry had spent four years building up to the biggest job of electronic reporting in all history. It came to Chicago with its biggest, its best, its newest. And it came face to face with what threatened to be a lacklustre story to tell.

TV worked efficiently and smoothly as it covered the pre-convention doings. But directors and newsmen harked back nostalgically to '52. Sure, they were greener and less sure of their powerful medium then. But what a story!

Instead of the two well-mannered major presidental candidates of '56, there were at least six hopefuls last time— all bristling with hope and brimming with color. One couldn't help remembering the lineup—the gallant, tragic last stand of the late "Veep," Alben Barkley; the reluctant candi-

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### Pills & Shills

Chicago, Aug. 14.

They're taking no chances that the delegates might get too wound up at the Democratic shindig here this week.

Convention's emergency medical centre at the International Amphitheatre is equipped this year with a generous supply of tranquilizing pills being doled out to any and all who feel they're racing their motors.

## 'Big Show' Accents Tailored - for - TV Reinsch Technique

Chicago, Aug. 15.

Fact that the Democrats' convention arrangements were masterminded by a broadcaster, in the person of J. Leonard Reinsch, managing director of the Cox stations, is generally conceded to be a big boon to the networks and independent stations in bringing off the big show. Reinsch's awareness of and familiarity with the media's problems is credited with smoothing out a lot of the kinks that always crop up in an operation of this magnitude.

Reinsch of course had a strong voice in the party's councils in seeking to tailor the event along showmanly lines for the benefit of the hoped-for 100,000,000 viewers. But, perhaps more importantly, he and his staff lent a sympathetic ear to the radio-tv problems. In fact, there are beefs from the newspaper lads that the whole shindig is being overly oriented in tv's direction.

Reinsch's exec assistant, Elizabeth (Betty) Forsling, is a former ABC staffer and thus a familiar face to many. Lewis Gomavitz, longtime director of Burr Tillstrom's "Kukla, Fran & Ollie," got the assignment from the national committee to rig the International Amphitheatre convention site, and although his first thought has been the comfort and convenience of the party bigwigs and delegates, the whole setup has been framed with an eye toward tv.

Same thing goes for the speakers' rostrum, the focal point of the affair, which was specially designed by TelePrompter veepee Herb Schlafly,

## Ampex Plays Key Role at Convention

Chicago, Aug. 14.

Clear Channels, which made quite a splash in '52 with 10 stations represented, is covering the Chi convention for only three clients — WCAU, Philadelphia; WLW, Cincinnati, and WHO, Des Moines. Despite the fact that all are web affiliates, they are reporting regional angles by direct feed to home bases.

Hollis Seavey, in charge of operations, attributes the falloff to anticipated lack of excitement. Saturation coverage by webs is also undoubtedly a factor.

The more than 200 indies find the cuffo Ampex Recording Center a genuine boon. Many with own taping facilities use the four booths and shipping service provided by Ampex when overloaded. Even the webs, loaded with floor activities, have been sending such

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## DO-IT-YOURSELF TV GADGETRY

By FARRELL DAVISSON

Chicago, Aug. 14.

"Maneuverability" keynotes the Chicago convention of the Democrats this week. If this is the convention of the sore feet and the aching backs, it's because the tv networks have gone gadget-happy in their unprecedented coverage of the big show.

When it isn't a toteable camera convention, it's a tv-on-wheels convention, with armadas of mobile units and "crash cars" all over the Chi scene.

As befits an industry that thrives on gadgetry, there are plenty of new electronic tools getting a shakedown cruise here under real battle conditions. Actually, there is some thinking the networks have gone overboard with the "men from Mars" gear, especially on the gimmicks that produce the trick effects that really add little to the smoothness and efficiency of the operation. NBC's H. V. Kaltenborn expressed the views of a good many veteran newsmen when he candidly said "There's just too much mechanics around here to suit an old war horse like myself."

There's no denying that the midget cameras, with each web bringing in its own version of same, have added to the medium's flexibility and what NBC's Bill McAndrews calls its "portability." The self-contained units are providing video with a mobility that almost matches that of radio.

**Portal-TV-Portal Coverage**

In fact, video's fastfooted maneuverability is the standout feature of the networks' coverage this year as they have literally blanketed every spot in town where a news story might break, whether it be the airports, depots, hotel lobbies and campaign headquarters. And when a new development starts to unfold they're ready to draw live pickups from a half-dozen or more locations.

NBC is armed with three standard mobiles and a Cadillac "hot rod" with a self-contained video unit. The radio side is tooling around in a gadget-laden Ford Thunderbird. CBS's fleet includes three mobile units, a Chrysler convertible converted into a rolling tv station, plus two station wagons carrying cameras. ABC has two regulation mobile units and a Dodge station wagon rigged for on-the-spot pickups. Mutual is using a covey of Nash Ramblers for its AM newsmen.

Much of this equipment and the

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## Convention Sidelights

By FLORENCE S. LOWE

Chicago, Aug. 14.

There's more than one touch of show biz rallying round the Demmy cause. On delegate-alternate list alone are following pix biz reps: Metro boss Dore Schary; producer Bill Goetz; actress and former "Quiz Kid" Vanessa Brown; filmite Rosemary De Camp; and Tennessean Alfred Starr, indie exhibitor and former TOA prexy . . . Prominent galleryites include George "Toastmaster General" Jessel and AFM prexy James Petrillo, both of whom were amongst first to gain audiences with Harry Truman . . . Film star Ilona Massey sat quietly on sidelines while husband Donald Dawson helped former boss Truman map his strategy . . . The conventioneering Peter Lawfords have a special interest in the proceedings. Mrs. Lawford's brother is Sen. John Kennedy, Mass. vice presidential hopeful . . . "$64,000 Question" spelling champ Gloria Lockerman an attention-getter in the Conrad Hilton lobby.

* * *

*It was accidental, but the day of network coexistence seemed to have arrived during the dramatic televised Truman press conference. ABC camera panned to NBC star Margaret Truman a number of times, though the ex First Daughter never got in the NBC show . . . And CBS cameras, focussed on Gov. Harriman, carried a clear, steady image of an ABC button on the lapel of a staffer for the rival web.*

* * *

**Margaret Truman, whose new NBC contract becomes effective Sept. 1, spent only two days with almost two weeks scheduled in the GOP 'Frisco camp. Reason was her own Demmies in Chicago—vs. that her husband, New York Timesman Clifton Daniel, was responsible for his paper's special convention edition for the Republican conclave, so had to head west well in advance to do the spadework.**

* * *

First convention casualty was

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More Convention News on Page 38

## Public Spanking of CBS for Nixing Of Demo Film Draws Stanton Fire, Raises Issue of Program Control

### ABC Defends CBS

Chicago, Aug. 14.

ABC prez Robert E. Kintner backed CBS-TV's action in not carrying a portion of the Democrats' keynote film with a declaration that CBS "was perfectly within its rights to broadcast what it believed to be of the greatest public interest."

Kintner said ABC believes that each network must exercise "its own editorial judgment" in the coverage of conventions and other news events, and the right to exercise this judgment "is as basic as freedom of the press and freedom of speech."

Chicago, Aug. 14.

Issue of control over televised coverage of the conventions blew into a fullscale hassle between the Democratic National Committee and CBS-TV here following an attack on the network by National Chairman Paul Butler and a counterattack by CBS prez Frank Stanton accusing the politicos of trying to stifle freedom of the press. Stanton's statement came this morning (Tues.), following Butler's floor attack and subsequent press conference blast at the web for carrying only a portion of the Democratic keynote film.

Stanton stated he was "shocked" at Butler's "inflamatory attack" and charged he is in "fundamental error both on the facts and on the principles of free press which are deeply involved." Declaring that there was never any agreement or commitment to carry the film, Stanton stated that "far more important is the vital issue of freedom of the press which you raise. Those who make the news cannot, in a free society, dictate to broadcasters, as part of the free press, to what extent, where and how they shall cover the news. Television and radio, in covering the conventions as well as all other news events, are not mere conduits which must carry everything which the news maker demands. On the contrary, we insist most vigorously that we are, and must remain, free to exercise our news judgment.

"You may disagree with how we exercise our news judgment in this case but we in turn must retain that basic right which is guaranteed by the Constitution. We believe that if you examine our record over many years, you will find that we have met the basic criteria of fairness and objectivity in the political, as well as other controversial areas."

It was an angry Democratic National Chairman who put the spark to the fuse when he unleashed a bitter blast at Columbia for its failure to beam all of the special film which was a feature of last night's (Mon.) keynote session of the party's national convention here.

Butler's public spanking of the network, claiming it was not living up to its commitments and implying it was unfairly editing the political hoopla, was delivered from the speaker's rostrum at the International Amphitheatre and carried by CBS and NBC. ABC-TV was pulled away for a commercial.

Democratic topper's bombshell brought CBS president Frank Stanton up out of his box where he was watching the live show. And after he and veepee Richard Salant huddled with Sig Mickleson who is helming the CBS conven-

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## It's Field Day For Freeloaders At Dems' Conclave

Chicago, Aug. 14.

Media reps never had it so good.

Freeloading for radio-tv-press, which has been mounting at political conventions past dozen years, has reached a new high at the current Demmy conclave. Newsmen can eat, drink, ride, relax, all by courtesy of some sponsor.

Flashiest addition to the convention scene this year is RCA-NBC's press "trailer park" set up inside the International Amphitheatre immediately adjacent to the working press area. Press credentials, even those of a rival web, will get a newsman inside one of seven plush, airconditioned two-room trailers. Complete with telephones, typewriters, tape-recorders, tv receivers, each one is a complete work room. For those who prefer to relax, there are comfortable chairs and sofas, fruit, soft drinks, and even hi-fi record players. Final touch of luxury is a hot buffet flanking tables set in the trailer enclosure in format of a sidewalk cafe. And final note of hospitality

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## What Happens If Dems Run Over?

Chicago, Aug. 14.

The network's convention braintrusts are busy today (Tues.) mapping their strategy against the possibility they'll be caught in a political squeeze play should the Democrats run overtime here in Chicago while the Republicans are waiting in the wings to launch their hoopla Monday (20) in San Francisco.

Most everyone at this early stage is taking the optimistic view that the Dems won't get bogged down in a marathon round of balloting for their presidential and vice presidential candidates and will be ready to disband some time late Friday night (17) per schedule. But with a real donneybrook shap-

(Continued on page 38)

# Key TV Operators Set 120G Budget For a 'Crash Research Program'

Chicago, Aug. 14.

Newly-formed Assn. of Maximum Service Telecasters has budgeted $120,000 for a comprehensive engineering study of both VHF and UHF television as the follow-up to the plea made at last spring's NARTB convention by FCC chairman George C. McConnaughey that the industry launch a "crash research program" for the ultra high frequency.

Action came at AMST's first membership meeting here Friday (10) which brought together 98 of the nation's key telecasters who are apprehensive that their full-power stakes in the tv spectrum may be curtailed in any rejuggling of the national tele blueprint that may emerge from the current grappling with the "UHF problem."

Organization is avowedly non-partisan in the V vs. U controversy with three of the four UHF stations eligible under the maximum transmitting power proviso in the ranks. Bulk of the recruits, however, is drawn from the 150 VHF outlets now beaming on the maximum strength granted by the FCC.

First engineering studies will be conducted in New Orleans, Portland, Ore., and Wilkes-Barre, where full-power UHF'ers are operating. AMST engineering committee headed by John DeWitt, WSM-TV, Nashville, will work closely with FCC engineers in plotting the survey which eventually will encompass 30 markets.

Project will cover the transmitting and receiving efficiencies of both frequencies. Two mobile units will be bought by the accociation for the survey.

As outlined by newly-elected prexy Jack Harris, KPRC-TV, Houston, the outfit "is not dedicated to the status quo. But it is committed to fight any changes the status quo which would constitute lessened service than is available under the present arrangement."

"It is further committed to en-

(Continued on page 46)

# 33 1/3% Rate Hike Set For WOR-TV

WOR-TV, N. Y., will raise rates 33⅓%, effective Sept. 1. Under the new rate structure one hour of Class A time will sell for $2,000 as compared to the current $1,500, while one-half hour of Class A time will be $1,200, against $900 formerly, and 15 minutes of Class A will be $800, against the current $600. Class B and Class C time rates will be boosted proportionately.

The RKO Teleradio New York flagship, now pinning down last details of its fall program lineup, as well as aligning the sponsors of its "Million Dollar Movie" show, will spell out its fall programming schedule next Wednesday (22).

Another Album Week presentation of "Million Dollar Movie," consisting of repeats from past top "MDM" features, will begin Monday (20). As in the initial Album Week show, telecasts will be 7:30 and 10 p.m. nightly as usual, but a different feature will be presented each evening.

## 'Telephone Hour' Signs Lorin Hollander, 12

Lorin Hollander, 12-year-old N. Y. pianist, will take a place among the host of adult pros on next season's NBC "Telephone Hour." Donald Voorhees, conductor of the radio stanza, caught Hollander performing with the National Orch at Carnegie Hall, so he'll again appear at Carnegie, via the broadcast Labor Day Night (Sept. 3), keyed to the observance of "Salute to Youth Week."

Prodigy, who studied under Edward Steuermann at the age of eight, will make a third Carnegie appearance on Jan. 12, next year, in the N. Y. Philharmonic's Young Peoples' Concert. He's the son of Max Hollander, for years first violinist and asst. concertmaster with Arturo Toscanini and the NBC Symphony orchestra.

## DINNEEN GETS WBC NOD ON BRINK'S JOB

Joseph Dinneen, Boston Globe crime reporter who covered the Brink's robbery exhaustively, has been signed by Westinghouse Broadcasting Corp.'s WBZ-TV and WBZ-WBZA in Boston for exclusive coverage of the trial of the eight defendants now getting underway. Trial officially started last week, but is still in the process of selecting jurors.

Dinneen, though a Beantowner, has achieved national prominence via his books and mag articles on crime. One novel, "The Anatomy of a Crime," was a fictitious account of the Brink's holdup itself and was later made into a film, "Six Bridges to Cross," with Tony Curtis starring. His latest work, "U.S.A. Underworld," which hit the stalls only a couple of months ago, has been picked up for screen treatment by Humphrey Bogart's indie production company.

# Writers Guild In CBS Coast Dickers

Hollywood, Aug. 14.

Writers Guild of America West is seeking a new pact with CBS governing newscasters, with a hike in base pay, fees for commercially sponsored shows and changes in working conditions at stake.

The CBS newscasting staff belongs to the American Federation of TV and Radio Artists, but some are writers and these are also WGAW members. Bill Kenneally, Don Cubberley and Max Roby are staffers who are WGAW participants in the confabs on a staff newswriter pact. Also on the committee are Les Farber, Gomer Cool, Adrian Gendot, Carl Randall and Al Downs. Web reps are Maury Webster, KNX director of operations, and Gene Purver, coast director of labor relations.

Two month termination notice for the present pact expires on Aug. 29, after which strike action can be taken, if authorized.

## Fired From 35G Disk Job, Burks Sells Own Show; Still Hates R'n'R

St. Louis, Aug. 14.

James Dillon (Spider) Burks, who was fired from his $35,000 annual disk jock stint at KXLW a month ago for refusal to play "rock 'n' roll" music, now owns his own show and resumes Monday (20) over KSTL, another local station. Burks, who has a huge following, said, "I'm freelancing now and my shows belong to me."

Asserting that "rock 'n roll" music is an ignorant type of music, Burks said, "I doubt if I'll play any of it on my new shows unless they come up with a very good one. If it sounds like most of that horrible stuff, I won't touch it."

Burks' sked calls for shows from 1:30 to 3 p.m. Monday through Friday and one from a Negro nitery in which he owns an interest between 4 and 5 p.m. Saturday. Discussing his income, Burks said, "I'll get an increase. Owning my own show, I've got to get more. He was with KXLW for nine years.

## Garrity's Traffic News Brings In WOR Coin

Bob Garrity's "Flying Studio" reports of traffic conditions over WOR, N. Y., has garnered the sponsorship of Studebaker Dealers. Garrity's reports are featured every weekend from 4 to 11 p.m.

Mutual's New York flagship also has inked Packard Retail Stores as the local participating sponsor of the net's political convention coverage. Kohler Co., makers of plumbing fixtures, is picking up the net tab.

## SIMPSON INTO MBS PROGRAM BERTH

Brad Simpson has been named program director of Mutual, a post vacated by Robert A. Monroe.

Simpson, veteran broadcaster who joined MBS earlier this year as administrative assistant to the president, will continue in that post while supervising the network's programming.

Monroe plans to devote his full time to his own station management, production and recording companies.

Simpson's background includes production of radio shows for CBS and NBC as well as Mutual, in addition to being associated with the Ruthrauff & Ryan and Dancer-Fitzgerald-Sample advertising agencies, where he created a variety of network radio and tv properties.

MBS also formerly announced the appointment of Arthur (Art) Gleeson, sportcaster, as sports director for the net.

# Home-Toll Video May Get Going In Cuba First

Subscription television, which hasn't figured in the news in recent months, may get a lift soon via finalization of a deal to introduce home-tollcasting in Cuba. Contracts have been drawn up between the owners of the five Cuban stations and Matty Fox of Skiatron-TV.

If the deal is consummated soon—and it looks very much as if it might—a toll service could be started in Cuba sometime next year. Presumably, the cream of Fox's RKO library and possibly also of Eliot Hyman's Warner Bros. library, would be used to get Cuban pay-as-you-see off the ground.

The decoders necessary for the Skiatron Subscriber-Vision system would be produced either in Western Germany or in Japan, where cost of making them is much lower than it would be in the U.S. It's figured that home-toll tv in Cuba would kick off with an initial 50,000 sets. Havana alone has close to 200,000 receivers.

Deal would make Cuba the first country in the world to try subscription video. Arrangement is seen of prime importance inasmuch as Havana particularly would serve as something of a test tube sample of how the public reacts to paying for shows. It's certain that U.S. interests would be watching closely the results of the Cuban run.

In the U.S., insiders feel certain that there will now be no further significant change in the toll picture until after the elections.

## Firestone's 'Supporting Cast' Gets Top Billing

For the second time in four years, "Voice of Firestone" will turn over one of its Monday at 8 p.m. 60-minute showcasings to relative unknowns. Show's supporting singing cast—all eight of them—will front the Sept. 3 simulcast. And carrying the "unknown" policy one step further, one of the eight, soprano Frances Wyatt, who recently did a hasty fill-in for ailing Mimi Benzell, will co-star on the Nov. 12 program with Brian Sullivan.

First such offering on "Firestone" was done a year ago July. Margaret Broderson, Miss Wyatt, Lorraine Donahue, Betty Terrell, Bill Metcalf, Russell Hammar, Emil Markow and William Toole will do the solos.

## KWG Fetches 85G

Stockton, Calif., Aug. 14.

KWG, Stockton, second oldest licensed radio station in the nation, has been purchased by Western Broadcasting Co. for $85,000, Western's president, Douglas D. Kahle, reported.

Sellers were James E. Longe and Lewis B. Saslaw, who had bought the independent outlet from the McClatchy Broadcasting Co.

Kahle, general manager of KNTV, San Jose, said he would take over the same job at KWG. Longe remains as assistant manager and program director.

# German Resistance to Com'l TV Collapsing; See Network Within Year

With commercial tv to be launched in Germany Nov. 3, its promoters envision a south German commercial network to be kicked off by next summer, according to Frank Bourgholtzer, NBC's Berlin news chief operating out of Bad Godesberg and who's been in New York for a visit.

The station in Munich will be the first on the air with "money" programming, starting a 25-minute program nightly. In charge of the commercial aspect will be a corporation titled Bayerisches Werbefernsehen (GMBH), a wholly-owned subsidiary of Bayerischer Rundfunk, or Bavarian Radio-TV Co. Top man in the new advertising subsid is Dr. Erwin Wittman, who's been No. 2 man in the financial setup at Bayerischer Rundfunk.

According to Bourgholtzer's information, Dr. Wittman expects the tv station at Baden Baden to go commercial in the same pattern as Munich by December or January, and the Hessischer Rundfunk at Frankfurt should follow "within a few months," to be followed in turn by the outlet in Stuttgart.

"Considering that the Sender Freies Berlin station is planning commercial programs for this winter also, there could be a respectable commercial network by a year from today," said Bourgholtzer. He declared that "such a development is considered here (in Germany) to presage the eventual collapse of resistance to commercial tv which has been strongest, up to now, in Cologne and Hamburg, the richest stations under the present non-commercial, tax-supported system."

**Evolve Program Patterns**

Program patterns have not yet reached the development stage, although Dr. Wittman has been "open for business" for several weeks now. It's anticipated that agencies will dominate the program development field in Germany inasmuch as the Munich plan calls for outside production under veto power of station management. The rate schedule provides a 15% commission to agencies for their services in finding sponsors and developing program material.

In theory, at least, it will be possible for one sponsor to gobble up the entire 25-minute period from 7:30 to 7:55 p.m. currently allotted for commercial viewing. "This probably will not happen, at

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## CBS REVENUES UP BUT PROFITS DIP

Consolidated net revenues of CBS Inc. for the first six months of 1956 rose to a new high of $174,274,387 for the period ended June 30, an increase of 16% over the comparable period in 1955, but net income for the period dropped due to losses incurred in discontinuing the CBS-Columbia set manufacturing division.

Earnings were $5,308,990, equal to 71c a share, compared with $6,327,672 or 87c. a share for the first six months of 1955. The losses on the CBS-Columbia division are provisions for estimated expenses and losses expected to be incurred in discontinuing the division, these totaling $2,600,000 or 35c a share. Not included in these losses are anticipated losses in the disposal of plant and equipment, estimated at 9c a share or about $673,000.

The 16% hike in total revenues reflect a $24,278,692 increase in sales over the $149,995,695 level of the first six months of last year. CBS board also declared a cash dividend of 20c a share on the Class A and Class B stock payable Sept. 7 to stockholders of record on Aug. 24.

# Technicians Strike On Brit. Com'l TV

London, Aug. 14.

Viewers in London knew nothing about a lightning strike of technicians which took place in the studios of Associated-Rediffusion, commercial tv programmers in the London area Friday (3) lasting 28 minutes. The dispute arose over an individual claim for a higher wage rate. The strike began at 5 p.m. just before a Johnny Weissmuller film was about to be beamed over the children's program, and while union and company representatives negotiated, a substitute picture was shown.

The pother was temporarily settled, but during the evening a further strike was called in which four trade unions concerned, decided to withdraw their labor.

Weekend programs in London—handled by Associated-TeleVision would not have been affected by unions' decision, but by Saturday, Associated-Rediffusion announced that differences had been smoothed over in an "amicable settlement."

## Tolchin Carries Torch For Indies; Ditto Fleischl In N. Y.-to-L. A. Swing

Sales junkets to the Coast and Chi by the managers of two N. Y. radio stations last month stress the war between indies and network affiliates. Within two days of each other, Art Tolchin, boss of WMGM, N. Y. and Mort Fleischl, topper at rival WMCA, hit agencies in Frisco and then L.A., and their pitches included a large-measure plug for other metropolitan indies.

A chief reason has been given for these gratuitous sales pitches for one radio indie by another: there seems still to be an inclination on the part of advertisers to buy network keys or affiliates first.

WMGM, Tolchin reports, has already written $50,000 worth of fall biz by means of the swing through the west, with Trans-American Airlines returning to the station after several months. Fleischl said that while no new Coast or Chi pacts have been made as a result of his trip there's a "high potential," with a lot of negotiating going on.

**Houston**—Byron Beasley has been named new promotion director here for KTRH. He replaces Bruce Barkis who is resigning.

# Cahan to WBZ-TV In Hub Reshuffle

Boston, Aug., 14.

In the latest change at WBZ-TV, which has been undergoing complete revamping, Herbert B. Cahan, program director at WAAM-TV, Baltimore, since 1949, takes over as new program manager on Aug. 27.

Franke Tooke, general manager of the Hub tv station, said Cahan will carry out the task of gearing programming to the entertainment and education of the family as a unit.

"Cahan is keenly aware of local television station's responsibilities to the community in which it is located," Tooke said. "He further believes that while a great deal of tv programming will continue to be filmed, there will always be a place for local and network live shows," Tooke added.

Cahan received the Robert E. Sherwood Award, established by the Ford Foundation's Fund for the Republic, for programs dealing with freedom and justice. WAAM-TV won the award for "The Baltimore Desegregation Report," a live documentary giving a complete report of problems faced by Baltimore in desegregation efforts. Cahan produced the documentary.

Tooke, in outlining the new policy, said the station's program schedule has been revamped considerably during the last two months to provide the best possible viewing balance so that "entertaining television, covering a wide range of subjects is available for every member of the family."

# 'INDUSTRIALS' COZY UP TO TV

## That 15% Agency Rap

Ad agencies' "15% problem," instead of lessening over the past few months, is growing more intense, with an increasing number of blue-chip sponsors laying it on the line to the agencies: "Show us how your 15% commission is justified or we'll do something about it." Some observers see the situation coming to a boil in six months to a year, with the agencies forced into a corner.

Only last week, it was reported that one of television's top advertisers sent out letters to its four agencies requesting each of them to "state your views" on the matter of program commissions. Apparently time commissions aren't an issue; neither are commissions on commercial production. But the real rub is with programs, where the advertiser in essence is telling the agency that, "if you have nothing to do with the production of the show, you've got no right to collect 15% on it." One advertiser wants to work out a sliding commission scale for programs in proportion to the agency's "contribution" to the program, but hasn't been able to pin down just what "contribution" means—whether it's limited to recommending a show, or supervising, or outright production.

## Savage Sees Newest Pattern In 60-Min. TV Musical Format

With television's hour dramas showing signs of tiring in the rating department and as attention-getters, the next logical videvelopment will be the occasional integration of musicals into the regular 60-minute dramatic shows as a means of hypoing and freshening their appeal and their ratings. So thinks Dave Savage, prez of the recently formed Theatrical Enterprises agency and packaging outfit, who declares that several hour drama sponsors have been leaning toward the idea of an occasional musical as a change of pace. (See story on U. S. Steel Hour.)

With the 90-minute musical imbedded as a television habit, there's no reason why musicals can't be used in 60-minute lengths, Savage declares. It's true that the hour length creates some problems, but none that can't be solved, particularly in a method of use that would see them scheduled intermittently on a once-a-month or every-sixth-week basis within the framework of a regular dramatic series. The song-and-dancers have proven their worth to the spec sponsors; they'd contribute mightily toward hypoing some of the sagging dramatic stanzas, Savage believes.

As to the matter of the hour length and some past failures with musicals in that framework Savage feels it's all in the adaptation. "Every time a musical got panned, the critics all said the music was great, but the book was bad. The trouble is that we haven't developed 'Book Writers' for television yet. We've got gag writers and standup comedy writers and drama writers, but we haven't found the

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### John Gibbs Expansion

Expansion at the John Gibbs agency sees the creation of a new department repping producers, directors and writers for all media under Francis Head and the return to the agency of Bob Ferres as head of the talent department after two years on his own. Changes not only are designed to keep pace with expanded activities but to free agency chief John Gibbs for more packaging activities.

Both Head and Ferres will headquarter in N. Y. but will operate on a shuttle to the Coast to handle the increased volume of picture deals for Gibbs clients. Indication of the rate of expansion lies in the fact that in the past month, the agency has signed 17 thesps, eight writers and six directors.

## 'Matinee Theatre' Shoots 13 Tintpix

Hollywood, Aug. 14.

Color filming of an initial block of 13 episodes of NBC's daytime hour strip, "Matinee Theatre," will begin next month at the net's leased space at California studio. Films will be used when "Matinee's" space at the Burbank color studio is preempted by spectaculars or other network programming.

In the past six months, Albert McCleery, executive producer of the daytime dramatic series, has put five of his shows on film to prove the success of the "cameo technique" on other than live transmission. The results moved Thomas Sarnoff, director of production and business affairs, to order the color film treatment for the first block of 13. McCleery will personally direct six of the programs and the others by staffers Lamont Johnson, Walter Grauman, Boris Segal and Arthur Hiller.

Filming starts Sept. 13, with three days for rehearsals and two days of shooting. McCleery's aides on the colorfilm project will be Winston O'Keefe, casting director; Ethel Frank, script producer, and Fenton Coe and Kent McCray of the production staff.

## British Com'l TV Setup Bumps 300 To Offset Losses

London, Aug. 14.

To combat rising costs, Associated-Rediffusion, London weekday commercial tv contractors, has reorganized its setup which will involve the dismissal of 300 of their 1,200 employees, and hefty reductions in studio space and equipment. Altogether, $840,000 of the company's assets will either be sold or put into storage.

The outlet has been reported as losing well over $28,000 a week over the summer advertising slump. Lately, they summoned the assistance of a productivity team which studied the efficiency of the organization. The dismissals are expected to offest losses by $11,200 weekly and through these economy measures they also hope to meet the fall program schedule. A record amount of advertising time has been booked for fall and early winter months.

Besides the main reason given for these sudden decisions, it's assumed that he Government's recent refusal to allow the commercial outlets' controlling body, Independent Television Authority, a $2,100,000 subsidy for a proportion of cultural "relief" will increase the financial burden. ITA may soon ask for greater longhair representation which adverisers are chary about supporting because of viewer appeal.

The cuts—announced Thurs. (9)—are estimated to reduce the company's technical facilities by a third and these will hereafter be concentrated in A-R's Wembley studios replacing the present arrangement of studio dispersement. Kingsway House in central London, originally planned to be a nerve centre for A-R, has been regraded to an administrative block under the new economies. Two studios are to go dark at Television House where a $2,800,000

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## NEW VISTAS FOR SPONSOR COIN

Although network television has suffered in the retrenchment of the automobile manufacturers, it's gained a great deal of ground in the heavy industry field, with the number of industrial sponsors entering the medium in 1956 more than double those in tv in previous years. A cheering note lies in the fact that while the auto retrenchment is figured as a temporary thing, ascribed to oversupply and consumer resistance which will soften, the entry of the industrials into the medium is merely a forerunner of what would become an expansion in the number of such companies and the extent of their network sponsorship.

Prior to 1956, there were seven such companies in network television. This year, nine more entered the field, and indications are that number will continue to climb. One factor, of course, is diversification and expansion of these companies, which can no longer rely on their traditional advertising media like trade and business magazines. As more and more diversify into consumer products, they must hit the consumer directly. An example is Dow Chemical (which is not included in the pre-1956 total, as compiled by NBC-TV), which developed its Saran-Wrap and had to advertise directly to the public. Another is Monsanto (also not included), which with the development of its All detergent, had to communicate directly.

**Nothing's Institutional**

Crux of the situation is that the once-institutional sponsor isn't institutional anymore. Alcoa and Reynolds Metals, two of the seven pre-'56 sponsors, have led the way in still another aspect of "institutional" sponsorship, that being the development of new markets for aluminum, by stressing the values of the metal in the do-it-yourself market and demonstrating via tv how homemakers can use aluminum simply to fit their needs. It's a matter of creating new markets via the medium. An obvious factor is the need for better pub-relations in this era of expansion, such as Aluminium Ltd. of Canada's pitch on the abundance of power in Canada, or in the case of a brand-new sponsor, Minneapolis-Honeywell, to create good pub-relations for its automation products.

The seven pre-'56 industrial advertisers comprised Alcoa, Reynolds, Aluminium Ltd., U. S. Steel, du Pont, Johns-Manville and American Machine & Foundry. New to the medium this year are Union Carbon & Carbide, Sperry Rand, General Dynamics, Kaiser Aluminum, Minneapolis-Honeywell, American Radiator, American Viscose, J. P. Stevens and Carrier. Another factor is that of competitive reasoning with Alcoa and Reynolds pitching their names before the public in selling aluminum as a product, Kaiser couldn't very well afford to stay out of the medium.

Another factor is the development of television to the point where it can provide the kind of programming suitable to the needs

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## Herb Sheldon to Front 'Speaking of Animals'

Herb Sheldon, who will lose his 1 p. m. cross-the-board post on WRCA-TV, N. Y., in the fall, will be moving over to WABD as the emcee of a kid show. He'll probably remain with WRCA-TV, too, as host of a new ayem feature film strip.

Sheldon will front "Speaking of Animals" on the DuMont station. Beginning at 7:15 every weeknight, the show will comprise old Paramount theatrical shorts. Station reports the show will also make a pitch for adult lookers-in.

Sheldon will also do "Screen Souvenirs" on WABD Wednesday nights. Also out of Par's theatrical product, material will be scenes out of famous features.

## KTTV's Metro Deal Monkey-Wrenches CBS' $13,000,000 O&O Negotiations

### Seeds and Contentment

Interesting aspect of the deal negotiated for "Break the $250,000 Bank," which preems in its new giant giveaway form in the fall in the Tuesday night 10:30 NBC-TV slot, is how the network sales boys were completely bypassed in resolving the whole sponsorship setup.

Russel M. Seeds agency of Chicago bought the longrunning Ed Wolf "Break the Bank" package for its client, Lanolin Plus, then through Lennen & Newell succeeded in getting Benrus to become an alternate sponsor.

It was then that both agencies went to NBC and purchased the 10:30 time.

Metro's pictures-for-stock deal with KTTV in Los Angeles, which sees the studio taking 25% of the station's ownership plus cash (story on Page 1) may have the effect of killing a projected $13,000,000 deal with CBS-TV. CBS toppers William S. Paley and Frank Stanton had been huddling with Loew's Inc. prexy Arthur M. Loew on a 10-year, $13,000,000, unlimited-use deal for the 740-film backlog for the four CBS o&o stations in New York, Hollywood, Chicago and Milwaukee.

The KTTV deal immediately closes out Hollywood from the CBS talks, and any deal would be restricted to three cities.

Loew is adamant on limiting the deal to the o&o stations; and a major stalemate is not the price but the restriction against CBS farming out the product beyond those o&o markets. CBS wants to take over general distribution of the Metro backlog through its CBS Television Film Sales syndication subsid.

The dickering started at $17,000,000, got down to $15,000,000 and is now at the $13,000,000 mark. This differs from the recently rumored $15,000,000 dicker for the Loew residuals which would have had no such curtailment of markets.

CBS-TV recently made a $225,000 deal for "Wizard of Oz" for a single across-the-board exhibition, plus one repeat, with an option at the same 225G for a third and fourth encore. "Ozz" is slated for the Christmas '56 Ford Jubilee Show over the network.

## Zingy Revamp For 'U. S. Steel Hour'; Musical Accent

A steady change of pace program content will characterize the "U.S. Steel Hour" this fall, telecast on alternate Wednesday evenings at 10 p.m. over CBS-TV.

Slated for showing is a musical version of Tom Sawyer; "Bang the Drum Slowly," a comedy-drama on baseball; "Longboat," a historical sea story; and "Man Stalker," a Mort Wishengrad original based on the five Russian seamen who redefected to the Soviet Union.

Marshall Jamison, the recently appointed executive producer of the series which is under the production reins of the Theatre Guild, feels that any regular tv dramatic program suffers unless a change of pace is adopted. In line with this approach, he is trying to get Andy Griffith, star of the Broadway show, "No Time for Sergeants," to do a commentary on a planned telecast of Gilbert & Sullivan's "Trial by Jury." He also has scheduled "We Must Kill Toni," an adaptation from a London play for airing on the U.S. Steel programmer.

Under Jamison's aegis, the three key directors usually associated with the show will be expanded to six or seven, in an attempt to cast the director with the show. This season's directors will include Daniel Petrie, Norman Felton, Paul Nickell, Elliot Silverstein, David Alexander and Don Richardson.

U.S. Steel's Christmas show will be a repeat of "The Old Lady Shows Her Medals." Gracie Fields will be starred again with the costarring role, done originally on tv by Jackie Cooper, yet to be cast. The Tom Sawyer musical, slated for the Thanksgiving season, will be directed by John Haggot, on the basis of a book and music by Frank Luther. "Longboat" will be from an original script by Alfred Brenner.

## Felix Adler as Regular On CBS-TV 'Good Morning'

Another displaced performer from the folded Ringling Bros., Barnum & Bailey Circus apparently has found a permanent home on television. He's clown Felix Adler, who's now appearing regularly on the CBS-TV "Good Morning With Will Rogers Jr." show.

Adler was signed for the series three weeks ago on an "experimental" basis for a couple of appearances weekly, but fit in so well that he's now appearing daily as a regular cast member. Expectation is he'll be with the show permanently from now on.

## Dems in Biggest TV Buy Via NBC

Democratic Party placed its heaviest television campaign budget yet with the purchase on NBC-TV of 18 five-minute segments and four half-hour periods, all in prime evening time, running from September through Election eve. Dems had previously ordered 14 five-minute capsules on CBS-TV, where the GOP had also moved in with 12 of the same. No GOP business at NBC yet.

Layout was placed through Norman, Craig & Kummel, the Dems' agency.

## WTVN-TV's 13-Film Series on Columbus Area Strategic Air Command

Columbus Aug. 14.

WTVN-TV is currently making a 13-film television series called "Mailed Fist" which will explore Lockbourne Air Force Base here and its work in the Strategic Air Command. Series is being made under the supervision of Harry Mohr, assistant program director and public service director for the ABC-affiliated station.

Mohr said the series will show how Lockbourne and the men from all parts of the U. S. who are stationed there are part of the Columbus community just as much as any other institution or citizen. It also will show how SAC is "dedicated to the defense of this country and particularly to immediate retaliation" in the event of attack.

Two Air Force cameramen are working on the assignment, and official Air Force films—mainly stock shots—will be interlarded into the films, which will be 30 minutes in length each.

Mohr said that plans call for releasing the dramatic documentary series to the SAC after its showing here. SAC could then release it to tv stations throughout the country on a no-fee basis.

# Conaway Clarifies Some Points On AFTRA's Welfare & Pension Funds

New York.

*Editor, VARIETY:*

I thought it might be useful to list in writing the important facts concerning the AFTRA Pension and Welfare Funds. In this way two plans, closely related and necessarily complicated so that they may apply to a wide range of human situations, may be made clear to those of your writers who may have to write about them in the future.

1. AFTRA Pension and Welfare Funds are not financed by AFTRA or AFTRA members. The cost of the benefits is borne completely by the employers, based on the provisions of the collective bargaining agreements between performer's locals and broadcasting companies, stations, sponsors, advertising agencies, independent producers, and others engaged in the field of television covered by the Code.

2. At the present time the collective bargaining agreements cover the television industry only in New York, Chicago and Los Angeles. Therefore, members of AFTRA who work in other sections of the industry cannot be covered at the present time by the AFTRA Pension and Welfare Funds because the collective bargaining agreements which cover them do not provide for contributions to the AFTRA Pension and Welfare Funds. And, as has been pointed out above, the benefits are financed by employer contributions.

3. The current 5% of a performer's earnings, contributed by an employer, is not even half used for the financing of the health and welfare program. Three per cent goes into the Pension plan and only 2% for Welfare benefits.

4. Because many AFTRA members are now covered by collective bargaining agreements which provide for the AFTRA Pension and Welfare Funds want such coverage our recent annual Convention adopted, as one of its basic demands for the forthcoming negotiations in the radio and other fields, a provision which would call for employer contributions to cover these members as well.

5. The present welfare benefits which are the most comprehensive furnished in any section of the entertainment field, nationally or otherwise, cost the AFTRA Welfare Fund approximately $150 per eligible member, per year.

As you can see, this means that only members who are earning $7,500 per year or more are having enough contributed for them to the AFTRA Welfare Fund to support the cost of their welfare benefits. Yet, despite this fact, the AFTRA Fund covers thousands of members who earn less than $7,500 per year.

For example, a member who earned only $1,000 would have $20 per year contributed for him to the Fund ($1,000 times 2% equals $20). For this member and for others earning between $1,000 and $7,500 there is a substantial deficit which is represented by the difference between what is contributed for the member, and the cost of the insurance.

Now, at first glance, one might wonder how it is possible for the AFTRA Fund to cover members who earn less than $7,500 per year when the contributions made in their behalf are less than the cost of the welfare benefits. This coverage is possible because there are members who earn more than $7,500 per year and in those instances 2% on their earnings is more than the cost of the benefits. The excess in these instances is used to finance the benefits for members who earn less than $7,500 per year but more than $1,000.

**Careful Actuarial Studies**

The $1,000 minimum earnings figure, while obviously not sufficient to enable the Fund to receive enough to finance the benefits for members earning $1,000 to $7,500 per year, was not simply picked out of a hat. It was based on carefully thought out actuarial studies which the Trustees of the AFTRA Pension and Welfare Funds had prepared for them, before the eligibility rules were adopted. These actuarial studies showed that "the magic of averages" enabled us to provide insurance for thousands of members, because of the high earnings of other members, despite the fact that the lower income members were not having enough contributed for them to support the comprehensive program we now have in effect.

Incidentally, while it is expected that the details of the Pension program will be announced some time before the end of this year, I would like to note now that the same theory of using contributions from higher income people to help support the benefits for lower income people will also be applicable in the case of the Pension program as well.

6. Once a member becomes eligible for the AFTRA Welfare benefits he is insured for the four quarters specified in the AFTRA Welfare booklet, even though he does not have a dollar of earnings during the year. I know of no other Welfare Fund in this or any other industry where such protection is afforded for people who are subject to the hazards of unemployment.

7. Members do not have to wait a year to become eligible for benefits again, once they become ineligible. The member's earnings, as reported by his employer, are reviewed quarterly and the member can become eligible four times in the course of the year.

As you can gather from all of the above, we are deeply concerned with the problem of welfare and pension coverage for members who happen to have lower incomes in the field covered by our present collective bargaining agreement. However, this concern must be tied to the reality of the amount of money we have available in the Fund. And any discussion with respect to "permanent" insurance must, of necessity, also take into consideration where we will get the money to finance that insurance. As it now stands, the AFTRA Fund has gone a long way in providing coverage not only for the low-paid people but also eligible members who become completely

(Continued on page 46)

# ABC-TV Mon. Extension Cues Shift in DuM Bouts

WABD's (N. Y.) coverage of "Monday Night Boxing from St. Nicholas Arena" will begin its main bout roughly 30-minutes later in the fall, because of the extension of network time by ABC-TV, in behalf of Dodge's Lawrence Welk show until 10:30. It's not the band competition for fight viewers that caused the change, but the fact that most of the out-of-town tv stations picking up the fight from WABD are ABC affiliates.

The DuMont key, in order to maintain the fightcasts, has to spread the cost out over 30 or more stations each Monday. The ABC ties have been in effect since DuMont closed its network doors two years ago. Main event, the only thing picked up on the fight network, will go on at 10:30 instead of 10 or shortly after.

Because of the new late time, WABD anticipates more stations will pick up the Teddy Brenner-promoted main bout, perhaps by getting some NBC affils.

# First-Run Rank Pix As 10-Week Hypo For 'Aft. Film Festival'

ABC-TV has been working on the rerun setup for 1956-57 season of "Afternoon Film Festival," and is understood to have decided to show the still-unused 50 or more J. Arthur Rank features in 10 weeks of straight first run. This past year, network has used the initial 50 in a complicated rerun pattern, with some of the pix getting a second run the week after they initially appeared on video, only stipulation being that they didn't run the same day of the week as the original showing.

Web hopes to elevate the ratings by using only fresh material for the 10-week period. Same 50 are expected to play a second time in another 10-week peoriod. But a network source feels that ABC will try for new feature product rather than go into three runs.

# Inside Stuff—Radio-TV

The contest fever, restricted largely to products, is moving into the program promotion field as well. Walt Framer has framed a "Big Payoff" contest in which viewers must estimate the retail value of all prizes given away on the show from the time it preemed on Dec. 31, 1951, until June 29 of this year. Framer has placed an estimate in a sealed envelope which won't be opened until Sept. 14, closing date. Winner will get a trip around the world for two, a new Plymouth hardtop and a mink, with second prize another Plymouth. Angle of the European trip is that the couple will carry only an identification card (Diner's Club, covering hotels, restaurants, etc.) and their airline tickets.

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Radio is doing well in television homes. Almost half of all evening radio listening is done by tv homes, according to Nielsen. In a study made in March, the researcher also discovered that two-thirds of all daytime audio listening is done by tv homes.

Moreover, the amount of listening to radio in tv households has increased to a high point, matched only once in five years. Using March as a comparative month, Nielsen reports that the average number of minutes spent listening to audio in each tv home is 116 daily. Last year it was 113 a day; in 1954, also 116; in 1953 it was 106-minute daily average, and in 1952 it was 111 minutes.

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Adam Young, Inc., has been appointed national sales rep for WGMS, Washington, the station recently purchased by RKO Teleradio Pictures, the parent company of Mutual.

Under the management of Robert F. Hurleigh, longtime Mutual rep in Washington, the station's AM program structure will be revamped to include such net shows as "Queen for a Day," "Bob and Ray, Walter Winchell and Fulton Lewis." The "good music" format of WGMS-FM will remain unchanged. In addition, WGMS-AM will increase the news coverage of the station and will include popular music.

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Radio Advertising Bureau is paving the way for a flock of agency and advertiser execs at the annual National Radio Advertising Clinic. Meetings will be held at N.Y.'s Waldorf-Astoria on Oct. 29 and 30 under RAB auspices.

A by-invitation affair, the conclave will be limited to 500 agency-advertiser guests on both days. Kevin Sweeney, RAB proxy, disclosed. Executives of member stations to RAB will be limited to 350. Already, a third of the latter group have made reservations.

Motif will be a repeat on last year: "How we do it" stories by a variety of national advertisers who have success yarns to spin about radio's effectiveness. Apart from the main speeches, panel programs will be running morning and afternoon on both days.

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Peters, Griffin, Woodward Inc., station rep, has devoted what is understood to be over $100,000 on a radio-tv market research project, to break next week. It's probably the largest amount devoted to a single promotion-sales scheme allocated so far in the "battle of the plusses" raging among reps.

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As part of its expansion program, the RKO-WOR recording division is now constructing a new studio on the 25th floor of Mutual's N. Y. headquarter building. The studio will be completed for early fall business.

Division manager John B. Hayes said the new studio, which will incorporate all modern electronic advances, will supplement the organization's existing facilities on the 18th floor of the same building.

# From the Production Centres

## *IN NEW YORK CITY . . .*

**Constance Bennett** will be handling distaff views for Mutual at the G.O.P. convention in San Francisco . . . The "Chicagoland Music Festival" again will be carried by MBS this year from Chicago's Soldier Field on Saturday (18) . . . **Joseph (Big Joe) Rosenfield, Jr.,** WMGM deejay, sailed for Genoa last week on the S. S. Cristoforo Colombo accompanied by wife and daughter . . . **Philip M. Barnes,** formerly with Young & Rubicam, has joined Colgate-Palmolive as assistant director of radio and tv . . . **Sandy Brown,** secretary at WOR to **Bob Sullivan,** station's ad-promotion director, doing a singing bit at the Club Safari in Queens. She is set there for eight weeks . . . Attention cigaret account execs: **Roy Norr,** former consultant to RCA's David Sarnoff and publisher of a newsletter which beats tomtoms against nicotine, is off for Europe to gather additional data against tobacco from European hospitals. Meanwhile, another of his pieces, "The Great Filter Tip Hoax" is due for Christian Herald . . . He's also readying a book against the weed.

**Kay Armen,** no longer on WRCA, moves to CBS as a regular on the network's "On a Sunday Afternoon," and also guests on the **Ed Sullivan** tv'er Sept. 2 . . . **Maurice Teplin** and **Jeanette Dowling** into the cast of "Wendy Warren & the News" . . . **Johnny Andrews** elected one of the 10 top deejays in the "Disk Jockey Salute to the Record Industry" at the Colisuem Sept. 7-16 . . . **Nancy Wickwire** of the CBS "Guiding Light" cast commuting to Ellenville, N.Y. for a featured role in "Midsummer Night's Dream" . . . WRCA sales manager **George Stevens** back from vacation at Martha's Vineyard . . . **Walter Greaza** and **Bob Readick** play the leads in "FBI in Peace and War" Sunday (19) . . . **Ken Banghart** spelling **Bill Cullen** on WRCA's "Pulse" while the latter vacations in Nantucket this week.

**Don Elliott's** full radio week—besides broadcasts from Basin Street for NBC on "Monitor" and other weekend musicalizations for CBS and WOR, he's appearing daily for **Jack Sterling** on CBS for a fortnight . . . Flack **Leon Kafka,** out of George Schreier stable, on Kennebunkport, Me., vacash . . . WWRL, 30 years old this month, throwing a brawl for the trade press at the Ambassador the 23d. Meantime, **Edith Dick,** station topper, and **Fred Barr,** her program chief are hiatusing. . . .

**Al Durante** expanding his press dept. at J. Walter Thompson, adding **George Dysland** to N.Y. office to handle three Ford shows and **Ted Wick** dittoing on the Coast with an assist from **Mabel Hill.**

## *IN HOLLYWOOD . . .*

**Eddie Fisher** will lose a quarter-hour but gain 30 minutes if NBC can clear a time slot for his Coca-Cola musical. One of his 15-minute segs would be given to an alternate sponsor if the longer time opens up . . . Someone at NBC had the popular idea that there's much activity to be filmed in the surge of vacationists around Hawaii for "Today in the West" so taking the five-day hula hop were **George Wolfe, Fred Rheinstein** and **Don Allen,** all identified with the show . . . This being the geophysical year, "Wide Wide World" producer **Herb Sussan** is looking for some miraculous pickups from around the globe. the atmospheric conditions, says Sussan, will be highly favorable to radio and television . . . Lux Video is still trying to land **Gordon Macrae** as host of the hour dramatics next season. Somebody at Levers likes him . . . CBS will do "The Comedian" on "Playhouse 90" but there won't be a rush of top comics to latch on to the name role . . . **Frank Mullen,** onetime NBC biggie, is staking out uranium claims and forgetting about tv . . . **Frank Cranc,** prexy of So. Sol. Broadcasters, says he has a file of names willing to pay a million for a good radio station. What may sound to some like the death rattle is the jingle of gold . . . In London the winner's loot on "Do You Trust Your Wife?" is $5.60 a week. **Don Fedderson** is much more generous—$100 a week. . . . **Dave Showalter,** whilom director of public affairs at CBS, has gone in busines for himself . . . In briefing his staff on "The Hollywood Story" for Sept. 17 "Wide Wide World," Producer **Alan Neuman** ran off the kine of last season's "Inside Beverly Hills." Said he: "watch it closely. This is the way we DON'T want to do it." It was only last season's third highest rated spec.

## *IN CHICAGO . . .*

Foote, Cone & Belding veepee **Clyde Rapp** is moving to the agency's Detroit office as account supervisor for Ford Motor's special products division which is bringing out a new car in the near future . . . **Marlin Perkins,** producer-director **Don Meier,** assistant director **Tom Arend** and scripter **Dorothy Ruddell** off to Jackson Hole, Wyo., and the Cheyenne Mountain Zoo, Colorado Springs, to lens a brace of color shows for NBC-TV's "Zoo Parade." . . . **W. B. Courtney** new Sunbeam ad manager, filling the spot held by the late **A. E. Widdifield** . . . For the sixth consecutive span, Chicago Title & Trust will pick up the tab on WGN-TV's Wednesday night Chicago Symphony telecasts, starting Oct 17 . . . **Louis Aiken** has left the film section of the Civil Defense Administration to join Lewis & Martin Films as director of industrial sales . . . **Sam Saran** to take over **Austin Kiplinger's** business news strip on WMAQ when latter leaves Aug. 31 for a Washington assignment with his dad's newsletter and Changing Times mag. . . . **Mary Dooling** is resigning at the end of the month as exec director of the Talent, Inc. agenting firm to launch her own personal management shop in Manhattan . . . **Ruth Harshaw,** conductor of WMAQ's "Carnival of Books," flying to Europe this weekend where she'll tape a batch of shows.

## *IN SAN FRANCISCO . . .*

**Charlotte Cohelan,** executive secretary of Frisco's AFTRA local since November, 1951 has resigned, effective Sept. 1, to practice law full-time. No successor has been picked yet . . . KRON's filed an application with the FCC to build a new antenna and antenna platform near its present facility on suburban San Bruna Mountain. New antenna would be 2229 feet above sea-level, 749 feet above the present tower. The NBC affiliate also plans to invite other local tv stations to use the antenna if they want. KRON's figuring an improving its area of good service 16% with the new antenna, says General Manager **Harold See** . . . New auditor at KPIX, CBS-Westinghouse outlet, is **Rodric Smith,** who's coming down from Westinghouse's KEX, Portland . . . New director of KCBS' Housewives' Protective League is **Craig Harrison,** replacing **Lee Adams** who joined WLW, Cincinnati.

## *IN BOSTON . . .*

**Duncan MacDonald,** WNAC-TV Yankee Home and Food Show, taping food, art and fashion interviews in Nassau for WNAC and 27 Yankee network stations . . . American Tobacco Co. inked to sponsor the 7 p.m. news on WNAC-TV for 52 weeks this frame and Ralston Purina Co. signed for 60sec participations in the 7 a.m. Yankee weatherman on WNAC radio . . . General Cigar Co. renewed alternate week sponsorship of "Adventures of the Falcon" Sunday nights at 11 on WNAC-TV and Wonder Bread and Hostess Cakes renewed their alternate week sponsorship of WNAC-TV's "Annie Oakley"

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# Tele Follow-Up Comment

**Tony Bennett Show**

Third and last up in the string of singers summer-filling for Perry Como is Tony Bennett who bowed his hour on NBC-TV Saturday (11). In for a five-week stretch, Bennett has a lot of display time on his hands and from first show indications it looks like it's too much for him. (Preceding him in the summer lineup were Patti Page and Julius LaRosa.)

Bennett was topflight in several song segments but when it came to the hosting and patter chores, he was at a complete loss. It could have been preem show jitters but he never came close to showing the savvy displayed in his in-person assignments.

He got no help from producer Norman Frank, either. Show was fashioned along routine vaudeo lines and mounted with little imagination. The sets, many times, had little to do with the mood of the song in front. This was especially noticeable in Bennett's warm and appealing "Lost In The Stars." Among the other Bennett song specialties were "Happiness Street," his current Columbia etching, "Lullaby of Broadway," "Rags To Riches" and "My Prayer."

Also in the song department were June Valli with a quickie visit to work over her current RCA Victor slice, "I've Just Got Something In My Eye," and Debra Paget with a song and exciting dance treatment of "Delilah Jones." George (Superman) Reeves came down to earth for this show for a workover of a couple of Mexican flavored tunes. In civvy garb, he's just another guitar plucker.

The comedics for the stanza were handled by Harvey Stone and Ben Blue with a socko straightman assist from Sid Fields. Stone came over mildly with a hit-and-miss monolog while Blue and Fields rehashed an oldie mind-reading sketch for an okay score. In between was sandwiched The Three Goetschis with their flashy unicycle routine.

Most of the show's spirit, however, came from a lively line of boys and girls who brightened some of the songs and dances.

*Gros.*

**Kraft TV Theatre**

"Kraft TV Theatre," which has been developing into one of the more qualitative and mature entrics in the hourlong video drama sweepstakes, offered up a sensitive and arresting study in its production of "Anna Santonello" last Wednesday (8) on NBC-TV. It was in particular a notable triumph for Eileen Heckart, who turned in a distinguished performance in the role of an Italian-American girl who fell in love with an Irish repairman and is thwarted by her three older brothers. The story was that simple, yet as written by Robert Crean (tv critic for the Washington, D. C., Standard) and delineated by Miss Heckart and a fine cast, it had depth and conveyed an emotional sweep usually limited by the bounds of the conventional hour presentation.

Dealing primarily with a tradition-bound Italian-American family, proud and bigoted in their background, it afforded a vehicle for many interesting facets pertaining to the dominant male, rigid nationality lines, and a very charming and poignant awakening of a shy, not too young sister in the background of this all-male household. In addition, there was an unusually telling scene of an equally shy bachelor, awkward, alone and a social misfit.

Without detracting from the unusually fine and understanding performances of the entire cast and after giving due praise to direction and production in this meaningful drama, first honors must go to author Crean, heretofore a tv unknown. His capacity to conquer a mood with his simple dialog and vibrant characterizations of a people and their way of life certainly holds forth promise of an exciting addition to the ranks of topflight video dramatists.

Along with Miss Heckart, whose dramatic understanding has been broadening and deepening with each successive performance, there was a charming and dynamic portrayal of a priest by Carlos De-Angelo; a truly sensitive gem of a vignette in the role of the rejected suitor by Nehemiah Persoff and a sympathetic performance of a burly, kind Irish intruder into this Italian household by James Gregory. Richard Dunlap's direction was completely attuned to the play's nuances. *Rose.*

**Matinee Theatre**

There are no in-betweens in the music business world fashioned by Abby Mann and Jack Wilson in their hour-long teledrama, "The Old Payola," for NBC-TV's "Matinee Theatre" last Wednesday (8). According to the scripters, you either sing rock 'n' roll or Gershwin.

It's dilemma disturbing a young pop crooner (John Conte), his wife (Jeff Donnell), and his musical buddie (Jackie Coogan). For with the rockin' beat come a hoodlum manager (Lawrence Dobkin), angles, payolas and the singer's loss of integrity. Scripters had a workable premise in their topical theme but they let it get out of hand by reverting to cliche and trite attitudes. It turned out to be nothing more than a soaper with a Brill Building flavor.

Interspersed throughout the meller were some pretty caustic comments on the workings of the disk biz. References to shoving music down the public's throat, jukebox operator intrigue, disk jockey payoffs, and the tiein between rock 'n' roll and juvenile delinquency were thrown in to give the drama an aura of authenticity. The authors, however, were throwing their punches wildly and their message, that the "clean" music business was in a small Greenwich Village club singing "Someone To Watch Over Me," was unrealistic.

Sherman Marks' direction got the proper histrionic moods from the lead players and production flowed smoothly. Musical director Eddie Truman supplied the original rock 'n' roll tunes. They showed the beat off at its worst.

The production, incidentally, marked the 200th outing for "Matinee Theatre." Putting on a new hour drama every weekday is a herculean task, and bossman Albert McLeery rates a nod for keeping it all in working condition.

*Gros.*

**Ed Sullivan Show**

Phil Silvers, subbing for Ed Sullivan, who was injured last week in an auto crash in Connecticut, bumped into a show Sunday (12) on which an emcee was seemingly doomed. It was a layout that for the most part was devoid of action. Dog acts and acrobats were needed to impart movement to the proceedings.

The bill carried a baseball motif that was carried on ad infinitum and with the kind of bookings that tended to create monotony. Silvers erred initially in holding forth for long periods during the opening sequence, a rather dull and windy period during which the wives of the N.Y. Yankees were presented, and then into a series of singles, which didn't constitute ideal vaudeo booking. The sole effort to get away from the succession of the solos was the quartetting of the four singles in get-together of "You Gotta Have Heart" with Jimmy Komack, of "Damn Yankees" fronting.

The baseball motif continued with Teresa Brewer in two tunes, latter of which was "I Love Mickey" dedicated to the Yank slugger. Miss Brewer apparently served her purpose in holding on to the teen audience.

Dick Shawn held a rather lengthy forum on a rookie pitcher. There weren't many laughs in the bit, but the intended pathos didn't come off either. The sole departure from baseball was Charlotte Rae in a special material bit on diets which had some rather funny moments.

Curiously enough, the rock 'n' rollers, The Platters, carried more interest. It was perhaps a relief to see more than one face at a time in front of the camera, and a familiar melody gave a needed break in the show.

The finale, a presentation of Olympic athletes, past and present, was aided by the sense of movement. The camera didn't dwell lengthily on a lot of potent personalities, including Jesse Owens, Floyd Patterson, the John B. Kellys, Jr. and Sr., Eleanor Holm, Rev. Bob Richards, Johnny Weismuller, and a lot of other greats in the athletic world. These were seemingly people of strength and stature and could have been given a little more spotlight than was allotted them. *Jose.*

**Screen Directors Playhouse**

Conjuring up memories of the past by associating them with songs of yesteryear was a device that came off fairly well in "It's a Most Unusual Day" via ABC-TV's "Screen Directors Playhouse" Wed. (8). Written and directed by Claude Binyon, the nostalgic piece obviously was replete with flashbacks as a nightclubbing couple recalled milestones in their wedded

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**ATLANTIC CITY HOLIDAY**
**(Sunday Night Spectacular)**
**With Jack Carter, Polly Bergen, Pat Boone, Bill Haley & His Comets, Jonathan Winters, Rocky Graziano, Jayne Mansfield, Miss Universe (Carol Morris), others**
**Producer - Director: Ernest D. Glucksman**
**Writers: George Foster, Mort Green**
**Music Director: Harry Sosnik**
**90 Mins., Sun. 7:30 p.m.**
**U. S. RUBBER, MAYBELLINE**
**NBC-TV, from New York and Atlantic City**

*(Fletcher D. Richards,*

Although the only innocent party to the whole melange, Atlantic City suffered something of a setback on NBC-TV's "Sunday Night Spectacular" (12) when "Atlantic City Holiday" was given a 90-minute whirl in compatible tint. Even on the premise that mid-August viewers are prone to be charitable and merciful as regards summertime video, everybody concerned, and particularly the sponsors, rated a better shake than the mishmash thrown together for this glorification of the Jersey resort.

All the more surprising, too, in view of the high talent potential assembled for the 7:30 to 9 showcase. In Jack Carter "Holiday" boasted a sure footed trouper and comic of no mean voltage. Polly Bergen knows her way with a tune and how to exploit her attractiveness to a maximum degree. Parlaying a Pygmalion-garbed Rocky Graziano as vis-a-vis to Jayne Mansfield's Galatea on a visitation to the A. C. sands from the planet Venus in order to case Miss Universe suggested a potential for some pleasant moments in the laugh and sight department. And with the rock 'n' roll idolators in mind producer Ernest D. Glucksman tossed in such major exponents as Bill Haley & His Comets along with vocalist Pat Boone. For some added remote flavor there was even an on-the-spot pickup from A. C. Steel Pier for a high wire act, the inevitable comic divers and the Diving Horse.

On top of all that throw in Jonathan Winters, and that's a lot of entertainment. But unfortunately the end result was poor. The material for the most part was downright bad. Carter's standup comicalities have been seen to much better advantage. Miss Bergen had a few fetching moments in her "500 Club" chirping but, like most of the others, suffered a relapse on the story line continuity. Whatever potential the Pygmalion-Galatea business offered get lost in the George Foster-Mort Green "sketch and continuity" shuffle.

There was occasional lapses into the customary production numbers, with the usually capable Harry Sosnik orch backgrounding, but generally it adhered to the cliche. The color, at least, was good.

*Rose.*

**CONVENTION STORY**
**With John Daly, Quincy Howe, others**
**Director: Marshall Diskin**
**30 Mins.; Sat., 8 p.m.**
**PHILCO**
**ABC-TV, from Chicago**

*(Hutchins)*

On the eve of the convention, ABC-TV let the public in on how it expects to cover the Democratic conclave, parading the net's newsmen from various vantage points, as well as the array of technical equipment which will be used. The preliminaries usually are never as interesting as the main event and this show proved no exception.

Although the newsmen, with John Daly acting as host, acquit themselves ably, the preview unveiled kinks in the technical end. At one point, the audio was not working, and in another remote pickup, the latter from Midway Airport, the pictures scrambled. As ever nimble John Daly put it, following the audio booboo, the dress rehearsal will help ABC-TV to discover and iron out the wrinkles.

The show had its impressive moments. Being one of two special weekend pre-convention broadcasts, the other on Sunday devoted to the theme of "These Are the Men," it underlines the extensive preparations and the costly outlay of ABC-TV. Barring further technical difficulties, it's hard to see how the eyes and ears of ABC-TV will miss any significant public development at the convention.

The Saturday half-hour took in the International Amphitheatre, the hotel headquarters of the delegations, as well as other likely newsdevelopment scenes, winding up with a brief panel discussion by ABC newsmen and others on the significance of Truman's announced support of Harriman's nomination. *Horo.*

# Networks Strive to Be 'Different,' Bypassing Chi Convention 'Pool'

Chicago, Aug. 14.

Almost before the first "will delegates pleased be seated" chant boomed through the International Amphitheatre yesterday (Mon.), the three television networks were off and running—in every direction.

Patterns that will distinguish the webs' '56 coverage from political spreads of four years ago were quickly apparent off the sampling of a brace of warmup sessions of the Dem's whooptedoo yesterday, as CBS-TV, NBC-TV and ABC-TV swung into action after months of preparation.

This time the video trio is showing less hesitancy to use some editorial and showmanly discretion in switching to something more newsworthy when action gets dull on convention floor. They'll be debating for months the wisdom of CBS-TV's decision to bypass the Dem's propaganda film at last night's keynote bash. But most tele news experts are in agreement that the time is here to get the principle of "editorial selection" as firmly implanted in politicans' consciousness for video as it is for press.

Also this year, the nets individually are going all out to inject their own flavor into proceedings so that the hoped for 100,000,000 viewers will have really three "different" shows from which to choose. In short, shotcallers are sticking to the collective pool only when absolutely necessary and are freewheeling all over the competitive lot.

That the networks aren't content to be merely a multi-million dollar electronic soapbox for politicians and that they're ready to do frantic battle with one another for news beats was obvious from start. All three of them soon cut away from droning speeches and routine formalities of the opening round whenever one of their legmen and floating cameras had cornered some political power that might throw some light on the hectic Democratic presidential and vice presidential birth pangs.

Despite all the new gear which has added much to the medium's mobility, not all of this hop-skip-and-pumping around the Windy City comes over successfully. Political conventions, especially in these early "smoke filled rooms" stage, is like an iceberg with most of the meaty action carefully hidden from view. But tv is in there trying and if the boys get tangled up now and then in their own cables, maybe that adds to the fun.

It would be impossible to list "scoops" each claimed in just one day's shooting. Actually the scoop scorecard isn't putting the publicity lads in such a tizzy at this event in general recognition that it's pretty much a matter of luck.

**'Individual' Touches**

Aside from roving crews spotted at Conrad Hilton Convention headquarters and other key spots around town, mostly of "individuality" touches are being imparted by non-pool cameras shooting convention scenes from top of the hall radio booths and portable units down on the floor. As result Bob Doyle's pool leasers are playing to control room monitors to a much greater extent than in '52 as NBC's chief tv director Ralph Peterson, CBS's Don Hewitt and ABC's Sonny Diskin are sending out their own pickups.

Except for a few new touches and faces, the web's anchor setups are familiar to political fans. Chet Huntley, David Brinkley, Bill Henry and H. V. Kaltenborn as the analytical in-and-outers are doing running narration for NBC.

Walter Cronkite again is doing sole gab quarterbacking for CBS. "Electronic Window" peephole borrowed from "Person To Person" adds a measure of scope to his poopdeck but it's of dubious value.

ABC's John Daly and Quincy Howe, are the only commentators with a direct view of the floor scramble. However, their cramped working quarters are a visual handicap when they're on camera.

NBC unveiled its sidebar addenda at the close of afternoon session with cartoonist Walt Kelly coming on with his "Pogo Party" insert, followed by "Cross-Country Caucus" roundup of hometown angles from six cities. "Pogo" didn't get off the ground on this first outing and the "Caucus" sequence just added more pontificating to the heavy round of same from experts on the scene.

Much more meaningful was Kaltenborn's post-session it aimed at teenagers. Some of his younger colleagues could use a touch of the vet's gusto and enthusiasm.

*Dave.*

**OUTLOOK: THE DEMOCRATIC CONVENTION**
**With Chet Huntley, David Brinkley, Bill Henry, H. V. Kaltenborn, Morgan Beatty, Ray Scherer, Richard Harkness, Robert McCormick, Merrill Mueller, Joseph E. Harsch, Dr. George Gallup**
**Producer: Julian Goodman**
**Director: John Goetz**
**Writer: Jerry Jacobs**
**60 Mins., Sun. (12), 5 p.m.**
**NBC-TV, from Chicago**

NBC-TV chose the regular "Outlook" show to expand upon for its "preview" of the Democratic Convention, and will do the same next Sunday as the warmer-upper for the GOP conclave in San Francisco. The choice of "Outlook" was logical from a couple of standpoints—it fell within the right time period for such a night-before o.o., and it's helmed by Chet Huntley, who's to be the anchor man for the convention coverage and who's the object of a big NBC buildup besides.

Apart from the NBC penchant for showiness and a few embarrassing miscues, the NBC preview went pretty well, what with live remotes all over Chicago to the various receptions, preparatory groups, hotel lobbies and even a caucus. NBC cameras got hold of Adlai Stevenson and Eleanor Roosevelt, Averell Harriman, Estes Kefauver and Stuart Symington at their various headquarters or receptions or in the case of Symington, on a stroll with WDAF-TV (Kansas City) news director Randall Jessee. If the NBC interviewers didn't get the right answers from the prospective candidates, they did ask the right questions and showed a hep approach that's bound to pay off during the coverage itself.

Other facets of the show were less effective. A series of specially shot or edited film clips of some of the sights of Chicago were merely time-fillers. Shots of "people to watch for" were useful but something of a hodge-podge of assorted stock shots (like the one of Mayor Robert F. Wagner at Yankee Stadium). Okay but poorly integrated was a clip on all the Democratic candidates since William Jennings Bryan. In the integration of film and live, director John Goetz missed a few cues, and left some embarrassing-looking newsmen facing the cameras with nothing to say. One other point—why does NBC always have to go in for gimmickry, like the "Convention Central" routine with pan shots of a studio? A waste of time and motion and not at all impressing.

As to the individual newsmen themselves, Huntley is an impressive frontman who also gave evidence of knowing his onions in his one live remote interview. Brinkley, Henry and the rest of the staff are all pros—too bad NBC buries them most of the year so there's not that audience respect and recognition that so easily accrues to their colleagues over at CBS. H. V. Kaltenborn, one of the studio team, hasn't been seen for the longest time, and before that was used only on a local N. Y. basis. If their convention work fulfills their early promise, maybe they'll be around more often in the future. *Chan.*

**FRANKIE CARLE SHOW**
**With Joanne Gilbert, guest**
**Producer-Director: Jim Jordan Jr.**
**15 Mins., Tues., 7:30 p.m.**
**NBC-TV, from Hollywood**

It's easy to see how NBC brass would figure a program spotlighting the piano wizardry and friendly personality of Frankie Carle should make a fine 15-minute summer entry. There's nothing wrong with the idea, only with the way the initial program was executed—and that's exactly what the network did—literally and figuratively.

Producer-director Jim Jordan, Jr., must have thought he had a chance to create a new Liberace the way he let the cameras linger interminably on Carle. There was little imagination displayed in the show, and what leaked through the corner of the camera's eye indicated there wasn't even good usage of some apparently imaginative settings.

Format is strictly radio with Carle at the piano, 88ing easily or parlez-ing occasional palaver with a guest. First guest, Joanne Gilbert, wasn't even photographed to advantage. Too, bad mike placement frequently had the small

(Continued on page 47)

# NBC RADIO'S NEW
# will sell her

Only on NBC Radio will the lady find such variety of entertainment every weekday afternoon. And only on NBC Radio can advertisers buy one-minute participations in afternoon programs—even dramatic shows—for less than $1,000 per minute.

**DRAMA** . . . beginning at 3:00 p.m. (EDT)
She'll hear FIVE STAR MATINEE, *complete, live half-hour* plays based on stories by her favorite authors of women's magazine fiction . . . with Broadway star David Wayne as host-narrator. Next—three favorite day-dramas: HILLTOP HOUSE, PEPPER YOUNG'S FAMILY, and WOMAN IN MY HOUSE. Then MARY MARGARET McBRIDE in her new quarter-hour chats.

**MUSIC** . . . at 4:30 p.m. (EDT)
An hour of melody. FRED WARING'S SONGFEST presents Fred as host, with choral groups and top name stars direct from the Waring Workshop. Then to CAFE LOUNGE at the Hotel Statler in New York for the *live* rhythms of one of America's leading cocktail combos.

**INFORMATION** . . . at 5:30 p.m. (EDT)
Rounding out her afternoon, a stream of NEW IDEAS, reports from the BUSINESS WORLD, results on SPORT-O-RAMA, and Dr. George Gallup's OBSERVATIONS on public opinion trends.

Here's variety to satisfy the housewife's afternoon moods . . . just as NBC BANDSTAND brightens her morning hours. It's an opportunity to spread your sales messages *throughout* the day, for under $1,000 per commercial minute.

Let your NBC Radio Network representative show you *all* the advantages.

NBC RADIO NETWORK
*a service of* RCA

# AFTERNOON LINE-UP
# in any mood

# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

*This* VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

## SACRAMENTO — *Approx. Set Count*—450,000 — *Stations*—KCRA (3), KBET (10), KCCC (40), KOVR (13), Stockton

| TOP 10 PROGRAMS AND TYPE | STATION | DISTRIB. | DAY AND TIME | JUNE RATING | SHARE (%) | SETS IN USE | TOP COMPETING PROGRAM | STA. | RATING |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | KBET | Ziv | Tues. 10:00-10:30 | 22.8 | 44.5 | 51.[illegible] | Playwrights 56 | KCRA | 22.4 |
| 2. Code 3 (Adv) | KCRA | ABC | Sun. 10:30-11:00 | 16.5 | 57.7 | 28.[illegible] | Telephone Time | KBET | 10.5 |
| 3. Jungle Jim (Adv) | KCRA | Screen Gems | Fri. 6:30-7:00 | 15.9 | 69.5 | 22.[illegible] | Early Show | KOVR | 3.0 |
| 4. Turning Point (Dr) | KBET | MCA | Mon. 10:00-10:30 | 15.5 | 37.6 | 41.[illegible] | R. Montgomery Presents | KCRA | 21.0 |
| 4. Waterfront (Adv) | KCRA | MCA | Wed. 10:30-11:00 | 15.5 | 55.0 | 28.[illegible] | Big Town | KBET | 7.1 |
| 4. Secret Journal (Dr) | KCRA | MCA | Sat. 7:00-7:30 | 15.5 | 42.6 | 36.4 | Ford Star Jubilee | KBET | 14.3 |
| 7. Man Called X (Myst) | KBET | Ziv | Fri. 10:30-11:00 | 15.3 | 41.0 | 37.4 | Gangbusters | KCRA | 11.1 |
| 8. Death Valley Days (W) | KCRA | McCann-Erickson | Fri. 10:00-10:30 | 12.9 | 26.2 | 49.2 | Line-up | KBET | 27.2 |
| 9. Mayor of the Town (Co) | KCRA | MCA | Thurs. 7:00-7:30 | 12.5 | 44.0 | 28.4 | Life of Riley | KBET | 9.1 |
| 10. Celebrity Playhouse (Dr) | KBET | Screen Gems | Wed. 10:00-10:30 | 11.5 | 23.6 | 48.6 | This Is Your Life | KCRA | 32.5 |
| 10. Public Defender (Dr) | KBET | Interstate | Sat. 10:30-11:00 | 11.5 | 22.4 | 51.4 | Your Hit Parade | KCRA | 34.5 |

## SYRACUSE — *Approx. Set Count*—371,000 — *Stations*—WSYR (3), WHEN (8)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Mr. District Attorney (Myst) | WSYR | Ziv | Mon. 10:30-11:00 | 20.4 | 53.7 | 38.[illegible] | Summer Theatre | WHEN | 17.6 |
| 2. Highway Patrol (Adv) | WSYR | Ziv | Wed. 10:30-11:00 | 16.1 | 42.0 | 38.[illegible] | 20th Century Fox | WHEN | 20.0 |
| 3. Secret Journal (Dr) | WSYR | MCA | Sun. 10:30-11:00 | 15.9 | 31.1 | 51.1 | What's My Line | WHEN | 34.1 |
| 4. Liberace (Mus) | WSYR | Guild | Wed. 7:00-7:30 | 13.7 | 65.3 | 21.0 | Make Room for Daddy | WHEN | 7.3 |
| 5. Passport to Danger (Adv) | WHEN | ABC | Mon. 7:00-7:30 | 13.3 | 74.0 | 18.0 | Ethel & Albert | WSYR | 4.7 |
| 6. Waterfront (Adv) | WSYR | MCA | Thurs. 11:00-11:30 | 13.1 | 53.9 | 24.3 | News; Weather; Sports | WHEN | 18.5 |
| | | | | | | | Hour of Mystery | WHEN | 3.9 |
| 7. Little Rascals (Ch) | WHEN | Interstate | Thurs. 7:00-7:30 | 12.0 | 63.5 | 18.9 | Count of Monte Cristo | WSYR | 6.9 |
| 8. Crunch & Des (Adv) | WHEN | NBC | Sat. 7:00-7:30 | 10.5 | 72.0 | 14.6 | Big Picture | WSYR | 4.1 |
| 8. Mayor of the Town (Co) | WSYR | MCA | Sun. 7:00-7:30 | 10.5 | 26.5 | 39.5 | Lassie | WHEN | 29.0 |
| 10. Superman (Adv) | WHEN | Flamingo | Thurs. 6:00-6:30 | 9.9 | 63.8 | 15.5 | Canyon Jack | WSYR | 5.6 |

## HARRISBURG — *Approx. Set Count*—200,000 — *Stations*—WCMB (27), WHP (55), WTPA (71), WGAL (8), Lancaster; WHUM (61), Reading

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | WGAL | Ziv | Thurs. 9:00-9:30 | 24.1 | 49.5 | 48.6 | Climax | WHP | 22.0 |
| 2. Highway Patrol (Adv) | WHP | Ziv | Tues. 9:00-9:30 | 19.7 | 40.5 | 48.7 | Fireside Theatre | WGAL | 18.9 |
| 3. I Led 3 Lives (Adv) | WGAL | Ziv | Sat. 7:00-7:30 | 16.8 | 39.5 | 42.5 | Annie Oakley | WHP | 13.9 |
| 4. The Whistler (Myst) | WGAL | CBS | Sat. 11:15-11:45 | 15.2 | 54.3 | 28.0 | Late Show | WHP | 9.0 |
| 5. Waterfront (Adv) | WGAL | MCA | Wed. 7:00-7:30 | 13.9 | 65.3 | 21.3 | News; Sports | WHP | 4.1 |
| | | | | | | | CBS News | WHP | 5.4 |
| 5. Annie Oakley (W) | WHP | CBS | Sat. 7:00-7:30 | 13.9 | 32.7 | 42.5 | I Led 3 Lives | WGAL | 16.8 |
| 7 Western Marshal (W) | WHP | NBC | Wed. 8:00-8:30 | 13.7 | 28.6 | 48.0 | Godfrey & Friends | WGAL | 18.5 |
| 8. San Francisco Beat (Dr) | WHP | CBS | Sat. 7:30-8:00 | 13.5 | 26.1 | 51.7 | Big Surprise | WGAL | 27.4 |
| 9. Stage 7 (Dr) | WGAL | TPA | Wed. 10:30-11:00 | 12.5 | 27.0 | 46.5 | Wed. Night Fights | WTPA | 15.4 |
| | | | | | | | 20th Century Fox | WHP | 13.7 |
| 10. The Falcon (Myst) | WHP | NBC | Wed. 8:30-9:00 | 11.8 | 26.6 | 44.4 | Godfrey & Friends | WGAL | 22.6 |

## SALT L. C'Y-OGDEN-PROVO *Approx. Set Count*—200,000 — *Stations*—KUTV (2), KTVT (4), KSL (5), Salt Lake City

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | KSL | Ziv | Sun. 9:30-10:00 | 30.8 | 60.5 | 50.9 | Secret Journal | KTVT | 13.5 |
| 2. Guy Lombardo (Mus) | KSL | MCA | Sun. 9:00-9:30 | 23.7 | 48.7 | 48.6 | Purity Playhouse | KTVT | 16.2 |
| 3. Science Ficton Thea. (Adv) | KSL | Ziv | Thurs. 9:30-10:00 | 23.1 | 52.2 | 44.3 | Hollywood Premier Theatre | KUTV | 10.7 |
| 4. Confidential File (Doc) | KSL | Guild | Fri. 9:00-9:30 | 23.0 | 47.3 | 48.6 | Academy Theatre | KUTV | 13.0 |
| 5. I Search for Adventure (Adv) | KSL | Bagnall | Fri. 8:30-9:00 | 21.7 | 49.7 | 43.6 | Western Marshal | KTVT | 11.2 |
| 6. I Led 3 Lives (Adv) | KSL | Ziv | Tues. 7:30-8:00 | 19.2 | 50.0 | 38.3 | Wyatt Earp | KUTV | 13.2 |
| 7. Mr. District Attorney (Myst) | KSL | Ziv | Mon. 9:30-10:00 | 18.4 | 38.2 | 48.1 | Death Valley Days | KTVT | 18.4 |
| 7. Death Valley Days (W) | KTVT | McCann-Erickson | Mon. 9:30-10:00 | 18.4 | 38.2 | 48.1 | Mr. District Attorney | KSL | 18.4 |
| 9. Stories of the Century (W) | KSL | H-Tv | Thurs. 8:00-8:30 | 17.3 | 37.8 | 45.9 | You Bet Your Life | KTVT | 26.9 |
| 10. Cisco Kid (W) | KUTV | Ziv | Fri. 6:00-6:30 | 17.1 | 59.5 | 28.7 | Big Story | KTVT | 10.2 |
| 10. Crunch & Des (Adv) | KTVT | NBC | Mon. 9:00-9:30 | 17.1 | 32.4 | 52.7 | Burns & Allen | KSL | 22.4 |

## HONOLULU — *Approx. Set Count*—80,000 — *Stations*—KONA (2), KULA (4), KGMB (9)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | KULA | Ziv | Wed. 8:30-9:00 | 39.1 | 54.5 | 71.7 | Tv Theatre | KGMB | 25.1 |
| 2. Annie Oakley (W) | KULA | CBS | Wed. 7:30-8:00 | 37.8 | 50.8 | 74.5 | I've Got a Secret | KGMB | 22.0 |
| 3. Superman (Adv) | KULA | Flamingo | Thurs. 7:30-8:00 | 37.6 | 55.0 | 68.4 | Chevy Show | KONA | 17.3 |
| 4. Science Fiction Thea. (Adv) | KONA | Ziv | Sun. 9:00-9:30 | 33.2 | 53.9 | 61.6 | Celebrity Playhouse | KGMB | 26.6 |
| 5. Dangerous Assignment (Adv) | KULA | NBC | Mon. 9:00-9:30 | 32.0 | 55.9 | 57.3 | Bulova Showtime | KONA | 17.5 |
| 6. Count of Monte Cristo (Adv) | KULA | TPA | Tues. 8:00-8:30 | 28.9 | 40.6 | 71.2 | This Is Your Life | KONA | 25.0 |
| 7. Man Behind the Badge (Myst) | KULA | MCA | Tues. 8:30-9:00 | 27.7 | 40.8 | 67.9 | December Bride | KGMB | 21.7 |
| 8. Celebrity Playhouse (Dr) | KGMB | Screen Gems | Sun. 9:00-9:30 | 26.6 | 43.2 | 61.6 | Science Fiction Theatre | KONA | 33.2 |
| 9. Meet Corliss Archer (Co) | KULA | Ziv | Mon. 7:30-8:00 | 25.6 | 40.0 | 64.0 | Honeymooners | KGMB | 22.8 |
| 10. City Detective (Myst) | KONA | MCA | Sat. 9:00-9:30 | 22.7 | 37.2 | 61.1 | Phil Silvers | KGMB | 33.8 |

# 'HURRAY FOR THE REGIONALS'

## Guild to Give Matty Fox 500,000 Shares for Seven Ex-UM&M Skeins

A group led by Matty Fox is on the verge of receiving a major stock interest in Guild Films. Reub Kaufman, prexy of Guild, and Fox, head of C&C Television, are negotiating the final stages of an exchange. Guild is to receive seven telefilm series for which it will give up about 500,000 shares of common stock, it's understood.

It's reported that Fox will relinquish the seven telefilm skeins which originally were distributed by Motion Pictures for Television, controlled by Fox. MPTV gave up the pix to UM&M, which was later bought out by National Telefilm Associates, leaving distribution of these particular series up in the air. Fox, who handles them in behalf of various producers, was in negotiation with NTA some weeks ago to permit distribution of the pix on a fee basis. The Guild deal is the latest, and seems close to consummation.

The 500,000 shares of Guild are of a new issue. They will be transferred to Fox and the pic producers. At present Guild has 1,032,686 shares outstanding, but the Security Exchange Commission has authorized 2,000,000 shares. It was further reported that for the negatives of the series, Guild was allowing the Fox group options to buy another 200,000 or more shares of Guild common stock.

Vidpix under discussion are "Sherlock Holmes," "Janet Dean," "Paris Precinct," and the quarter-hour "Junior Science" pix, another 15-minute batch, "Col. Tim McCoy," and "Duffy's Tavern" and "Flash Gordon."

In recent days, trading on Guild shares has been unusually high, reaching several thousand daily. The stock was recently accepted on the American Stock Exchange board.

## 'Citizen Soldier' Next for Cal Nat

Operations of the reorganized California National Productions subsid of NBC are starting to click into place, with the Alan Livingston-helmed setup this week finallzing its second new property in as many weeks, this to be produced in cooperation with the Defense Dept. under the title of "Citizen Soldier." Only last week, CNP finalized a deal for the production of the "Tarzan" series.

New series, much of which will be shot on location of actual battle scenes along the Rhine in Germany with current contingents of GI's playing the roles of their World War II counterparts, will deal with the WW II civilian-turned-soldier and will include behind-the-lines stories as well as battlefield plots. Signal Corps in contributing stock footage of battle scenes to the series, as well as cooperating with the new filming.

Series will be syndicated via the NBC Television Films division of CNP. Bob Levitt, CNP general manager in N. Y., has tapped Bill Lawrence, head of the eastern program development department, to set up a staff and screen scripts for the show.

## 'Dr. Christian' Sold In 103 TV Markets

Sales in a total of 103 tv markets have been rung up by Ziv for "Dr. Christian," which just recently was released to the Ziv sales force for marketing.

Rapid climb of the market list is largely accounted for by strong activity among regional clients for multi-market deals. So far, the average "Dr. Christian" customer has been signing for eight to 10 markets. These include Mueller's Macaroni, Hekman Biscuits, Coors Beer, S & W Foods and Lee Optical.

## Jackie Cooper Doubles As 'People's' Director

Hollywood, Aug. 14.

Jackie Cooper continues his telefilm directing career, as well as starring in the next batch of McCadden-Irving Brecher's "The People's Choice" vidpix. Cooper got his first taste of tv film direction last season, when he helmed the last segment of the series.

According to producer Brecher, Cooper is the only director currently assigned to "Choice," which has 26 stanzas to film.

## Telefilm Pattern Gets a Resounding Payoff at WPIX

N.Y. indie WPIX has put its programming stake on half-hour telefilms, with 35 such syndication programs now being aired, and another 25 due to bow in the fall.

To date, about 50% of the projected 60 half-hours have been sold for full or alternate week sponsorship, with the outlook good for latching on to participations in the remaining 50% of the syndicated programming area.

Among those picking up the tab are General Electric, which bought four telefilm shows, Piels Beer, inked for three, Quaker City Chocolate, for two, Ralston Purina for "I Search for Adventure," Ballantine Beer for "Highway Patrol," Clairoil for "Rosemary Clooney," and Mueller Macaroni for "Dr. Christian."

The projected 60 telefilm series for the fall represents a sharp increase when compared to the 25 telefilm programs WPIX had last fall. It also makes the New York Daily News station the top outlet in the seven-station market for telefilms, with twice as many half-hour skeins slated for fall airing on WPIX as telecast by any other N.Y. station.

Comes September, WPIX will be programming half-hour telefilms from 6:30 to 11:30 p.m. Monday through Friday and on Sundays from 4 p.m., with half-hours beginning at 6 p.m. on Saturdays.

The latest advertiser to latch on to the fast-selling participations for "Popeye the Sailor," also due to bow in the fall, is M & M Candy.

## WABD GETS FLOCK OF TELEFILM CLIENTS

The telefilm sponsorship pacts are beginning to come in a rush at WABD. Last week, the DuMont o&o, in N. Y., pacted four alternate sponsors to half-hour shows for fall and firmed up several others to participate in the latest of the "Looney Tunes," stripped at 6:30 p.m.

Seven-Up bought half of "Bugs Bunny Theatre," a special Friday nght-at-7:30 compilation of Associated Artist product. Sandy Becker, "Looney" emcee, will also do this show.

Gold Seal bought alternate weeks on "Sherlock Holmes," at 1 p.m. Friday and alternates on the Ray Milland telefilms Wednesday at 8:30, plus a package of Class A spots. Other sponsor for Milland on WABD will be Rogers Mattress. Pope Tomatoes has taken skip-weeks on Ethel Barrymore's show Fridays at 8:30.

Poll Parrott Shoes, National Biscuit, Maggio Carrotts, Milani Salad Dressing, Bosco, Arnold Bakery, Chuckles Candy, Schwinn Bikes, American Pencil have bought into the five-participation-a-night "Looney Tunes." Most of them start in Sept.

## GET SYNDICATORS OUT OF SLUMP

Firstrun syndication business, which has been in the doldrums for something like a year, has done a turnabout and is booming. Much of the credit for the boom accrues to big regional sponsors who are moving into vidpix sponsorship at an unprecedented rate.

There isn't a syndication outfit in the business which can recall the kind of regional business that's been compressed into the past few weeks. Deals like Esso's first-time 49 markets on "Star Performance" and Slenderella's 35 markets on the same show, also a first-time in syndication for the reducing salon chain. Also, the 17-market Chunky deal for "The Legionnaire," in the rerun vein. In firstrun, there's the five regionals on "Code 3," topped by National Biscuit, Signal Oil and Petri Wine; the "Dr. Christian" deals like S&W Foods on the Coast and Lee Optical's 14 markets in Texas; the four-way 29 market spread on "Sheriff of Cochise" on the Coast (see separate story) following by only a couple of weeks Socony Mobile Oil's 67 markets on the same show. That's only a sampling of many such deals.

Net result is that the syndicators are expected once more to put both feet into syndication, after a layoff period of over a year that's seen them leery of the market-by-market situation and concentrating their shots on a network level. Fact that Gross-Krasne, who are plenty savvy in the syndicated field after their United Television Program experience, would once against go through the cost and headache of reestablishing a sales operation and throwing production coin into their O. Henry series would indicate more than casual confidence in the syndication market.

The upbeat is reflected in other quarters as well. California National Productions the NBC subsid, is on an all-out expansion program that will see much of its new product earmarked for syndication, like the new "Civilian Soldier" package. National Telefilm Associates which foreswore syndication in light of its heavy feature film investments, got into the act with "Cochise" on the strength of its regional deals, and although NTA has been around for some time, this was its first new syndication show since it turned out a few spare "China Smith" episodes a couple of years back.

Immediate effect of the upbeat will probably see syndicators putting up for sale regional and syndicated series on which they had produced only a pilot for purposes of attempting network-only sales. Ordinarily, having been unsuccessful with a network deal the syndicators would shelve the pilots until late fall or next spring with another try for a network deal. But in view of the upbeat, it's not unlikely that many will go ahead with production of 39 films in the series after catching hold of a regional deal to defray some of the costs.

## PINE-THOMAS PREP 3 TELEPIX SERIES

Hollywood, Aug. 14.

Three pilots are being prepped by Pine-Thomas for as many vidfilm series and initialler, "Outpost," will roll in mid-August, according to William Thomas.

Second property is "Johnny Pilgrim," a private eye series and third is yet undisclosed, Telepix activity will supplement P-T's feature program, which resumes with "The Big Caper."

## More 'Code 3' Sales

"Code 3" sales by ABC Film Syndication keep perking along, with another two multi-market deals inked by the Fleming Co. and Top Value Enterprises in seven markets.

## CBS Full of Animation, Projecting Terrytoons Into TV Programming

With most of the stock-taking and inventorying now complete since CBS purchased Terrytoons for $5,000.000 at the beginning of the year, the New Rochelle animation plant is swinging into a diversified and fullscale production effort that will embrace television programming, special effects for video, tv animated commercials on a open-to-all basis and continuation of theatrical cartoons for 20th-Fox distribution.

Under exec producer Gene Deitch, former UPA exec who recently took over the creative chores at Terrytoons, the hottest project in the works at the CBS subsid is a new series of children's cartoons under the title of a new character, "Tom Terrific." Current plans—project is in the pilot stage—are to produce five four-minute cliffhanger episodes for each story, for initial use on the CBS-TV "Captain Kangaroo" morning kidshow. Under such a formula, the five episodes could then be combined and edited into a 15-minute program for use on other kidshows and eventual syndication through CBS television Film Sales. Number of such 15-minute shows would depend on the reaction to the strip showings on "Kangaroo." Series is an adventure story, with the title character being a little boy who can turn into anything he wants to be. Allan Swift is doing the voices.

First evidence of the subsid's new work for television, however, will be seen next Sunday (19) on the Ed Sullivan show, for which Terrytoons has created eight one-minute animated introductions. Sullivan has indicated he'd like to experiment some more in this direction. The introes will concern Sullivan's international search for talent, in keeping with the general theme of Sunday's show, "Sullivan's Travels," but if these click, some more with other themes will be ordered.

On the commercial side, Deitch said Terrytoons would attempt to concentrate on "comedy commer-

(Continued on page 44)

## 'Johnny Nighthawk' On Briskin SG Agenda

The first Briskin Productions series designed for the syndication market will be "Johnny Nighthawk" an adventure series.

This series, like the other three announced Briskin productions, will be released by Screen Gems and marks the 13th new Screen Gems telefilm series for the 1957-'58 season. Other Briskin productions include "Casey Jones," "Captain Charlie's Showboat," and "Tom, Dick and Harry."

Joseph Hoffman, currently producing for the Ford Theatre, has been assigned to do the pilot on "Johnny Nighthawk."

## OF Sets WCBS-TV Stu Erwin Strips; 100G 3-Yr. Deal

With its morning vidpix strip pattern now successfully entrenched, WCBS-TV, the CBS flagship in New York, has taken steps to expand the supply of product for the hour segment with the purchase of 130 Stu Erwin filmed comedy shows under a three-year deal which permits the station four runs per pic. Again the beneficiary is Official Films, which earlier had pioneered the strip pattern on the station with the sale of its "My Little Margie" bundle of 115 films.

New deal, involving approximately $100,000, gives the flagship some 320 half-hour comedy shows with which to fill the 9 to 10 a.m. hour. Station started with "Margie" at 9 a.m. and "Amos 'n' Andy" at 9:30, and that's the format that's currently holding forth. The Erwin comedies will be used to spell one or the other, more likely the "A&A" shows since there are only 78 of these. No starting date is set for the Erwin films, since station wants to see how many times the "Margie" and "A&A" pix can go round before the ratings start to decline, but the three-year pact takes effect in October. Likelihood is that it may be as long as a year before the Erwin comedies are used.

## GROSS-KRASNE SET THREE SALES VEEPEES

Gross-Krasne, which is reentering syndication for the first time in a year and a half via sale of its own production of an O. Henry half-hour anthology, has firmed up its three key salesmen. All were given veep stripes.

Robert Brahm, who was eastern sales manager at Screen Gems for five years before switching to General Artists to sell 20th Fox telefilm, will become v.p. in charge of G-K's N. Y. operation, to hit Gotham agencies. G-K plan is to go after regional accounts exclusively with the hard-core sales group.

Irving Feld, at MPTV and Guild formerly, will head up the new org's western sales division. Mel Schlank, who was also hired last week, will be a veep without portfolio for the present. Schlank has been producer's representative for Gross and Krasne for some time.

Phil Krasne, co-partner with Jack Gross in G-K and the O. Henry telefilm venture, said in N. Y. last week that they will bide their time before hiring other salesmen they had in mind. First they want to see how well they click on a sale via a major agency.

**Hollywood**—New southern states rep for Clampet-Toon Commercials Inc., is Francis McGuire, named last week by firm topper Bob Clampett. McGuire will establish hq in Nashville.

## 'Sheriff Cochise' 4-Sponsor Deal

National Telefilm Associates has worked out an unusual four-way regional on the Coast for its "Sheriff of Cochise" series in coproduction with Desilu. Deal calls for four Coast bankrollers, all out of the Erwin, Wasey agency, to take on the series in 29 markets, which combined with the earlier regional deal in the midwest with Socony Mobil Oil, brings the market total sold on the western to 96 in only two transactions. NTA hasn't started selling the show on a single-market basis yet.

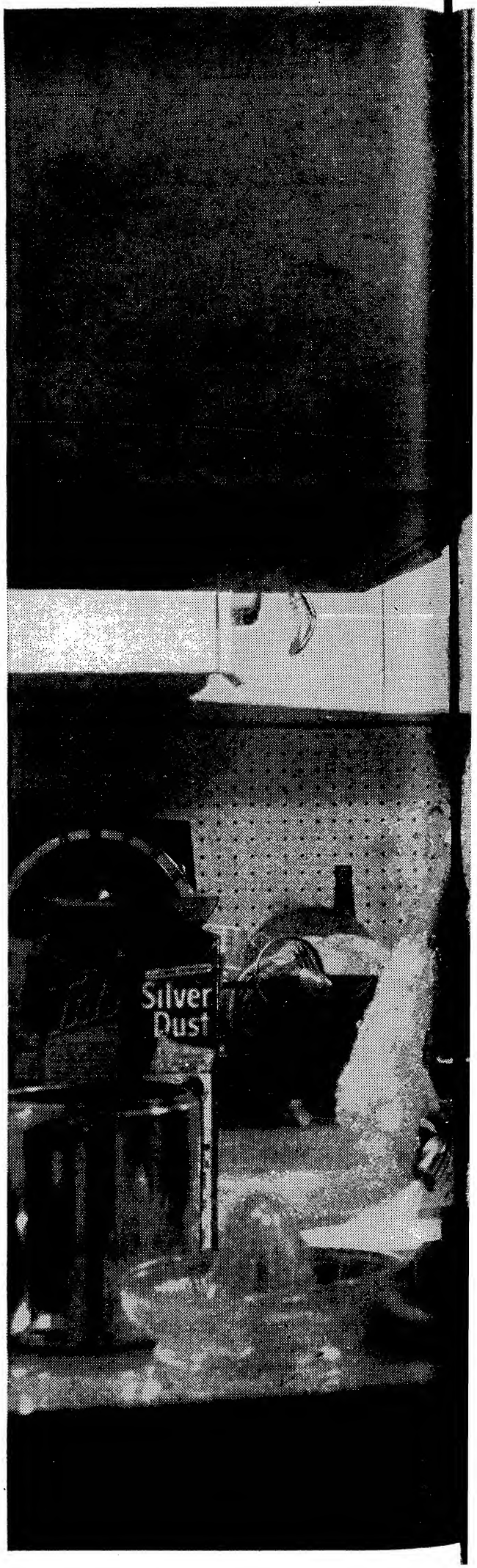
Under the four-sponsor deal, A-1 Beer, White King Soap, Starkist Tuna and Carnation will share the series in 29 markets. Complex arrangement calls for each of the sponsors to b.r. the show solo in some markets and on a cosponsorship basis in others. Where the sponsor's distribution pattern is unduplicated by any of the others, he'll go solo, but where duplication exists, they'll duplicate. In any case, there will be no more than two sponsors in each market, with Wasey having worked out the pattern on that basis.

## Universal's TV Div. In Peak Com'l Prod.

Universal Pictures Television, the video department of the motion picture company, will hit a new peak in production of tv commercials during the next few weeks, with 120 commercials slated to be lensed.

National advertisers include DeSoto, Lux, Campbell Soups, Marlboro, Philip Morris and Pepsi Cola.

# NOBODY'S LISTENING BUT PEOPLE —WITH DAILY WASHING-UP TO DO!




What a time to talk about soap products ...while 4,115,000 people a minute—mostly homemakers—are listening attentively to weekday drama on CBS Radio.

In a five-day span, these dramatic serials reach 20,548,000 different people.

They listen an average of three hours each.

this is the right time to buy...

**CBS RADIO NETWORK**

*From left to right:*

12:00 N. WENDY WARREN & THE NEWS
12:15 PM BACKSTAGE WIFE
12:30 PM ROMANCE OF HELEN TRENT
12:45 PM OUR GAL SUNDAY
1:00 PM ROAD OF LIFE
1:15 PM AUNT JENNY
1:30 PM YOUNG DR. MALONE
1:45 PM GUIDING LIGHT
2:05 PM RIGHT TO HAPPINESS
2:15 PM SECOND MRS. BURTON
2:30 PM THIS IS NORA DRAKE

# More Singing, Less Oratory To Keynote GOP's Non-Controversial Frisco Convention; Stars Move In

By BILL STEIF

San Francisco, Aug. 14.

With the three television networks geared for unprecedented coverage of the GOP convention, the big question being raised is—what is there to cover?

This is the nets' biggest problem, unvoiced but all-pervading, because of the fact that there is so little real controversy over the GOP ticket. This problem also accounts for the Republican National Committee's unusual devotion to the convention's entertainment aspects.

Result is that the Republicans are admitting, quite openly, that they'll purvey more singing and less oratory this year than ever before.

This was the word from actor George Murphy, up from Hollywood last week after lining up talent, and from Mrs. Webster B. Todd, new Jersey national committeewoman who heads the music subcommittee.

Definitely scheduled for places on the program are Ethel Merman, Jane Powell, John Charles Thomas, Lucille Norman, Brian Sullivan, The King's Men, Gene Archer and Patrice Munsel. In addition, Murphy hopes to snag Rosalind Russell, Irene Dunne, Howard Keel and possibly Helen Hayes, if she's back from Europe in time.

Three local choral groups, the Loring Club, La Golondrina Singers and Frisco Boys' Club chorus, are also billed, and more talent is in the works. Irving Berlin will also introduce the 1956 official campaign song, "Ike For Four More Years."

Murphy said "a large percentage" of televised proceedings would be given over to entertainment, and national chairman Leonard W. Hall's already made it clear that he expects speeches to run no more than 20 minutes.

**A Big Frisco Com'l**

With plenty of mobile cameras floating about Frisco's downtown, and not too much unusual happening at the Cow Palace, the GOP convention may turn out to be a unique commercial for this hilly, foggy city. If the home viewers will go for it, and the tv nets don't mind spending the money, Frisco's delighted.

There's one thing all Frisco knows: the GOP convention is first and foremost television's show, the year's biggest electronic binge. The fact is evidenced over and over again. Almost every preparation for the convention is angled toward tv, and the television networks have responded by pouring a treasure of time, talent and money into this vast entertainment.

The Cow Palace itself needs a monster screen to be appreciated fully. The main building, with its two wings, covers five acres of ground. It sits at Frisco's southern boundary in a small plain between coastal foothills and Frisco Bay and was built in 1935 with state funds to handle livestock shows.

The building's management has spent $625,000 in the past year for capital improvements — these are part of a long-range plan and would have to be done, anyway. Only a fortnight ago workmen finished treating the whole ceiling with acoustical material at a cost of $52,000. The 4,000-car parking lot has been improved. New drapes have been hung. New exit ramps, painting, paving, fire alarms, electrical systems, and a lot of other improvements have been introduced.

But it wasn't until last June that tv's concentrated effort began.

ABC was the first to get going, but the other nets have caught up and as of last weekend were nearly ready for the deluge of talent, and extra equipment technicians expected to descend as soon as the Democrats wind up their Chicago clambake.

**Breakdown of Coverage**

The three tv nets account for the great majority. Roughly, here's the way they're figured to swarm into Frisco:

ABC—Bringing about 150 technicians and 75 to 100 editorial and executive personnel in from Chicago, New York and Hollywood. This is the smallest influx of the majors, because ABC has its owned - and-operated KGO in Frisco, from which it will draw considerable help. Heading up the ABC operation will be John Daly, Tom Velotta, Don Coe and Fritz Littlejohn on the news side; Frank Marx and Bill Trevarthen will oversee the engineering.

NBC—Bringing in 340 persons from Chicago, New York and Hollywood, with William R. McAndrew heading up the news operation and Tom Phelan the engineering. The net figures on originating seven tv shows from Frisco, more than either CBS or ABC. These will be the John Cameron Swayze "Caravan," inserts for "Home," "Youth Wants to Know," "Outlook," "Today," "American Forum of the Air" and "Meet the Press."

CBS— Bringing in 320 persons from Chicago, New York and Hollywood, with Sig Mickelson having overall control and Don Hewitt director in charge of the pool cameras. Shows originating from Frisco will include "Face the Nation," "Good Morning" and the news shows of Walter Cronkite, Doug Edwards and Charles Collingwood.

The three nets have built the equivalent of 15-room houses in the north wing of the Cow Palace, each with its own VIP room, switchboards, commercial rooms and dressing rooms. Cost of these 15-room houses is figured at upwards of $50,000 apiece: this includes for instance, ABC's $15,000 for air-conditioning, a very dubious necessity in fog-cooled Frisco.

In addition, the north wing houses MBS, several independents, some phone company installations and the Ampex tape recorder studio. Ampex, which manufactures its tv recorder in suburban Redwood City, has offered to tape parts of the convention for smaller television stations free, and is sending a half-dozen recorders to the Cow Palace to do the job.

Some 90 feet above the main auditorium, at the east end, are more tv and radio booths, again mostly tv. Here the directors will sit, calling the shots on the six fixed floor cameras, on the cameras alongside them and on any available mobile cameras— ABC claims a "victory" in this latter category, with a 10-ounce hand model.

Also roosting in this aerie will be top newsmen for the nets, monitoring information from their floormen and directing the floor operation.

Most of the 49,000 square feet of the Cow Palace's south wing is devoted to the press, with the wire services preempting the biggest chunks of space.

**Betty Furness' 60 Commercials**

The auditorium itself is being fitted out to seat just under 15,000 persons, about 2800 less than it usually accommodates. This figure includes seats for 950 working press around the rostum at the hall's eastern end, and main-floor seats for 1323 delegates.

It is almost impossible to make any kind of accurate accounting on who is spending what for the radio-tv coverage.

CBS, for instance, has installed some special facilities for the 60-odd commercials Betty Furness is expected to do in the convention's four days at the Cow Palace. But the sponsor, Westinghouse, and Westinghouse's ad agency, Ketchum, Macleod & Grove, are sending 30 persons out from the east to make sure everything goes smoothly with the commercials—so who hoists the bill on that?

How does ABC count the cost of its 10-ounce camera? NBC has had John Thompson, its Coast news chief headquartered at Hollywood, up here for weeks preparing for the convention, but he comes up regularly anyway. The editorial crew on which CBS' Walter Cronkite is anchor man consists of nine news executives, 20 editors, 10 writers and four desk assistants (that's Madison Avenue jargon for copyboy), but how many of these people would have been employed anyway?

**BIG BRASS ON TAP**

**Sarnoffs, Stanton, Kintner, Etc., 'Casing' the Conventions**

Chicago, Aug. 14.

The topline network executives out to observe the troops in action at the Democratic rally here this week are all slated to adhere to the "equal time" political protocal and will move on out to the Coast next week to be on hand for the Republican affair.

General David Sarnoff tops the RCA-NBC delegation, arriving yesterday (Mon.). NBC prez Robert Sarnoff planed in Sunday (12) and board chairman Sylvester (Pat) Weaver is due in today (Tues.). Trio will make the GOP circuit next week.

CBS prexy Frank Stanton heads the Columbia contingent which includes CBS-TV prez J. L. (Jack) Van Volkenburg; exec veepee Merle Jones; CBS Radio ad-promotion veep Jules Dundes; operations chief Ed Saxe, and sales management administrator William Fagan.

Prez Robert Kintner is here keeping his eye on his ABC platoons and will ditto next week in Frisco. Repping Mutual at both shows is Jack Poor.

## KMOX TUNES UP FOR SYMINGTON'S FANS

St. Louis, Aug. 14.

With Missouri's U. S. Senator, W. Stuart Symington, St. Louis, a dark horse for the Democratic presidential nomination, KMOX, the local CBS outlet is covering this shindig for local consumption and in addition will also air the doings of the Republican delegates at their San Francisco powwow. Rex Davis, the station's news editor, has been given the assignment to ferret out the back room confabs as they affect Missouri and Illinois political figures.

In addition Davis is expected to grab big names of both political parties for interviews on their opinions on the result of the selections of the delegates and the outcome of the November election. Davis has been with KMOX for 10 years. The broadcasts are being jointly bankrolled by the Frisco Railroad, Independent Grocers of America and the Metropolitan Life Insurance Co.

## Dems Run Over?

Continued from page 27

ing up in the Democratic delegation ranks now that former President Harry Truman has thrown his weight behind New York Governor Averell Harriman's bid for the top slot, the web factotums aren't ignoring the possibility they may have two big shows on their hands at the same time.

Even if the Dems complete their business sometime this weekend, as most observers expect, any extension of their conclave beyond Friday night would mess up the network's carefully laid plans to make the shift to Frisco to set up for the GOP.

Among the many rumors winging around the Conrad Hilton and International Amphitheatre convention focal points is the flyer that should the Dems still be in session next Monday, the Republicans may go into an immediate recess until they can take over the spotlight solo.

But whatever transpires here the balance of the week, the radio-tv boys feel they're ready to cope with the situation. All three video networks have skeleton news operations working the Frisco front this week for the Republican's pre-convention activities. These task forces will be augmented if need be by reserves dispatched from Chicago to pick up the GOP political ball.

## Daly: 'Don't Forget ABC'

Chicago, Aug. 15.

As host of CBS-TV's "What's My Line," ABC veepee and convention anchor man John Daly played straightman to a quartet of CBS radio-tv correspondents who popped up on the paneler as "mystery guests" Sunday night (12). They were Walter Cronkite, Eric Sevareid, Charles Collingwood and Robert Trout.

During the byplay with his colleagues, Daly got in a "loud and clear" plug that his network also will be covering the Democrat's clambake.

# Clients Welcome Politico Breather

Far from being miffed over political convention preemptions, sponsors in prime network time periods are actually pleased with the turn of events which will permit for a "balancing of the budgets" this week and next week.

There's hardly a major program entry riding the tv networks in the evening that hasn't exceeded its total production budget for the season by at least $50,000, and in many instances reaching $100,000 and more. Under the preemption rebate provided by the networks as shows get knocked off during the two-week convention period, the readjustment will permit them to bring their budgets in line with original schedules. In fact, nobody gets hurt much since the networks salvage the coin from the convention sponsorships.

## Chi's 'Aching Back' Conclave

Continued from page 27

basic elasticity of the tv news operations were brought into play even before the convention proper got under way. The combined forces of the tv trio went into fast action over the weekend touched off by Truman's bombshell announcement at his Saturday (11) press session that he was supporting Harriman. What was expected to be a rather leisurely day devoted to rehearsals out at the Amphitheatre and last minute staff briefings at the Hilton studio developed into the hottest news day of a routine week of pre-convention jockeying.

But the networks were set up and ready to go so that the rapid-fire round of switches to get the reactions to the former chief executive's surprise statement from all political camps was carried off without a hitch.

**Sharpened Techniques**

Perhaps more than anything else, the fact that network newsmen and technicians have had four years of handling rugged chores in the course of their regular day-to-day programming activities has sharpened their techniques and bolstered their poise. In short, they have been "learning by doing" with such regular entries as CBS-TV's nightly Doug Edwards newscasts, John Daly's ditto ABC-TV strip, NBC-TV's News Caravan and its "Wide Wide World" all of which routinely have put the mettle of men and equipment to the test.

Many of the wrinkles evolved over the past four years are being put to use here this week. The "electronic window" devised for Ed Murrow's "Person to Person" is a feature of CBS-TV's anchor studio, permitting commentator Walter Cronkite and the viewers a gander at the convention floor or a remote pickup while he's on camera. NBC-TV is using its "WWW" pattern for those cross-country caucus inserts for the hometown sidelights from newspaper offices around the nation.

There'll undoubtedly be a lot of battle scars before the curtain falls later this week. If four years ago was any indication there'll also be some outcroppings of competitive bitterness between the news hustlers in the wild scramble for beats. But overall, all hands are so much better briefed, better equipped and better prepared this year that the veterans of '52 are looking back to those hectic couple of weeks with a touch of nostalgia.

**$17,000,000 Price Tag**

In '52, all the excitements of pioneering and the pre-curtain jitters of a colossal premiere attended the convention coverage which marked the first time television lensed the political roundelays with the whole nation looking in. While there's no belittling the blood, sweat and fears that go into an operation of this magnitude bearing a $17,000,000 price tag, such is the managerial and technical maturity of the networks that this time they are working the mammoth task almost as if it were a routine assignment.

The "let's take this in stride" atmosphere is evident even though due to the vagaries of party politics the danger signals have been posted that the Dems may still be wrangling over their standard-bearers past the Friday night deadline thus causing an overlap with the Republican convention due to start Monday (20) in San Francisco. Now that Truman has given his blessings to New York's Governor Averell Harriman's bid for the nomination no one is sure just what course the Dems will pursue or how long it will take them to get there. What last week had looked to be a harmonious and dull rally with Adlai Stevenson rated as the odds-on favorite for an early ballot nomination, has now taken on the complexion of a real brawl.

And even if the Democrats finish roughly on schedule, the webs still have to make one of the most stupendous "jumps" in the annals of show business. The big show has to be struck here in Chi and re-set half way across the continent when the GOP takes over the spotlight next week in Frisco.

Four years ago there were few guide-rules and it was largely a matter of playing it by ear and hoping for the best. With the first one under their belts, the Sig Mickelsens, the Bill McAndrews and the Tommy Velottas started plotting their strategies for the '56 political outings almost before they broke camp in Chicago four summers ago. For each of the three webs, the specific physical layouts and staff assignments at the Amphitheatre and the Cow Palace on the Coast represent at least 18 months of concentrated blueprinting and planning.

NBC has built its tv control room around the "flow of information" principle so that all the dope from the legmen and the remote units spotted at key points along the convention beat are being funneled into a filter centre where they'll be screened before being passed on to director Ralph Peterson. CBS this year is using a central radio-tv news desk helmed by John Day which is serving as a clearinghouse and routing point for both media for the stuff dug up by the news staffers covering their respective aspects of the big show. ABC likewise has tightened up its operation for a more efficient channelling of news and assignments in and out of the Amphitheatre and Conrad Hilton convention headquarters.

## Freeloaders

Continued from page 27

ls Vaughn (voice of RCA) Monroe as official greeter.

The Railroad press lounge, an innovation of the '48 conventions in Philadelphia, is also in business, serving cold and hot drinks, beer, snacks, and tv. Admission to this is by cards which accompany each set of press credentials.

Finally, of course, there are soft drinks at elbow's reach in every corner of the Amphitheatre and hotel h.q. In addition to the traditional Coca-Colas and Pepsi-Colas, the trade exhibit area, which netted the Democratic coffers $25,000, offers at least a dozen varieties of soft drinks.

And to get to this center of hospitality General Tires is again providing press buses from a number of hotels.

For those with champagne tastes and no deadlines, there are a record-breaking number of parties, many of them covered by tv, most of them available to bearers of a card marked "News."

Fanciest and smartest party of them all, however, tonight's late fete tossed by Perle "hostess with the mostest" Mesta, is limited to a lucky 350-400. CBS will cover this for the forthcoming Mesta televised biography on "Playhouse 90" on Dec. 6, but otherwise only a lucky few newsmen have received the coveted bids. The famous party-giver has been having a field day of tv appearances, including Sunday's (12) "What's My Line" stint. A show biz entry in her own right, Mme. Mesta promises to produce a dazzling array of Broadway and Hollywood names.

# The top three are on 2

*All three* of New York's top three feature film programs are carried on WCBS-TV, channel 2.

THE LATE SHOW *is number one...*
THE EARLY SHOW *is number two...*
THE LATE MATINEE *is number three.*

Chances are this record will stand unbroken for a long, long time... because WCBS-TV has signed up *two hundred and eighty* more big films from the studios of Warner Brothers, Republic, and Columbia Pictures. The list of titles includes:

*The Maltese Falcon*
*The Life of Emile Zola*
*Arsenic and Old Lace*
*The Inspector General*
*Watch on the Rhine*
*You'll Never Get Rich*
*Little Caesar*
*Christmas in Connecticut*
*Pennies from Heaven*
*George Washington Slept Here*
*Flamingo Road*
*Penny Serenade*

These hits and many more will soon have their first New York telecasts on WCBS-TV—the station which *(with good reason)* wins the largest average audience in New York day and night.

*Source: Nielsen, June 1956, Mon.-Fri. average rating*

*New York • CBS Owned • Represented by CBS Television Spot Sales*

**NOONTIME PULSE**
**With Ken Banghart, Ray Owen, Gabe Pressman, others**
**Producer-Writer: Len Weinles**
**Director: Howard Bayha**
**55 Mins.; Mon.-Fri., 12:05 p.m.**
**Participating**
**WRCA, New York**

Firm in the belief that what's good for the goose is good for the gander, WRCA, N.Y., some months ago began its own "busy busy" early ayem version of NBC's "Monitor." Now, the network key, borrowing from itself, has gone and inserted a "Noontime Pulse," which kicked off a week ago Monday (6). It's very much like the original "plagiarist," which means it's snappy radio.

To judge by the segment caught last Thursday (9), however, the 12:05 to 1 p.m. doings play the straight music angle a little heavier than the wakeup WRCA'er. Ken Banghart, one of the station's sharpest newscasters, does the emceeing. He's part deejay, part interviewer and part reporter.

Maybe it was intentional, but Banghart gives off a sound like that of Bill Cullen, who fronts the first of the "Pulses." Quick chatter, cheery aspect are the motif, except for an inescapable dignity, which Cullen doesn't read into his act.

Banghart gets in that "getting around" aspect of "Pulse" by interviewing from his studio people on remote pickups from all parts of town. Fr'instance, he got over by mike to the Journal-American where he pumped a linotyper and a fashion editor. "Noontime Pulse" had begun browsing around the daily on Wednesday, object—as it always is with this format—to afford an insight into the machinations of the everyday folks. WRCA roving reporter Gabe Pressman and "Pulse" reporter Ray Owen are on-the-spot for both "Pulses" —another way to keep up the pace.

Banghart was Banghart in the five-minutes of news at 12:30; he was good. *Art.*

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**EAR ON CHICAGO**
**With Hugh Hill, others**
**Producer-narrator: Hill**
**25 Mins.; Sat., 6:05 p.m.**
**Sustaining**
**CBS, from Chicago**

CBS previewed the Democratic National Convention Saturday (11) with a special 25-minute documentary whipped up by WBBM, its o.&o. Chicago outlet. Produced and narrated by Hugh Hill, WBBM special events director, the session threw the conclave into sharp focus via remotes from such points as the International Amphitheatre, plus the Conrad Hilton and Sheraton-Blackstone Hotels.

How the windy city prepared for the meet was ably outlined in Hill's roundup via a series of interviews. Leonard Reinsch, general manager of the convention, explained the technical problems his staff had to cope with but emphasized "everything's rolling on schedule." Likewise, the strain faced by large hotels in handling delegates and staffs of a major political convention was touched upon by Robert F. Quain, general manager of the Conrad Hilton and v.p. of the Hilton Hotels Corp.

Myriad of behind-the-scene convention details were graphically brought home to listeners as Hill discussed room allocations with a Sheraton-Blackstone exec, conversed with a Western Union official regarding the communications setup and drew reactions from Chicagoans who were lesser cogs in the overall operation. Doorman of the Sheraton-Blackstone, for example, reminisced that of the hundreds of politicos he had attended in previous conventions the late Vice-President Barkley was the most colorful.

On the whole, "Ear on Chicago" was a crisp presentation that showed the value of radio anew as an information medium. *Gilb.*

## Britain's 'Biggest Yet' Hookup in Suez Crisis

London, Aug. 14.

A nationwide hookup, the biggest ever of its kind, was arranged for Sir Anthony Eden's announcement on the Suez Canal situation on Wed. (8) when home radio services of the BBC including their tv service joined forces for the first time with commercial networks in London, Birmingham and Manchester. It's estimated that the link provided a combined audience of 25,000,000. Transcriptions in 44 languages were relayed worldwide including Egypt.

The Premier's speech, lasting 13½ minutes, came from a BBC-TV studio in London, and no advertising was put out by the commercial outlets immediately preceding and following it.

**CONVENTION FEVER**
**With Robert Trout**
**Producer-Director: George Vicas**
**Writer: Walter Wager**
**55 Mins.; Thurs. (9), 10:05 p.m.**
**CBS, from New York**

That quadrennial madness known as the political conventions was edited into a nostalgic one-shot thriller-diller last week only a few days in advance of the Democratic hoopla in Chicago. CBS Public Affairs with the savvy Robert Trout at the narration helm harked back to the early part of the century to bring the voice of perennial Demo candidate William Jennings Bryan into the fray. In hop-skip-jump razzle-dazzle beamed forth the voices of such standard bearers or stalwarts of their parties as Wendell Willkie, Franklin D. Roosevelt, Woodrow Wilson, Senator Barkley, Senator Taft, Tom Dewey, Ike Eisenhower, et al. Here, too, was the "inside stuff" purveyed by the likes of James A. Farley, FDR's two-term frontman who soured on the boss' third term aspirations, and bigwig legislators and party leaders recruited as interviewees.

A good deal of the historical action covered the shenanigans at the convention halls as well as in the smoke-filled rooms. Trout bridged the vignettes with his characteristic wit and wallop. It was a distinguished distillation of the manners and mores of America's political conclaves. *Trau.*

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**NIGHT BEAT**
**With Bruce Bradley**
**165 Mins.: Mon.-thru-Fri., 8 p.m.**
**Participating**
**WROW, Albany**

Bruce Bradley quietly but effectively patrols a musically-recorded "Night Beat," for about three hours after WROW leaves the CBS web for the day. He spins a wide range of numbers, showing generally good taste in selection and a sound knowledge. Bradley does not feature a dramatic or colorfully personal approach. He is, rather, soft spoken, and conversational of tone. At times, the deejay seems to carry this a shade too far: he sounds slightly weary. Bradley should guard against the latter, and against the occasional dropping of voice to a level of almost indistinctness.

Bradley's characterization of a platter on one origination, as a "dog," with an expression of regret for playing it, might be considered questionable showmanship. He handles spot announcements competently. There are five-minute timeouts, for news, at the half-hour. All-over, "Night Beat" makes pleasant listening. *Jaco.*

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**Buffalo**—WBEN-TV sales staff has been expanded with John L. Hutchinson Jr. added. He has been with the station since its inception in 1948, and is being succeeded as executive producer by James A. Christensen a WBEN-TV producer since 1950.

**THE RAWHIDE SHOW**
**With Max Ferguson**
**Producer-Writer: Ferguson**
**15 Mins.; Mon.-Fri., 7 p.m.**
**CBC, from Halifax**

Max Ferguson, whose "Rawhide Show" is the most popular hot potato in Canada, teed off his new 11-month contract with Canadian Broadcasting Corp. in saity fashion. He does satire Mon. and Fri., spins offbeat though not snob-aimed records Wed. and Thurs. Some of his satires have been disked by Folkways.

Marvin Mellowbell, Ferguson's rib of pear-toned announcers, fulsomely rhapsodized on the joy of getting back to work for the CBC, "even if it were only for one devoted listener!" Arnprior, an astringent character (Ferguson plays them all) was instantly burned up at the thought. "One slob somewhere in Canada is makin' us get back to work" he exclaimed. "One slob without brains enough to stay outdoors and enjoy the summer the way any sensible guy would. If our paths should ever cross, that scab had better look out!"

The broadcast, allegedly from a wiener-and-marshmallow roast on the seashore, then ribbed the annual (Lake) Couchiching Conference on Economic and Politics (which CBC co-sponsors and broadcasts) as "The Hootchy - Kootch Conference." Arnprior remarked scornfully, "If those girls want to get together and discuss runway techniques and how to improve their grinds and bumps, okay, but why drag culture into it?"

Finally the "conference" began, on the topic: "The Cultural, Political and Economic Ramifications of the St. Lawrence Seaway." J. Philip Buster, M.P. and Bar, delivered a windy oration which Arnprior then deflated with a well-hurled barb: "If you're gonna make Shakespearean gestures, Buster, put down yer hot dog! You got mustard all over my jacket." At the conclusion, Ol' Rawhide announced he'd undesestimated the audience. They'd received three phone calls—from two cleaning ladies in a spa outside Toronto and a trapper in the Arctic.

Ferguson, who has been attacked in parliament and from the pulpit but has ridden out all storms through being the people's fanmail choice, is still firstclass in scripting production and his amazing characterizations. Latter range from quavering Granny to Winston Churchill to Peter Lorre to a squeaking spider named Harold. The guy is unique. *Gard.*

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**VERA LYNN'S BBC PACT**

London, Aug. 14.

Singing star Vera Lynn has completed a combined radio and tv deal which will give her exclusive services in Britain to the BBC for the next two years.

She will start a fortnightly tv series in the autumn, prior to which she tours British service camps in Germany.

# Television Chatter

## New York

**Henry Howard** signed as associate producer of the **Perry Como** show for next season, while **Louis Dapron** was inked as the choreographer for the same stanza . . . Kajar the Magician guests on "Captain Kangaroo" Saturday (18) . . . **John Cameron Swayze** tapped as editor of a new half-hour once-weekly travel feature on the "Home" show on NBC-TV, starting Sept. 6 . . . **Rod Alexander** set with a hatful of choreographic chores: he does a remote for **Steve Allen** Sept. 2 and a ballet for **Sammy Davis Jr.** on the Allen show Sept. 16, guests on "Ding Dong School" Sept. 7, stages the musical numbers for the "Producers' Showcase" original, "Jack and the Beanstalk" Nov. 12, will direct and choreograph the Palmer House, Chi, floorshow Oct. 4 and just wrapped the dance chores on the new "Best Things in Life Are Free" film feature . . . **Jay Barney** out of active duty with the Signal Corps in time to appear on "Alcoa Hour" in the "Big Vote" Sunday (19) and in "Romance of Helen Trent" on ayem the following day . . . **Buddy Piper** subs **Jack Barry** on "Winky Dink & You" next Saturday (18) . . . **WRCA-TV** assistant director **Stan Zabka** a songwriter too; his new "Searching Wind" got a sendoff via a **Stan Freeman** rendition on "Home" last week . . . WCBS-TV bringing in another KNXT (Hollywood) produced **Frank Baxter** series, this time "Renaissance on TV," set to run Sundays at 4 . . . WRCA-TV director **Walt Garrity** passing out cigars on the birth of a daughter last week . . . **Dick Auerbach**, floor manager at WRCA-TV, off on a two-week vacation . . . **Chuck McCann** into **Sandy Becker's** WABD ayemer while latter vacations . . . **Lenny Strausburg**, casting ex-director for Charles Conaway agency, becomes second-in-command of tv to **Dorothy Lowman** at William Schuller agency . . . **Joe Franklin**, WABC-TV's "Memory Lane" fronter, is taking selected viewers to a trip of the French and Italian Rivieras in December—Trip of the Month Club jaunt and it's one of his bankrollers . . . **Raymond Simms** quits NBC Radio to join H-R Television.

**Bob Quigley**, ex-Benton & Bowles producer ("On Your Account," "Love Story"), now holed up at his Westport, Conn., home and has completed a teleplay, "Dilemma in Donegal" . . . **Hal** and **Candy March** off for two-week vacation at the Concord, with "64,000 Question" preempted by the conventions . . . **Burton Benjamin**, ex RKO, has scripted a couple of hour-live shows for "Robert Montgomery Presents" for fall airing. On Monday (13) he left for South America on two-week writing assignment for U.S. Steel dealing with iron-ore mining there.

**Fran Carlon** doing lead on "Modern Romances," NBC-TV, this week . . . **Casey Allen** announces the Kaiser Aluminum Hour on same web . . . **Bud Granoff** and **Phil Levens** become producer and director, respectively of "Treasure Hunt," the **Jan Murray** giveaway, when it preems on ABC-TV Sept. 7.

# From the Production Centres

Continued from page 30

Sundays . . . **Carl deSuze**, WBZ personality, drinks tea with Henry Wadsworth Longfellow and other colonial ghosts on his "New England Heritage" program Mondays at 8:15 . . . **Norm Prescott**, WBZ disk jock, offering strands from Elvis Presley's hair in contest beamed to teeners sending in most interesting requests for it. One moppet said she wanted some to glue on her boyfriend's head; another said, "I would plant it in my garden and watch it grow." . . . Disk jock **Norm Tulin** broadcast from a private plane over WORL in a hop over beaches from Revere to Atlantic City Saturday (11) . . . WHDH skedded two special programs on polio as season approaches peak here. First show preemed Wed. (8) and second is Thurs. (16) at 10 p.m.

## *IN MINNEAPOLIS . . .*

President **Stan Hubbard** of KSTP-TV promises spot news coverage in full color as his station's standard procedure within a year. KSTP-TV chalked up a local first with a full color sound-on-film coverage of a Minneapolis event, the elaborate day street parade of the Aquatennial, annual summer mardi gras here, on a news show a few hours later. There were four separate color films running a total of eight minutes. Recent purchase of a new type of high speed film processor enabled station's photo department to have the color news film on the air within 20 minutes of the time it went into the processor. Color never before had been used on any local tv newscast . . . **Arle Haeberle** introduced a new Monday through Friday noon-time strip, "Fashion," on WCCO-TV . . . As a Minneapolis Centennial celebration salute, KEYD-TV presented a discussion of jazz composers featuring two local popular Dixieland band conductors . . . WTCN-TV and seven radio stations covered opening of Cinerama's "Seven Wonders of the World" at the Century theatre here . . . **Jada (Jing) Rowland** of tv's "Secret Storm" made personal appearance on WCCO-TV . . . WCCO Radio tossed usual big party for its annual stage-air Aquatennial show performers, including **Peter Lind Hayes & Mary Healy, Felicia Sanders** and **Don Cherry**, and an army of invited guests . . . Lee **L. Whiting**, KEYD-TV general manager-vice president before station changed hands, has joined WCCO-TV as an account executive.

## *IN CLEVELAND . . .*

**Arthur M. Hopwood, Jr.** named KYW facilities engineer, and **David L. Miller**, national radio sales coordinator. Both hailed from Philadelphia . . . WERE's **Louise Winslow** holds a "Cook it Cool" show at Kent State U. . . . **Joe Finan's** SFO at May Co disk show is prompting the WJW disker to do a repeat . . . **Ben Wickham**, WJW-TV general manager appointed Cleveland Ad Club trustee . . . **Tom Haley's** KYW-TV "Open Camera" and **Omar Raney**, Cleveland Press movie editor, both pumping for Cleveland getting a Cinerama . . . **Ralph Polson** named to WSRS news staff . . . **Fred Wolf** reportedly buying major stock interests in WDOK . . . KYW's **Jack Hanrahan** exiting announcing staff. . . . **Don Perris**, WEWS, to assume sales post following return from hiatus . . . Mexico-bound are **Nancy Schattenfield** and **Dotty Kline** . . . **Robert Holmes**, former WEWS floor manager, portraying Estes Kefauver in Musicarnival's "Call Me Madam."

## *IN PHILADELPHIA . . .*

**William J. McCarter**, director-producer of WFIL-TV's prize-winning "University of the Air" and "WFIL Schoolhouse," named production manager of WHYT-TV, local educational station skedded to begin telecasting in October . . . **Warren Hull** to emcee half-hour "Richie Ashburn Night" program between games of the Phillies-Pittsburgh Pirates doubleheader (14) . . . **Bob Magee**, WHUM (Reading), veepee and general manager who ankled to Florida two years ago, has returned to the upstate station . . . **John G. Leitch**, v.p. in charge of engineering WCAU stations, on organizing committee to establish local chapter of Radio Pioneers of America . . . Both the Reading and Allentown Fairs (Sept.) to feature special WCAU days co-emceed by **Joan** and **Gene Crane, WCAU-TV's** "Mr. and Mrs." . . . **Lloyd Yoder**, WRCV; **Roger Clipp**, WFIL; **William Caskey**, WPEN; **Benedict Gimbel**, WIP, and **Donald Thornburgh**, WCAU, appointed as top brass advisory committee to help establish closer relationship between City govt. and local radio-tv . . . **Jim Kiss**, named advertising and promotion director of WPEN . . . **Charles Shaw**, news director of the WCAU stations, and **George Lord**, radio news chief, covering conventions in San Francisco and Chicago.

## *IN DETROIT . . .*

WWJ, The Detroit News, which claims it is the world's first radio station, will mark 36 years of broadcasting Aug. 20 . . . Reps of "Toast of the Town" were here last week to discuss possibility of originating **Ed Sullivan's** telecast to celebrate opening Oct. 14 of the new Ford Auditorium in the Detroit Civic Center . . . Application for the voluntary relinquishment of control of WJR, The Goodwill Station, Inc., from **Mrs. Francis S. Parker**, widow of G. A. Richards, to all stockholders has been approved by the FCC. This cleared the way for the purchase of 73,906 shares of stock by a group of WJR directors and Mrs. Rozene Moore from Mrs. Parker. The group consists of **John F. Patt**, president; **Worth Kramer**, vice presiednt and general manager; **F. Sibley Moore**, vice president and operations manager; **William G. Siebert**, secretary-treasurer; **Seldon Dickinson**, legal counsel, and Mrs. **Rozene Moore**, wife of F. Sibley Moore . . . **Mickey Shorr** joins WXYZ as a disk jockey . . . "Mr. Hope" is a new WWJ-TV entry designed to tell the public about the work of Alcoholics Anonymous and to encourage those individuals with a drinking problem to seek the help of the organization. A weekly half-hour show, it will be seen Sundays with a format simulating AA meeting.

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**THE NEW FRONTIER**
**With Edward G. Robinson, John Daly, others**
**Producer: Gohl Obhrai**
**Director: Eleanor Gardner**
**Writer: Ken Pittendrigh**
**25 Mins.; Thurs. (9), 10:30 p.m.**
**ABC, from New York (transcription)**

Sometimes here's what happens to a public service program in network radio: The theme is sound, but the writing smacks of another era in audio—before tv—and it's a bit stale; and the time is 10:30 at night, which makes one wonder whether anybody's listening. "The New Frontier" was part of the "Assignment Peace" series, whipped up by ABC and the United Nations, all of which causes further wonder: Why not more about the UN on video, so that writers have another dimension to play with, and so that the webs can really show their hearts are in the right place?

Ken Pittendrigh's rhetoric was clear on the subject of UN's efforts to convert the "backward" peoples of the world to more modern conditions, without causing too much pain and without destroying important cultural-social patterns. Pittendrigh, with the help of Edward G. Robinson as narrator, got the point across, but he got it across without much punch. Weakness seemed the result of relying excessively on the oldtime radio habit of cutting in and out of the narrative with dramatic insertions, which were generally useless and which sounded kind of phoney. John Daly's intro was brief, and done in the clean Daly manner, but of no special significance either to the program or the listener. *Art.*

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**Hollywood**—William Putney, talent director of KTLA (TV) here, shifted over to Harold Jovien's Premiere Artists and Production agency last week. He'll work in radio, tv and personal appearance fields.

# Programs SOLD on WPIX

| SPONSOR | TYPE OF SPONSORSHIP | PROGRAM |
|---|---|---|
| WHITE OWL CIGARS | Half | DICK POWELL* |
| C. F. MUELLER | Half | DR. CHRISTIAN |
| RALSTON-PURINA | Full | I SEARCH FOR ADVENTURE |
| PIELS BEER | Half | MR. DISTRICT ATTORNEY |
| ROBERT BURNS CIGARS | Half | MR. DISTRICT ATTORNEY |
| GENERAL ELECTRIC | Half | CITY DETECTIVE |
| BALLANTINE BEER | Full | HIGHWAY PATROL |
| CON EDISON | Full | CON EDISON REPORTER |
| KRUEGER BEER | Quarter | MADISON SQUARE GARDEN |
| CLAIROL | Full | ROSEMARY CLOONEY SHOW |
| BROMO SELTZER | Half | SCIENCE FICTION THEATRE |
| KRUEGER BEER | Third | TV BOWLING SWEEPSTAKES |
| PIELS BEER | Half | ELLERY QUEEN |
| GENERAL ELECTRIC | Half | INNER SANCTUM |
| OVALTINE | Full | CAPTAIN MIDNIGHT |
| H. J. HEINZ | Full | STUDIO 57 |
| PIELS BEER | Half | SAN FRANCISCO BEAT |
| L-R HEAT TREATMENT CO. | Third | TV BOWLING SWEEPSTAKES |
| O-CEDAR | Half | SAN FRANCISCO BEAT |
| MARS CANDY | Half | BUFFALO BILL JR. |
| BROWN SHOE CO. | Half | BUFFALO BILL JR. |
| ROBERT BURNS CIGARS | Quarter | MADISON SQUARE GARDEN |
| CHEF BOY-AR-DEE | Full | STAGE 7 |
| SEVEN-UP | Full | SOLDIERS OF FORTUNE |
| SOCONY MOBIL OIL | Full | SEVEN O'CLOCK NEWS |
| CHUNKY CHOCOLATE | Full | FOREIGN LEGIONNAIRE (Wed. & Sat.) |
| GENERAL ELECTRIC | Half | CAPTURED |
| GOOD AND PLENTY CANDY | Half | BRAVE EAGLE |
| TAYSTEE BREAD | Full | THE WEATHERMAN |
| GENERAL ELECTRIC | Half | THE TRAP MYSTERIES |
| WILDROOT | Quarter | MADISON SQUARE GARDEN |
| GOOD AND PLENTY CANDY | Half | ABBOTT & COSTELLO (Sat.) |
| PIELS BEER | Half | BADGE 714 |

# Programs AVAILABLE on WPIX

| | | | |
|---|---|---|---|
| ABBOTT & COSTELLO | Full or Half | LIFE WITH FATHER | Full or Half |
| BRAVE EAGLE | Half | MADISON SQUARE GARDEN | Quarter |
| CAPTURED | Half | MAN BEHIND THE BADGE | Full or Half |
| CHARLES BOYER* | Full or Half | MAN CALLED X | Full or Half |
| CITY DETECTIVE | Half | PARIS PRECINCT | Full or Half |
| CONFIDENTIAL FILE | Full or Half | POPEYE (Sat. & Sun. Only) | Full or Half |
| CRUNCH & DES | Full or Half | PUBLIC DEFENDER | Full or Half |
| DAVID NIVEN* | Full or Half | RAMAR OF THE JUNGLE | Full or Half |
| DICK POWELL* | Half | RANGE RIDER | Full or Half |
| DR. CHRISTIAN | Half | SECRET MISSION | Full or Half |
| DR. FU MANCHU | Full or Half | SHEENA, Queen of the JUNGLE | Full or Half |
| DR. HUDSON'S SECRET JOURNAL | Full or Half | STORIES of the CENTURY (Jan. 1) | Full or Half |
| ELLERY QUEEN | Half | STRYKER OF SCOTLAND YARD | Full or Half |
| FABIAN OF SCOTLAND YARD | Full or Half | SUSIE (Ann Sothern) | Full or Half |
| FEDERAL MEN | Full or Half | THE TRAP MYSTERIES | Half |
| HALLS OF IVY | Full or Half | TOMORROW'S NEWS | Full or Half |
| IDA LUPINO* | Full or Half | TV BOWLING SWEEPSTAKES | Third |
| I LED 3 LIVES | Full or Half | VICTORY AT SEA | Full or Half |
| INNER SANCTUM | Half | THE WHISTLER | Full or Half |

* Stars in (Episode)

You're in Good Company when you're on... WPIX 11 New York

Represented by
Peters, Griffin, Woodward, Inc.

The Daily News Station

# Readers Set Forth Views On Use of Negro Talent in TV

New York.

*Editor, VARIETY:*

The letter from Mrs. Natalie Fuller Shean, published in VARIETY, brings up a problem that I—and I dare say many other people—have given a good deal of thought. That is the sparse and limited use of Negro characters on television.

Mrs. Shean calls it evidence of prejudice or stupidity on the part of producers and directors of television shows. I would say, rather, that it indicates a lack of imagination on their part.

I, too, watch television whenever I can and I could not begin to number the times I have thought the casting people missed the boat and could have used a Negro character or characters quite logically and realistically, but did not. I often wish that someone with a special knowledge of the problem and some good horse sense could have been on the production staff of the show and could— at the very ineeption of that show—have suggested ways to employ Negro characters in the script.

I think it is not so often a case of the producer or directot or casting director having thought of such usage and then rejected it for reasons of bigotry, as never having thought of it in the first place. So many times I have heard the question from those people, "We'd like to use Negro actors, but how can we?"

To that I have answered, "In a million ways—as doctors, nurses, athletes, teachers, storekeepers, secretaries, policemen, gangsters, detectives, dentists, insurance salesmen, waitresses, reporters, friends - next - door, playmates, schoolchildren, clerks, ministers, judges, lawyers and just plain people-in-the-crowd. The important thing is to use them freely and intelligently and as American people who are perfect and imperfect, heroes and villains, good and bad —just as are all other Americans.

Unhappily, if a visitor from Mars were to look at an evening's television entertainment, he would not know that brown-skinned people even exist in our society, and that is the biggest bone I have to pick with the tv industry. It in no way holds the mirror up to nature and shows us the interracial character of American life. It blithely shuts its eyes to one of the salient features—and beauties—of our imperfect but nonetheless marvelous democracy.

Of course, lack of imagination is not the whole story. There must be, as Mrs. Shean's brother-in-law indicates, a tremendous economic fear behind the tv industry's unwillingness to show more Negro characters. For that part of the industry which is afraid, I can only point with pleasure to the dignified and democratic use of Sidney Poitier as the hero's best friend in "A Man Is Ten Feet Tall," by Robert Alan Aurthur. So far as I know, the world did not come to an end as a result of that casting.

*Jane White.*

New York.

*Editor, VARIETY:*

In August 1 issue, Miss Natalie F. Shean asked a question that has come up more and more often recently: Where are the Negro tv actors? We should like to attempt an answer.

First of all Miss Shean, you are far from being just a "nobody." Like millions of other viewers across the country who purchase most of the products that make tv possible, you are a "viewer-sponsor." As such you have an important say as to what you see or want to see on your tv screen.

Since July, 1951, we have asked the employers of talent in the field of radio and tv to give us a more realistic picture of the American scene by integration of the many competent Negro artists in the radio and television picture. After the many conferences with these employers of talent, we have always left such meetings with the feeling that there is no conscious or formal ban against the use of Negro talent in these media. However, the fact that certain programs have not seen fit to use Negro actors and others only in occasional guest spots, do give rise to our belief that such bans do exist in a small section of the industry.

For the most part, we believe it is a case of unconscious omission, rather than conscious rejection, all of which is the result of an outmoded, custom-bound, traditional casting pattern set generations ago by the stage and screen. The industry seems to forget that Negro Americans appear in all phases of our social, cultural and economic life. They are students, teachers, policemen, receptionists, clerks, postmen and last but somewhat important, purchasers of the sponsors' products. In short they are no more or less than any other group. Through tv's short life, there has been a lamentable absence of Negroes in integrated roles. A tv script calls for a policeman. The casting director can't seem to remember ever seeing a Negro cop and so follows the time-worn, traditional casting pattern.

The Negro performer does not ask to be cast in a role merely as a gesture of goodwill. What he does ask for is a fair chance—based solely on his ability as a performer—to compete for roles he can play, where such casting does not disturb the artistic integrity of the program. In short, he does not want to be forced into a script. He wants to portray a role he could, and often does play in life itself.

Casting in such a manner will have the additional effect of serving to educate viewers to the fact that there are Negroes other than the caricatures portrayed in old motion pictures. Indeed, Negroes comprise 10% of the population in our American life. Any picture that chooses to ignore this large segment of the American public is simply not a realistic one.

Cards and letters such as yours addressed to the stations and sponsors, calling for more realistic casting, can be of tremendous value and in fact are welcomed by the networks and sponsors. Rarely do they go unanswered.

While stressing the necessity of greater use of Negro talent we stand ready and willing to give whatever information, aid and assistance we can to any employer or the public individually, or as a whole who is intrested in such objectives. We wish to make it clear however, that we are not a talent agency. Competent Negro artists can be furnished by almost any authorized theatrical agent, at a moment's notice.

Our thanks and appreciation to you, Miss Shean and we are sure that the many readers of VARIETY too look forward to the day when frictions resulting from racial, religious and other differences will be minimized and television can be a tremendous help in the process. *John D. Silvera, Chairman, Board of Directors Coordinating Council for Negro Performers.*

## FRED WARING AS ZIV RADIO PACKAGE

Ziv has joined the name band kick in radio by packaging Fred Waring and the Pennsylvanians for syndication.

The series, the first fresh syndication airer to hit radio in a long time, is designed as a daytime half-hour weekday strip for radio stations. Ziv's deal with Waring is a 52-week commitment.

With production already underway and selling launched Monday (13), the music series is slated for fall airing. Waring and his group, incidentally, will continue their stint on the NBC net, aired Monday through Friday

**Des Moines** — Radio station KQUE, Albuquerque, has been bought by a group of Iowa men headed by H. W. Cassill, Sioux City. Cassill manages station KTRI, Sioux City, and is president of station KEOK, Fort Dodge. Robert Dan Williams, sales rep of KVTV, Sioux City, will be v.p. and manager of KQUE. Others in the purchasing group include W. N. Schnepp, manager of KEOK, Fort Dodge, and Eskil M. Nelson, John W. Gleysteen, Glenn M. Foster, Edgar Pechacek, John Albers and Dr. August Nelson, all of Sioux City.

**Columbus**—Mrs. Rowena Farber has been promoted from film editor to assistant program director at WOSU-TV.

## Polaroid Pacts 5-Week Ride on Steve Allen

Polaroid Land Cameras has signed up for one-third of the Sunday night NBC-TV Steve Allen stanza for a five-week spread in the fall, thus posting the SRO sign on the show for at least that length of time. Jergen's Lotion and Viceroy cigs have already renewed their thirds, leaving only the spot preempted by Crosley to be filled, with the cameramaker taking part of the slack starting Oct. 21.

This isn't Polaroid's first tv expenditure. Besides spots on NBC's "Today," Polaroid sponsored John Daly's news show on ABC-TV this past season for several weeks. Agency is Doyle, Dane, Bernbach.

## New Set of Network Allegiances for Cleve. Cues Program Shifts

Cleveland, Aug. 14.

Shifting of networks, particularly for convention coverage, following KYW's dropping of NBC affiliation (10) resulted in WHK being pacted by NBC while WSRS signed with Mutual for two weeks of political tieup, although the latter network still is being carried in part by WHK.

The new city lineup see WHK now bringing such major NBC programs as "Monitor" and "Bandstand" into the area, and also continuing to handle Mutual shows such as "Bob and Ray," "Queen for a Day," etc., according to Les Biebl, WHK program manager, whose added station will continue other Mutual offerings until the net finds another fulltime Cleveland outlet. WSRS' pacting with Mutual for Chicago and San Francisco is leading to some possibility the Heights indie may take on more Mutual stints.

KYW-radio, Westinghouse's local operation, "transferred the 'Spirit of '76 into the 'Spirit of '56' for 'Radio Independence Day'" according to radio general manager Gordon Davis who said that "following the trend throughout the country of providing full local coverage on radio, KYW will concentrate on local talent, programming, news and features."

Under the new format, KYW is expanding its news and music coverage along with special events. The station's "Big Four" diskers, Bill Mayer, Specs Howard, Big Wilson and Wes Hopkins, get increased time, while Joe Mulvihill continues with his allnight stint and Gloria Brown gets a six-day "On the Go" half-an-hour femme show.

A series of special features, including "Dimension, a four-hour Sunday music spectacular" a 90-minute daily Hi-Fi stint, and expansion of public service programs including "Press Club Presents" and "Stethescope" also are highlighted in the new KYW programming.

Along with the dropping of NBC, KYW has embarked on a program of promotional activities to upbeat the local flavor.

## Middlebrooks Named Pioneer B'casting Exec

Seattle, Aug., 14.

James L. Middlebrooks was made vicepresident and director of engineering for Pioneer Broadcasting Co., owner of KGW and permittee of KGW-TV, in Portland. New appointee also continues as director of engineering for King Broadcasting Co., here, in a job he's held since 1952. (King is principle stockholder in Pioneer.).

Simultaneously, Walter E. Wagstaff, presently veep-part owner and station manager of KIDO-radio-plus-tv, Boise (Idaho), becomes station manager of KGW-TV in September. John Eichhorn continues as station manager of KGW-AM. The tv sister will be on the air by fall, with Middlebrooks in charge of construction.

**Bridgeport** — Frank Delfino is WICC's new program director, succeeding Bob Crane, who checks in next month as replacement for Ralph Story at KNX, Hollywood. Delfino, who will continue his daytime deejaying on WICC, has been freelaneing at WNEW, N. Y., under the name of Del Campbell. Phil Christie, from WNHC in New Haven, takes over Crane's morning platter chatter on WICC.

# Newshens Playing Prominent Role At Conventions for 1st Time

Chicago, Aug. 14.

Newshens, long accepted in the press sections of political conventions, have finally made the grade as "hard news" reporters in big-time broadcasting. Though there were special features and gimmicks with femme angles in '52, the webs, for the first time, are really listing femmecasters in their news staff lineups for convention coverage.

NBC appears to be in the forefront of the latter day women's move with Pauline Frederick playing an important role in its radio coverage, and Esther Van Wagoner Tufty appearing on tv in straight reporting, as well as in her regular "Home" show slot. Mrs. Tufty, incidentally, first broke into tv during the '52 political conclaves, but she went primarily as a newspaper reporter, whom NBC hired on the spot for special work. In addition, NBC inked WDSU Washington correspondent Ann Corrick for regional coverage. She, too, is being used on camera with members of her special delegation, Louisiana and other southern states. Hazel Markel is also in the NBC corner for "Three Star Extra."

In addition, of course, NBC has on its rolls Arlene Francis, who'll be handling the femme angle on "Home" show; Martha Rountree, moderator of "Press Conference," and Lee Meriwether, of "Today."

ABC sports a telecaster, distaff side, for the first time in Ruth Gert Hagy, who is handing straight news stories and women's features, in addition to her regular emcee chores for "College Press Conference."

Though CBS lists no femme newscaster, it has Faye Emerson doing interviews for Gary Moore's "Of All Things" plus guests and regulars on the "Morning Show."

Shirley Lavine, top assistant to CBS anchor man Walter Crankite, appears on camera at her boss's right hand at all times, but does no actual commentary. Alice Weel, another CBS staffer, writes news copy.

This does not include some two dozen femmecasters listed for indie stations, most of whom are sending home taped interviews with members of their home town delegations.

It also does not include a growing number of gals in behind-the-scenes jobs. CBS Public Affairs alone, for example, has four femmes working on production of its news shows. In addition to Helen Sioussat, a convention vet, there are Beryl Denzer and Harriet Culley, of "Face the Nation," and Nancy Hanschman, producer of "The Leading Question." On NBC's public affairs staff there is Ann Gillis, another convention regular, plus Patricia Mulready, Bertha Quinn, Mona McCormick, Anita McCellan and Eleanor Martino.

In the commercial field, Westinghouse's Betty Furness continues to reign alone, following her trail blazing in '52.

## BURGER'S LONG-RANGE PACT ON CINCY REDS

Cincinnati, Aug. 14.

A five-year extension of exclusive rights to local broadeasts of all Cincy Redlegs' National League games has been granted the Burger Brewing Co. It boosts the sponsorship to 20 years, longest stretch in pro baseball.

New agreement, signed last week, carries a price tag higher than the $500,000 three-year deal expiring at season's end. Actual figures were not disclosed. From the start Burger's announcer has been Waite Hoyt, former star hurler.

Club management has a separate pact on television with Ford dealers and Hudepohl Brewing Co. as co-taggers. Burger's radio network, first in baseball and now the largest with 45 stations, will be expanded in 1957. Outlets are in Ohio, Kentucky, Indiana, West Virginia and Tennessee.

## TV Pilot & Feature Roll Simultaneously —Total Cost $205,000

Hollywood, Aug. 14.

Tv producer Buck McGowan figures he's found a way to overcome the producer's bugaboo, recoupment of potential loss from a tv pilot. He shot a pilot on a new series" "Snow Fire," as he simultaneously lensed a 90-minute theatrical film under the same title. Latter will be put in release if the pilot doesn't sell.

Pilot cost $80,000 while the feature cost $125,000. Tele footage at beginning and end of pilot is being integrated into the feature film version. McGowan said two firms are dickering for tv sponsorship of the series, one of them considering joint release of both tv and feature film versions. If tv deal doesn't jell, he'll arrange theatrical release of the Eastman Color-Superscope feature to recoup his $205,000 investment.

## WABD Revamps Pattern On WB Pic Exposures

The exposure pattern for the 60 Warner Bros. features bought by WABD, N. Y., has been changed. The pix, to begin in approximately a month, were going to be used on Sundays between 8 p.m. and midnight, with each pic getting three continuous exposures. However, the station management has now decided to show each picture at 3 p.m. and again at 9 p.m. on Sundays.

With the change comes a shift in advertising charges. Under the initial plan, WABD was offering each of four bankrollers spots in the three Sunday night showings at a weekly cost of $1,750. But the new breakdown will be $750 a week for each of eight advertisers in the two two-hour exposures.

### FUJIWARA REPEATS

**Jap Operatics Due In U.S.—Also On Ed Sullivan**

Tokyo. Aug. 14.

The Fujiwara Opera Company, headed by tenor Yoshie Fujiwara, left here last week for a three-month tour of the U.S. and Canada. This will be the third visit of the Japanese opera company to the United States. As in previous visits, the repertoire will be limited to two operas, "The Mikado" and "Madame Butterfly."

The 26-member troupe will be heard in more than 80 performances in 45 cities, opening Aug. 22 at Berkely, Calif. They will also appear on Ed Sullivan's tv show from New York Sept. 16. Longest stands will be made in Washington (eight days), and Montreal (five days).

Tour will be sponsored in both countries by Fine Arts Enterprises Inc., of Los Angeles. An orchestra and stage staff of 40 Americans will accompany the troupe from California.

## WDSU Purchases 51% Interest in Miss. TV'er

New Orleans, Aug. 14.

WDSU Broadcasting Co. is purchasing a 51% interest in Lion Television Corp., which owns and operates WDAM-TV, in Hattiesburg, Miss.

Since WDAM-TV went on the air in June of this year, the Hattiesburg station, with special microwave facilities as approved by the FCC, has been picking up network programming service from WDSU-TV in this city.

Lion Television prez Dave A. Matison, in commenting on the deal which will go before the FCC for approval, said he plans to make fuller use of existing facilities by taking advantage of locally produced WDSU shows of interest in the Hattiesburg area.

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# Jean Shepherd Talks About Radio

Continued from page 26

represents a segment of the purchasing power, and if somebody wants to sell bubble-gum through a disk show, I'm all for it." It's alright to program for the teenager, Shepherd declares, as long as radio programs for everyone else. But it doesn't, he maintains.

"Hi-fi will be a $2,000,000,000 industry this year; the major volume of record sales is in classical records—Sam Goody sells more records in N. Y. than all the little pop stores put together. How many stations are satisfying these buyers? The station or network that thinks it's reaching a mass audience with pop music is kidding itself; it's just reaching a limited segment, the teenager, which doesn't do much buying anyway. More important, these aren't listeners, they are just tuners-in. The radio goes, but they don't listen to it—it's a glorified Muzak."

Shepherd, a radio vet who doesn't hesitate to state he's been fired off more than one station because of his insistence on his kind of program; points to some statistics to prove his point. Since the war, the nation's colleges have turned out some 14,000,000 graduates, and it's not likely their tastes are restricted to pop music. Also, there's an entire new generation of consumers who don't remember the great days of radio; those days came to an end in 1948, eight years ago, and most people under 25 don't recall them and aren't tied to them—they know the radio "as an alarm clock in the morning." Also the great days of radio took place during a depression, when there was nothing else but the radio—"people couldn't afford a movie, not even a 10c magazine, so they had to listen to radio, there was nothing else." They don't have to listen now and "they won't unless radio gives them something they can't get anywhere else."

**Gotta Be Selective**

"Look at the magazine industry," Shepherd states. "Take the New Yorker, they know they have a selective readership and they've certainly proved they can do a selling job for an advertiser. Nobody in his right mind would suggest doing a kid space-ranger story in the New Yorker, yet that's just what radio does because it's under the false impression that it's dealing with a mass audience. Radio talks about the housewife audience, but look at the New Yorker's perfume advertising. Housewives buy perfume. The magazine industry started to go selective years ago and it's paid off, but radio still refuses to face up to the fact that there's no longer a mass audience for it."

Anent his views on "thinking" as opposed to believing, Shepherd feels too many radio execs are prone to decide themselves what the audience likes without bothering to look at the audience. Similarly, too many point to their sponsorship lineups and their dollar volume without taking notice of their dwindling audiences. "Sure, they can be doing great sponsorwise, but if that audience continues to tune out, everything is going to collapse one of these days."

Similarly, the stations and networks aren't giving proper thought to selling with programs and by program types. Referring to his own audience, Shepherd states he can sell items like cigarets, men's wear, or Schweppes or White Rock, but give me a detergent or a facial cream and I'm dead and what else could they expect?" Programming to teenagers with the belief that if they are listening they'll force the rest of the family to buy the products advertised is just so much nonsence and it's about time radio realized it, says Shepherd.

He points to the stations already hitting selective audiences to bolster his point—the good music stations, the lingualers, those specializing in Negro programming, are all prospering. Some indies — he specifically mentions WSAI, the Gordon Sherwood operation in Cincinnati, are running away with audience through selective features like the WSAI three-hour Sunday afternoon recreation of Broadway plays and musicals via the LP original cast albums plus commentary. "Sure, it's tough to program for other segments of the audience than the teenagers; it's the easiest thing in the world to let a song-plugger from the Brill Building program your station—just flip a Joni James disk on the turntable and there you are. But the people who are shelling out $2,000,000,000 for hi-fi equipment didn't pay that so they could put a Joni James 45rpm disk on their sets. It's harder to program for the others because it involves dealing with adults. But it's got to be done if radio's to survive."

To top off his WOR departure, the former WLW (Cincinnati) and KYW (Philadelphia) staffer, found himself in front of the burned-out Wanamaker's building last Sunday (12), addressing a "protest" meeting of 400 of his more faithful followers.


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## Savage

Continued from page 29

writer who can combine all of these and turn out a good musical book for television. For the hour musical, the writer has to be a unique type, like a short-story writer as opposed to a novelist. He's got to be quick, to be able to lay out the plot and characterization in as little time as possible and make room for the music. It's just a matter of time before we find this kind of writer; in a year or so we may very well have a Chayefsky in the musical field."

To back up his contentions, Savage is offering a package of eight musicals, six of them adaptations of top legiters and two of them originals, to several of the hour drama sponsors and is in serious negotiations with a couple of them. The package, which Theatrical Enterprises would deliver complete with producer, writers, director and star, comprises Jerome Kern's "Sunny," Vincent Youmans' "Hit the Deck," Cole Porter's "50 Million Frenchmen" and "The Gay Divorcee" and Victor Herbert's "The Red Mill" and "Sweethearts." Savage has options on all these properties, along with the two originals, "Night Song," based on a short story by Rex Beach, and "Mr. Rumple," a fantasy by Irving Phillips, with the score for both originals composed by Albert Haymalott (music) and Phillips.

On the talent side, Savage is concerned with bringing veteran Broadway musical producers into television via this and similar package. Paula Stone and Mike Sloan, who among other musicals produced a revival of one of the eight, "Red Mill," are partnered in this package with TE, having helped develop the properties, gotten commitments from top Hollywood stars to play the leads and acting as exec producers for the shows. Harald Bromley is another vet legit producer who's involved, in this case with 90-minute spec packages, but the idea is the same.

## TV In Germany

Continued from page 28

least at first, however, inasmuch as there is a good deal of resistance to the concept of sponsor identification with a specific program in the American style, and German sponsors probably will proceed cautiously," Bourgholtzer observed.

Under the rate schedule and program provisions made by the Munich station for its initial venture into commercial tv, sponsors can buy three kinds of programs: 1) spots up to two minutes, with no entertainment beyond the advertiser's message; 2) spots from two to five minutes containing a sales plug and some form of brief entertainment, probably on film; and finally, 3) spots over five minutes and theoretically up to the entire 25-minute allocation, containing predominantly entertainment with only one commercial. It's conceded by Dr. Wittman that if a sponsor did take the whole 25 minutes, an arrangement would be made to permit him two or three commercial plugs in that time.

**Rates Set**

The rates for the three categories are as follows: 1) sponsor pays 80 marks per second up to 20 seconds. If his spot runs between 21 and 40 seconds and up to two minutes, he pays 70 marks per second; 2), 3,600 marks for the first minute and 1,800 marks for each succeeding minute; 3), by far the cheapest category, only 500 marks per minute except the time taken by his commercial, for which he pays 1,000 marks per minute. All these are strictly time purchase rates inasmuch as the sponsor or his agency supplies the show, ready to go, either filmed or live. Mark runs about 25c. in U.S. coin. There are also discount structures on the rate card.

"It is expected that the Munich development will slow down plans which have been made by some promoters of commercial tv, principally newspaper publishers, for a second network in Germany. Such, at least, has been one of the principal intentions of the men who have stimulated the development in Munich."

## Terrytoons

Continued from page 35

cials" a la Bert & Harry commercials for Piel's Beer, on which Deitch worked while at UPA and which in his opinion proved that comedy can sell goods. There are already a number of clients in the house, and Terrytoons has already developed one new character, "P. J. Tootsie," described as a hearty, "Eddie Mayehoff type guy who's dedicated to the making of Tootsie Rolls." Client is Sweets Co. of America.

In work now are nine CinemaScope shorts for theatrical use by 20th-Fox, a continuation of the longtime 20th-Terrytoons relationship. It probably marks the first time a network operation is producing for the theatre in collaboration with a major studio. Deitch said his staff is working on the development of new styles of animation and new characters. One step in the creation of such styles and characters was the hiring this week of Ernie Pintoss as director of research and development, a new post for Terrytoons and possibly for any syndication house. Pintoss had been working with UPA as director of the new UPA series in production for CBS-TV.

## TV's Decadence

Continued from page 25

just fallen heir to the two biggest ones to come off the giveaway beltline — Revlon's "Most Beautiful Girl In the World" with its $250,000 prize, which it is throwing against "I Love Lucy," and the rejuvenated "Break the Bank" package, which also flaunts a quarter-million-dollar payoff. To boot, NBC is shoving the $100,000 "Big Surprise" into the opposite-Phil Silvers slot.

Since it's not so much the coin as the inherent showmanship values and human equations that constitute the success of "$64,000 Question," it's problematical just how meaningfully the big payoff craze adds up.

Otherwise the networks have gone adventure crazy. The emergence next season of "Bengal Lancers," "Circus Boy," "Jim Bowie," "Bold Journey," "Sir Launcelot," "Buccaneer," "West Point Story," "Zane Gray Story," etc., to complement such existing as "Robin Hood," "Sergeant Preston," et al., is predicated on the new-found thinking that it's the adventure-in-costum motif that'll wrap up both the juve and adult audiences in one fell swoop.

In contrast, a 15-year-later replay of "Wizard Of Oz" off the Metro backlog shelf sounds dandy.

## 'War & Peace'

Continued from page 25

thored the libretto, based on the Tolstoi novel.

On Feb. 10, a new English version of Verdi's "La Traviata" is set, to be followed on March 10 by "La Grande Betesche." Season winds April 21 with a new version of Richard Strauss' "Electra." Point of interest is that the preem program will occur while the touring NBC Opera Co. is on the road, which means that the network will have two units in operation at the same time. Production staff will be the same this year, with Samuel Chotzinoff as producer, Peter Herman Adler as musical and artistic director, Charles Polachek as associate producer and Kirk Browning as director.

## Bergen

Continued from page 25

fair for a comic who's been a star for years to be killed off by tv.

"TV is good for the individual performer, like Arthur Godfrey, but otherwise you can't do it with a passport photo, and that's what you have on tv," he added.

Bergen commented that he wasn't sure he would go back to radio next season, and pointed out although "I was No. 1 in radio last year, only one-third of my show was sponsored. Radio should hold its own with news, sports mystery and comedy, but the sponsors just aren't buying radio today."

## Goldbeck, Rosenberg 'Playhouse' Producers

Hollywood, Aug. 14.

Revue has assigned Willis Goldbeck and Frank Rosenberg to produce various episodes of the new "Playhouse of Stars" vidpix series, and disclosed that still another producer will be added to the roster.

Goldbeck, who was connected with the "Screen Directors Playhouse" series last year, will produce most of the series, while Rosenberg, who recently ankled his job as feature producer at Warners, will have fewer stanzas. Lensing begins on 35 episodes in October, with Joseph Schlitz Brewing Co. again bankrolling.

## Chrysler Specs

Continued from page 26

ed CBC, film programs will include "The Brothers," starring Gail Gordon and Bob Sweeney; "On Trial," a drama series of unusual court cases, with Joseph Cotten in the lead; and a nautical comedy series, "Oh Susannah," with Gail Storm. Several programs, which were seen last season via kine recording, will now be carried live from their point of origination. These include "Kraft TV Theatre" and "Climax." Seen over CBC network at the same time it is being carried over the American tv scene will be "Disneyland."

Though changed to a new time, American or Canadian programs retained this fall by the CBC, will include "This Is Your Life," "Country Calendar," "You Are There," "Burns and Allen," "Fighting Words," "Junior Magazine," "Lassie," "Perspective," the "Ed Sullivan Show," "Father Knows Best," "Showtime," "The Denny Vaughan Show," "Studio One," "Pick the Stars," "Dragnet," "Holiday Ranch," "Graphic," "The Plouffe Family," "Cavalcade of Sports" and "Mr. Fix-it." Many of these series, popular with American viewers, are CBC-produced from Toronto.

CBC will also concentrate on children's "cultural" programs, this on the 4:30 to 6 p.m. slot, the schedule including Arthur Lismer on art; the popular "Let's Go to the Museum"; Beth Gillanders on her "Hidden Pages," this dealing with children's classics; the "Magic of Music" series; "Maggie Muggins" kid stories, narrated by Margaret Grannan; and "The Adventures of Pierre Radisson," a Canadian explorer series dealing with the founding of the Hudson's Bay Co.


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# Convention Highlights

Continued from page 27

Larry "Meet the Press" Spivak. Spurning the new transceivers, Spivak used an "autocue"—a battery controlled gadget plugged into the ear in the same manner as a hearing aid—to get directions during preconvention coverage. Plug got lodged in his ear, and Spivak had to be speeded to an M.D., for first aid.

* * *

*It's a helicopter-happy convention. Each of the three webs are ferrying film and personnel between home base and the Amphitheatre via airlift and there is a sponsored helicopter for use of delegates . . . Most of the conventioneers are still earth-bound, however. NBC sponsor, Oldsmobile, for example, donated a dozen mint green samples of the factory's best, to haul web reps . . . Web brass still use chauffeur-driven limousines . . . And the rank-and-file radio-tv-press make the h.q.-Stock Yards trek via special buses, courtesy of General Tires. It's a 30-minute bus trip, contrasted with the five-minute air jaunt.*

* * *

**Walt Kelly acquired a 36-animal stuffed zoo at a cost of $1,000 for his daily NBC pre-session show "starring" delegates of the four-legged variety . . . Pitching for the teenage audience, vet NBC commentator H. V. Kaltenborn will interpret the day's news during both political huddles for the future voters.**

* * *

Impressive lineup of top drawer politicos who filed into CBS v.p. Sig Michelson's office to o.o. the televised reaction to the Truman bombshell included the following: Vice Presidential hopefuls Sen. John Kennedy and Sen. Hubert Humphrey; New York's Sen. Herbert Lehman; 1952's V.P. candidate Sen. John Sparkman of Alabama—all Stevenson supporters.

* * *

*Former FCC Commissioner Frieda Hennock, a convention observer. And mother of FCC Commissioner Robert Bartley here with her brother, Speaker Sam Rayburn, convention chairman.*

* * *

**First sponsored show to originate from International Amphitheatre, scene of the convention, was "News Caravan." And NBC is sticking to its "no color" decision. "Caravan" will continue to be sole color show to cover convention.**

* * *

Eleventh hour temperament on the part of politicos almost wrecked the carefully laid plans for two of Sunday's (12) panel shows. Harriman campaign chairman Carmine DiSapio, lined up weeks in advance for ABC's "College Press Conference," bowed out morning of show, and was replaced by Lloyd Benefield, national director of the Harriman-for-President clubs . . . And Estes Kefauver, whose convention-nerves kept peeping through, cancelled out of his skedded "Face the Nation" stint right before show time, with former Attorney General Howard McGrath pinchhitting . . . Oddly enough, the Tennessee solon did come on NBC's "Outlook" that same afternoon—a highly unpolitic gesture from a seasoned politician.

* * *

*That highly touted elevator devised to make all candidates equal in size for tv brought its first headaches to convention officials when the union demanded control of its operation!*

* * *

**"Convention Searchlight," the Chicago version of "Citizens' Union Searchlight," went commercial for Sunday's show, with Lanvin perfumes picking up the tab for the five-station deal, on which Rep. John McCormack (Mass.) guested. For the GOP version next Sunday (19), KRON, NBC's 'Frisco affiliate, will be added to the o & o stations to accomodate guest Senate Minority Leader William Knowland, of California.**

* * *

British newsman Randolph Churchill a last-minute entry to the tv coverage, with several stints on CBS' "Morning Show."

Ed SULLIVAN Sandy (Scampy) DOBRITCH
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# Ampex

Continued from page 27

features as Ted Malone and Mickey Mouseketters to Ampex. Reporters servicing stations owned by their papers have also been making a beeline for Ampex. Among latter is May ("Meet the Press") Craig, reporter for Maine papers and stations.

Fewer foreign radio correspondents are on hand than in '52. West Germany, Switzerland and Holland have correspondents in the radio gallery, but France, India, Australia and others are using CBC. Latter, with staff of seven for dual language reporting, is sole foreign outfit with direct feed to home web.

BBC has staff of four, sending short wave and, for first time, doing audio ok remotes for home tv. BBC uses NBC film.

WNYC's Seymour Siegel is on hand to follow progress of Gov. Harriman. N. Y. Municipal station is also using BBC and CBS feeds. WINS has Elaine Sheppard, one-time Hollywood starlet, doing features for the N. Y. indie.

# Tele Followup

Continued from page 31

lives while listening to hit numbers of Jimmy McHugh.

Format of this excursion into the past of necessity was rather disjointed. But on the whole the half-hour drama emerged as acceptable hot weather entertainment. Mood of the program was established by McHugh himself. Seated at the piano in Hollywood's Mocambo, he said this would be no "—and then I wrote" routine, but "music played to stir your memories."

Of course, when tablesitters Fred MacMurray and Marilyn Erskine heard the strains of "I Can't Believe That You're in Love With Me" (1928) a timely flashback outlined the circumstances when football star MacMurray wooed and won Miss Erskine, a rich man's daughter. Other MeHugh tunes reminded of the birth of their first child, family quarrels, the husband's wartime service, etc.

Performanees of both MacMurray and Miss Erskine were par for the course in light of the material they had to work with. McHugh adeptly presided at the 88, aided by femme vocalists Karen Vonne, Diane Jergens, Jana Lund, Peggy Dietrick and Darla Hood. Okay in bits were Veda Ann Borg as a business woman and William Traylor as the reminiscing couple's 22-year-old son. Binyon's direction had an airy touch in keeping with the script. An apt line at one point was a phrase mouthed by MacMurray: "I'm beginning to feel I'm on 'This Is Your Life.'" *Gilb.*

**Meet The Press**

Question-tossers will try and try again, but by this time they must know that they're up against concrete in the matter of getting "something of value" from any politico topper. The public, which should be the gainer, is the loser. The convincer is, or should be, Paul M. Butler, front-runner for the Demo National Committee, in a tete-a-tete with the scribes on Sunday's (12) "Meet the Press" that must have been frustrating to NBC televiewers.

Butler is sharp, handsome, and a lawyer who knows how to fence. It's all too obvious that party chairmen are (1) partisan and (2) don't take sides on candidate-picking, at least not publicly. It's all sweetness and light, strictly in support of the party-line, whatever it may be at a given moment. But this was the eve of the opening gun of the powow in Chi, so that sorta booking is par for the course.

There doesn't figure to be an improvement next Sunday (19) when GOP chairman Leonard W. Hall comes up against the "Press" just before the Frisco quadrennial. *Trau.*

# CBS Spanking

Continued from page 27

tion coverage, the latter issued the following statement:

"At no time did we make any commitment to carry the Democratic National Committee film, 'Pursuit of Happiness'; we did not know the film was considered an official part of the keynote address. We operated under the traditional pattern of news coverage of national politieal conventions by exercising our news judgment in reporting elements of the convention story from Chicago. In application of that judgment we also included part of the film itself."

While the reel was being spun off for delegates, CBS legmen were interviewing news figures around town and Edward R. Murrow and Eric Sevareid were serving up some political analysis.

While Butler's blowoff was a shocker to Columbia and eompletely unexpected, ill-will between party convention masterminders and all three tv networks had been brewing throughout the day. From the opening gavel which launched the Dem's big gabfest this morning, video webs had shown no hesitancy in pulling away from formal proceedings to eover the political jockeyings in downtown hotels.

Also there was obvious unhappiness among the Dems that video didn't start its beamings tonight until a half-hour after Butler called the meeting to order. Thus, such windowdressing as Frank Sinatra's leadoff song didn't get crosscountry exposure.

# Brit. Com'l TV

Continued from page 29

reconstruction scheme is under way, a tv theatre equipped and built at a cost of $420,000 puts up its shutters, and apparatus to screen films and a $112,000 mobile unit are to cease operating.

Under an agreement to exchange programs with other commercial tv outlets in the North and Midlands, arrangements have successfully been eoncluded that will enable A-R to put out only 65% of the London Monday to Friday transmissions; this takes effect on Sept. 14.

At a recent meeting, J. Spencer Wills, A-R chairman, said: "A limited security of tenure from the Conservative Government, a threat of extinction from the Labor Opposition, an excessively high annual payment to the ITA, an obligation to put on "minority" programs of small advertising value, a host of restrictions imposed by statute and license, threats of additional competition from the BBC —all these must daunt the wildest optimist; I remain an optimist." He opined that A-R would incur losses in its first two years but would break even in the third. By the fourth year, it should be making a profit.

# HST Puts Show

Continued from page 27

dacy of Adlai Stevenson; the buoyant bid of coonskin-capped Estes Kefauver; the log cabin motif of Oklahoma's Sen. Robert Kerr; the "marching through Georgia" approach of that state's Sen. Richard Russell; the feeble try of Gov. Harriman.

By contrast, Stevenson's polished assurance and Harriman's Ivy League approach made pallid televiewing.

Then good old HST called a Saturday press conference. TV directors marshalled their forces like generals preparing for battle. CBS' John Day, for example, called off a Convention Hall dress rehearsal, commandeered one and one-half hours of network time (NBC used 75 minutes, ABC one hour), and spotted his men, mikes and cameras wherever they might best record reaction to the Truman announcement. NBC's Bill McAndrew and ABC's Tom Velotta followed pretty much the same strategy.

Alomts anything the ex Chief Executive might have said or done would have given tv a shot in the arm. But, calm and composed in the midst of televised bedlam, he behaved like the tv pro he is. He built up to his climax with all the skill, suspense, and drama of a political Alfred Hitchcock. And tv was not found wanting. From the crowded ballroom of the Blackstone Hotel, from Harriman and Stevenson h.q., from jampacked lobbies and streets, the story hit the circuits with all the excitement and color of the real thing.

Harry Truman had put the tv show on the road!

# 'Crash Research'

Continued from page 28

gineering studies in both VHF and UHF to give individuals and government authorities facts on which to base any ehanges in that service. This is definitely not an anti-UHF group. If the extensive engineering studies should indicate that substantial or complete eonversion to UHF would best serve the American publie, then this association would approve that move in a manner best designed to protect the interests of the setowning public," Harris stated.

Other officers eleeted at the meet were: Charles Crutchfield, WBTV, Charlotte, and Ken Carter, WAAM-TV, Baltimore, veepes, and Harold Gross, WJIM-TV, Lansing, see-treasurer.

Board of directors beside the above includes: Howard Lane, KOIN-TV, Portland, Ore.; John Hayes, WTOP-TV, Washington; Payson Hall, WOW-TV, Omaha; Joe Bernard, WGR, Buffalo; Harold Hough, WBAP-TV, Fort Worth; P. A. Sugg, WKY-TV, Oklahoma City; Don Davis, KMBC, Kansas City; Harold Stuart, KVOO-TV, Tulsa; David Baltimore, WBRE-TV, Wilkes-Barre, and Robert Swezey, WDSU-TV, New Orleans.

# Conaway

Continued from page 30

unemployed for extended periods.

We expect that our history-making Pension and Welfare program will be extended to even more members, in radio and related fields, as a result of the forthcoming collective bargaining negotiations with the industry.

In its short history the AFTRA Fund has paid substantial benefits to members and their dependents in time of need due to hospitalization, medical care and death. We expect that our Pension program will go a long way toward making retirement a pleasurable and secure reality rather than a bleak prospect.

Though we all recognize that AFTRA was the first union in the entertainment field to establish a National Pension and Welfare program, and that the program has great merit as is, we are not content with these accomplishments alone. We expect to go further in the future, on a sound actuarial basis. The excellent cooperation we have received from the industry in the development of the Plan we now have furnishes a good foundation for what we hope to accomplish in the future.

*Donald F. Conaway*
(National Executive Secrteary, AFTRA)

# 'Amahl' a Texas Fave

Corpus Christi, Aug. 14.

Soloists from the Dallas Lyric Theatre will sing "Amahl and the Night Vistors" with Jacques Singer and the Corpus Christi Symphony Orchestra Dec. 3. The chorus will be local.

The role of "Amahl" is yet to be cast and auditions will be held in Dallas for boy sopranos on Oct. 6 by Walter Hendl, conductor of the Dallas Symphony Orchestra, and Samuel Adler, musical director of the Lyric Theatre.

"Amahl and the Night Vistors" probably will be staged in Dallas on Dec. 22 and 23; the latter a matinee performance for Dallas County school children.

# Industrials

Continued from page 29

of these advertisers. "Omnibus," which up to now has been nearly a single-handed influence in bringing in industrial accounts, is such a format. News programs, opening up for sponsorship, "magazine" concepts like "Today," all offer the opportunity to get into the medium under specialized circumstances befitting the need of the industrial outfit. Some, like U. S. Steel, Kaiser and Alcoa, find adult drama the best format for their message.

A final and somewhat subtle influence has been the socalled "industrial" or publie relations film. The 16m non-theatrieal film field has been in long use by these advertisers as an industry relations tool, but with the eoming of television and the "free" pattern of televising these films as public service sustainers, the advertisers reawakened to the possibilities of these films and then to the strength of television as a medium.

Under the "free film" pattern on tv, the advertiser pays the production and shipping eosts of a public relations film running usually from 15 minutes to a half-hour or even an hour. The producer or a specialized distributor (like Association Films or Modern Talking Picture Service, to name a eouple of the biggest) then ships the films to stations, whieh delete all or nearly all commercial aspects of the film and play it on a sustaining basis at no charge.

Having become aware of the strength of television through this back-door method, the industrial companies are now knocking on the front entrance.

**FOR RENT**

**Most Artistic Modern Home. 15x30 foot Swimming Pool — Flagstone Terrace. Overlooking Delaware River. Five miles this side of New Hope, Pa.**

**Over $50,000.00 spent in 1953 to make this unusually compact home last word in comfort, charm and inspiration.**

**Large two story living room, enormous stone fireplace, most modern kitchen-bar, three bedrooms, two new luxurious bathrooms.**

**Plus a separate apartment on Swimming Pool level, with living room, fireplace, bedroom with another luxurious bathroom and kitchen, with own entrance.**

**No help required for Perfect Upkeep.**

**Rent $3600.00 per year on two year lease or will consider lease-sale arrangement.**

**Immediate Possession.**

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**Hotel Pierre, New York**
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**Interested in purchasing radio transcriptions with syndication possibilities.**

***Send particulars to:***
**Box 6810, VARIETY,**
**154 West 46th St.,**
**New York 36, N. Y.**

# Television Reviews

Continued from page 31

Carle combo drowning her out. She registered best on her "Sweet Georgia Brown" material and with a nod to her father, tunesmith Ray Gilbert, on "Bahia." Carle's best efforts were on "Marie," "Autumn Leaves" and "Stardust."

Web will have to find some better way of presenting Carle than this to take best advantage of what he has to offer. This one doesn't do him justice. *Kap.*

**THE WONDERFUL WORLD OF MR. WIDDGETT**
**With Fred Hohl, Bill Hindman**
**Producer-Director: Jack Anthony, Jack Carroll**
**Writer: Fred Hohl**
**60 Mins., Mon.-thru-Fri., 4 p.m.**
**Sustaining**
**WLW-C, Columbus**

"The Wonderful World of Mr. Widdgett" is a fascinating new afternoon children's show which stars Fred Hohl as an elderly Swiss woodcarver who is gentle and kind but not always convincing as an elderly character Although Hohl goes through the physical actions usually attributed to old age, his voice often betrays his real age (29).

The new WLW-C personality brings a wealth of talent to his role, however. He is the type of soft-spoken "old" man whom children often like. He can draw and perform dextrous acts which will appeal to the lollipop set.

Hohl was educated at the U. of Basel in Switzerland and thus knows quite a bit of background about the folklore and mores of that country. His costume for the production was imported from Switzerland. In fact, customs red tape held up its arrival for the first show (6) so the starting of the series was delayed for one day rather than go on without the authentic habiliment.

As the program develops, however, perhaps more emphasis can be placed on active diversions for the children. Those used now — cartoons, conversations and crafts — are pretty much sedentary.

Bill Hindman supplies the voice and animation for a delightful puppet known as Seppi, the mountain goat. Whereas, Mr. Widdgett is always kind and forgiving, Seppi sometimes makes pointed and comical comments which makes for distinction between the two characters. *Conn.*

**LET'S GO STARGAZING**
**With Ivan Aron**
**Producer-Writer: Aron**
**Director: Bill Buccalo**
**15 Mins., Thurs. (9), 8:30 p.m.**
**WOSU-TV, Columbus**

Although this program has an appealing title which might suggest an interesting show for laymen televiewers, actually it is not.

It is tedious and boring because its "star," Ivan Aron, a graduate student at Ohio State U., approaches his dissertation from the standpoint that he is addressing astronomy students, not tv viewers.

**SATURDAY SPORTS MIRROR**
**With Jack Drees, Bill Hickey; guests, Shirley Boomer, Peewee Reese, Pat McCormick**
**Producer: James Dolan**
**Director: Vern Diamond**
**Writer: Bob Allison**
**30 Mins., Sat., 7 p.m.**
**CBS-TV, from New York**

CBS-TV got a lot into this one, and without the typical pretentions of a sports omnibus. Producer Jim Dolan kept it modest and comprehensible as he integrated interviews by Jack Drees and Bill Hickey with news and features in last Saturday's (11) performance of "Sports Mirror."

Drees and Hickey were more than up to the task, but Drees was, by dint of his ease and attention to pertinent fact, the better interviewer. He also spieled with Olympic woman diver Pat McCormick, and Hickey, who opened the half-hour, talked to English tennis player Shirley Boomer. Intermittently, there were straight reports on the day's latest news. Dolan wisely limited his show to simple wipes in segueing from one segment to another.

On the nature of the film used: the news clips of the Dodger game that day adequately covered the topic, but the material in the feature story on the football Chicago Cardinals was not commensurate with the time it was given. It was too much a static celluloidal "Who's Who," and it didn't look as though anybody was left out. CBS seemed preoccupied with getting in as immodcrate a plug as it could for the network's upcoming pro grid coverage.

In all, however, program would make a worthy fall insert on the web. *Art.*

**SPOTLIGHT ON TALENT**
**With Hal Tunis, Bette Chapel, Freddie Montell, Michael Bondon, Allan Jones; Bob Trendler orch**
**Producer: Allan David**
**Director: Donald Kane**
**30 Mins.; Sat., 6 p.m.**
**DON ROSS' LINCOLN PARK BUICK**
**WGN-TV, Chicago**

Musical stanzas are bursting out all over on WGN-TV's Channel 9. Latest edition, an outside package spawned by Allan David's production shop, has as its peg the showcasing of pro talent from around town that hasn't been initiated to television.

All hands acquitted themselves okay on the curtainraiser (4). Guest Michael Bondon exposed a studious baritone on "Night and Day" and "Old Man River." Regular warblers Bette Chapel and Freddie Montell unspooled a bundle of pleasant ditties. Host Hal Tunis held the half-hour together in a quiet, if somewhat overly formal manner and chinned for a few minutes with Allan Jones, the windowdressing name. The production trappings were adequate, if not particularly imaginative.

In short, one of those beltline jobs with little to distinguish it from countless others of the same idiom that have bloomed for a spell then quietly withered into limbo. *Dave.*

**FARM**
**With Shirley Anderson, Willard Eichelhart, Martha Logan, Livingston Gilbert**
**Producers: Burt Blackwell, Shirley Anderson**
**Director: Bob Brewer**
**60 Mins., Sat., 12 noon**
**Participating**
**WAVE-TV, Louisville.**

Once-a-week full hour show originating at the 325-acre farm owned and operated by WAVE, located at Worthington, Ky., in Jefferson County, impresses as a commendable effort in public interest, convenience and necessity. Station acquired the farm in latter part of '54, and started telecasting from that location in January, 1955. Shirley Anderson, station's farm director, was Jefferson County Farm Agent, and is handling the farm director chores full time for WAVE. Kentucky is predominantly an agricultural state, hence information is tremendously imoprtant to rural viewers.

At show caught (11), dairy department was highlighted. Anderson and Willard Eichelhart were discovered outside the farm's aluminum dairy barn, where they discussed the 20-cow dairy herd. Matters of feed, housing, feed lot, and a detailed oral and visual explanation of the farm's milking parlor, together with mechanical milkers, and all the processes of cleaning cows' udders, until the milk is finally pumped into a truck, preceding by the weighing of milk from individual cows, until the milk truck takes the milk off, were explained in detail, and all highly instructive.

"Farm" is a pretentious location show, entailing many engineering problems, and no doubt is a costly project for the station. However, with four participating sponsors, and Livingston Gilbert, capable and authoritative on the commercial pitches, show is beginning to pay its way. Reynolds Metals, Ralston Purina, International Harvester, and Louisville Farm Implement Co. all figure in the narrations. Farm equipment commercials are on film. *Wied.*

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C.-Tel. PL 7-5800


# Ask Dismissal of 500G Suit on 'Cowboy G-Men'

A move for dismissal of a $500,000 damage suit against Flamingo Films and others involved in the distribution of "Cowboy G-Men" was made in Federal District Court last week.

The general denial of allegations was made by defendants after Mutual Television Productions, Inc., the producing company of the 39-episode series, filed suit. Mutual Television allegations charge that Flamingo, which took over distribution from United Artists Television Corp., undersold the property and failed to use its best efforts to exploit and sell the series.

# Cyanide, Anyone?

Continued from page 10

to farmer Brown's house looking for her long lost daughter. After telling Brown her tale of woe, he just happens to remember where he found baby, and a check of the kid's old duds cinches the make.

Now when mom gets the picture, and finds out who baby is marrying up with, she hits the panic button and blasts off down the pike at 16 frames a second. Meanwhile, baby and dad have reached the church, and the ceremony is in the stretch. A series of cutaways reveal mom setting a new dirt track record . . .

Now here's where the folks at WSAZ goofed: Naturally, the film ends with mom arriving at the church in time to stop the wedding, there's a big reconciliation bit, and you know . . . but before all this transpires, station projectionist Frank Matthews discovers time has run out, fades the film right when baby and dad are up to their armpits in orange blossoms and "oh, promise me," and signals announcer Jerry Tolbert to cut in and wind it up. Tolbert gets the nod, and having long since lost track of the plot, cuts in with rich, pear shaped tones . . . "and they lived happily ever after."

Realizing what has happened, Matthews fights back a coronary long enough to make a valiant try at smoothing over the incestuous insinuation . . . He rings down the NARTB seal of good practice.

# Hub Blankets Loop

Boston, Aug. 14.

Boston radio went on a politico kick for the Democratic National in Chicago this week with every major station giving fairly complete coverage. Station WHDH is on the air every half-hour with special reports and a special broadcast direct from the convention city by W. E. Mullins, political editor of the Boston Herald, comes through on the 6 p.m. newscast.

Stations WEEI, WVDA, WNAC, WGBH-FM are giving full coverage. WEEI, the CBS station, has big names. WVDA has the ABC network commentators and reporters. WNAC has Yankee Network and Mutual coverage. WBZ-WBZA, which cut its connections with NBC for afternoon programs, has complete coverage only at night. For special broadcasts during the day and early evening they are relying on a staff headed by WBZ news director Rod MacLeish.

# Era of Harder-To-Come-By Pix Originals Blamed on Television

Hollywood, Aug. 14.

Television has eliminated the good original screen story, Budd Lesser, story editor of Bel-Air Productions, complains. Lesser says he has gone through about 4,000 submissions since he took over 10 months ago as Hollywood's most prolific indie which is operating at the rate of 12 features annually.

"Good original screen stories," Lesser moans, "are almost as extinct as the Dinosaur Brontosaurus. Before tv there was a predictable supply of inventively conceived and competently executed originals specifically designed for feature film production. They were turned out by successful film writers between regular screenplay assignments.

"For the most part, these in-betweens no longer exist. The top writing talent shuttles rapidly from one medium to another, filling in feature pictures lulls with television jobs."

Lesser reported that both Bel-Air toppers Aubrey Schenck and H. W. Koch have admitted that a writer would probably have to be crazy to sweat out an original that might or might not sell, in preference to latching onto a guaranteed fee for grinding out tv fodder. "But they can't help wishing for a few mad geniuses with artistic goals."

Not that Lesser and his two bosses view all feature product as "artistic triumps" and all tv fare as "junk," storyman hastened to add. Lesser pointed out, however, that tv is victim to "countless curbs" imposed by many factors beyond the writer's control.

"And when a writer does pound out an occasional original," Lesser complained, "he usually confines himself to material well within these limitations—figuring that if the yarn doesn't sell for a feature, it has to be suitable for tv submission."

# Loew's-KTTV

Continued from page 1

features. After the seven-year licensing period, the library reverts to Loew's.

The agreement throws an entire different complexion on negotiations with CBS-TV for its o&o stations, one of which is KNXT, in Los Angeles. CBS talks would now be limited perforce to WCBS, N. Y., WBBM-TV, Chicago; and WXIX, Milwaukee.

In addition to CBS negotiations, Metro is holding talks with over 12 stations currently on library deals, some of which could take the turn of the KTTV deal, with station interest accruing to Loew's.

Arthur M. Loew, president of Loew's Inc., who participated in the KTTV negotiations, consummated the deal in New York. He observed: "Our acquisition in the station is of particular satisfaction as it gives us a voice in the way our pictures should be presented. . . . We look forward to more arrangements with top stations in the U.S."

Norman Chandler, KTTV board chairman and publisher of the Los Angeles Times and Mirror, which owns the indie, stated that "the creative skills of the MGM organization will bring a new wealth of talent and entertainment to television stations everywhere. . . . They will be an active and working partner and new hope this will only be the first step in a continuing and expanding role of MGM in television broadcasting."

It is understood that Loew's will have board representation on KTTV, with Charles C. (Bud) Barry, v.p. in charge of Metro's tv operation, the probable representative. Barry and Richard A. Moore, KTTV prez now in N.Y., conducted the major negotiations.

On the basis of current station dickers, it appears that Metro is accenting library selling, rather than the previously announced packages of 52. Metro hopes to make a library sale in every major tv market in the U. S.

The KTTV agreement encompasses every feature film in the Metro library through 1948, with the exception of "Gone With the Wind" and "Wizard of Oz," the latter licensed to CBS for network exposure. But "Wizard" also will become available to the Los Angeles indie after the expiration of CBS' three options after the initial showing.

Other provisions in the KTTV deal call for black-and-white transmissions, with an extra color charge to be negotiated when and if KTTV elects to telecast any of the features in color. Under the agreement, a group of 40 to 50 theatrical reissues will be made available to KTTV on a delayed basis arrangement, with KTTV holding seven-year licensing rights to these after their theatrical re-release.

**Art Mooney orch** set for a week on NBC's "Bandstand" beginning Aug. 27.

# Getz Preps 1st Runs Of French, Italian Pix

Preparation of a foreign feature film package, in color and dubbed in English, which has never been released theatrically in the U.S., for first runs on tv, is underway by Don Getz, president of Theatrical & Video Corp.

Getz, now in Paris where he is completing final details, will announce the list of titles in the first package of 13 upon his return shortly. The initial package, slated for release to tv some time this fall, will be predominately French and Italian. Dubbing and re-recording has already begun in Paris under the supervision of Jules Buck, former 20th-Fox producer.

Murray M. Kaplan, v.p. of Theatrical & Video will be in charge of sales.

# New Batch For Col

Columbia Pictures is preparing to release another group of features to tv through its subsid Screen Gems, probably in the fall.

Current thinking is to prepare a package of 52 for fall selling and another 52 for marketing later in the year.


"Mr. DISTRICT ATTORNEY"
STARRING DAVID BRIAN

ZIV SHOWS RATE GREAT!
31.2
in 3-station
HARTFORD
beating Phil Silvers, Jackie Gleason, Arthur Godfrey, Fireside Theatre, Lux Video Theatre, Kraft TV Theatre and many others.
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# Jocks, Jukes and Disks

By MIKE GROSS

**Vic Damone:** "Speak My Love"-"War and Peace" (Columbia). After bouncing back into the hit brackets with "On The Street Where You Live," Vic Damone delivers another strong money record with "Speak My Love." It's a top-flight ballad blending of lyric and melody due for a long ride on all spinning levels. "War and Peace," on the flip side, is a contrived waltz-styled item adapted from one of themes from the pic of the same name.

**Billy Vaughn Orch:** "When The White Lilacs Bloom Again"-"Spanish Diary" (Dot). There's already a big wax spread on the German-originated "When The White Lilacs Bloom Again" and Billy Vaughn's etching should be counted among the forerunners. He brings to the lilting melodic line an ear-catching quality that's hard to resist. "Spanish Diary," however, is just a routine effort.

**Al Martino:** "The Girl I Left In Rome"-"A Love To Call My Own" (Capitol). This coupling, especially the "Girl I Left In Rome" side, should build new favor for Al Martino, who hasn't had a big one in some time. He shows off a rhythmic belting beat that builds the melody's happy flavor into a top spinning entry. He turns to the big ballad form on "A Love To Call My Own" effectively.

**Richard Hayman - Jan August:** "Sadie's Shawl"-"Carnival In Rome" (Mercury). The British instrumental import, "Sadie's Shawl," is a frolicsome musical piece that will make some headway here via the Richard Hayman-Jan August tandem. Blending of harmonica (Hayman) and piano (August) highlights the captivating musical line. **Buddy Bregman** gives the same tune an intriguing orch workover on the RCA Victor label. "Carnival In Rome," on the Mercury flip, is a lighthearted affair that'll have a tough time taking the play away from its mate.

**Four Tunes:** "Ballad of James Dean"-Sayonara" (Jubilee). Resurgence of the late James Dean's popularity gives the Four Tunes' workover of "The Ballad of James Dean" a good chance to make some noise in the teenage market. It's an overly dramatic musical tribute but just right for the current Dean vogue. "Sayonara" is an okay ballad entry with an Oriental motif.

**Dean Martin:** "Test of Time"-"Mississippi Dream-Boat" (Capitol). This is just a par-for-the-course coupling for Dean Martin. Neither side has a breakaway potential but each is likeable enough to pull in a fair spinning score. "Test of Time" is in the slow ballad groove which he sings with ease. On the other side, Martin takes off on a lively, lowdown rhythm style.

**Somethin' Smith & The Redheads:** "Heartaches"-"Cecilia" (Epic). "Heartaches" is the perfect tune for the Somethin' Smith combo's shuffle beat rhythm. Sparked by Smith, the group whips up the kind of oldfashioned melodic quality that goes over so well with the jukebox trade. The approach to "Cecilia" is in a similar vein and it should wind up with the same coin-pulling results.

**Sammy Davis Jr.:** "Earthbound"-"Just One Of Those Things" (Decca). "Earthbound" has an arresting melodic line but the lyric addition doesn't help it much. Sammy Davis Jr., however, gives it an occasional kick. He jazzes up "Just One Of Those Things" in such a way that only the Davis diehards can appreciate.

**Alan Freed-Steve Allen-Al (Jazzbo) Collins-The Modernaires:** "The Space Man" - "Jazzbo's Theory" (Coral). Attempt to carbon the clicko "Flying Saucer" technique doesn't come off in this all-star slicing. Piece, penned by Steve Allen, and worked over by regiment credited above misses its mark in the music and humor departments. Al (Jazzbo) Collins has the flip side to himself. It's a special material item with limited appeal.

**Kay Starr:** "The Good Book"-"The Things I Never Had" (RCA Victor). Pair of tunes from the upcoming NBC-TV spec, "The Lord Don't Play Favorites," are ordinary concoctions with slim breakout potential. "The Good Book" is a routine spiritual effort while "The Things I Never Had" is a ballad fashioned in the blues vein without too much distinction. Kay Starr, however, gives 'em both lots of vocal punch.

**Mills Bros.:** "That's Right"-"Don't Get Caught" (Decca). Give the Mills Bros. a swinging side and they'll really take it to town. That's just what they do with "That's Right," a solid jumping item with r&b overtones. It's sure to pick up plenty of play along the way. The boys have a lot of fun toying with "Don't Get Caught," a pleasant rhythmic piece with a cute lyric handling. It, too, should nab good spinning time.

**Pearl Bailey:** "The Gypsy Goofed"-"I Can't Rock 'n' Roll to Save My Soul" (Mercury). "The Gypsy Goofed" gives Pearl Bailey an easy item to play around with. It's got a catchy rhythm line and lyric values that are right up her alley. Deejays should go for it in a big way. Bottom deck is just so-so fodder for Miss Bailey's piping style.

**Jim Lowe:** "The Green Door"-"The Little Man in Chinatown" (Dot). These are a couple of obbeat sides but interesting enough to whip up the kind of spinning play that could pull it out of left field. "The Green Door" has an intriguing melody pattern, highlighted by a barrelhouse piano, while "The Little Man in Chinatown" is a novelty item with a chopstick flavor. Jim Lowe gives both an exurberant vocal.

**Polly Bergen:** "One Little Mistake"-"Darling I Belong to You" (Unique). Polly Bergen tackles the r&b beat in "One Little Mistake" and makes it come off. The side has the driving punch that appeals to the youngsters and it could pile up deejay requests. Thrush switches to the sweet-voiced styling on "Darling I Belong to You" making it an easy-to-take offering.

**Lew Conetta:** "Old Love Letters"-"The Pizza Pizzerell" (King). "Old Love Letters" is a neatly fashioned ballad entry that should attract some attention to crooner Lew Conetta. It's in the sentimental groove and he applies the proper vocal tone to get it across. "The Pizza Pizzerell" shows him off in a swinging mood. It's a gay, free-wheeling side that should do especially well in the jukeboxes.

**George Cates Orch:** "Where There's Life"-"One Nite in Monte Carlo" (Coral). "Where There's Life" should find its niche in deejay instrumental programming. Melody has a standup base and Cates gives it a repeat-spin potential. There's nothing too outstanding, however, in "One Night in Monte Carlo."

**LAWRENCE WELK**
and his
**CHAMPAGNE MUSIC**
(Exclusively on Coral)
260th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

# Best Bets

**VIC DAMONE** ..... **SPEAK MY LOVE**
*(Columbia)* ..... *War and Peace*

**BILLY VAUGHN ORCH.** ..... **WHEN THE WHITE LILACS**
*(Dot)* ..... *Spanish Diary*

# Album Reviews

**Cy Walter:** "Rodgers Revisited" (Atlantic). Habitues of the small cocktaileries in New York already know how Cy Walter's background keyboarding permeates the room with captivating melodies. This mood has been excellently captured on wax and although it's limited to the works of Richard Rodgers only, Walter keeps the rhythmic patterns interesting and varied at all times. His styling is highly inventive but the melodic line as originally blocked out by the composer is constantly in the fore. In addition to a flock of Rodgers' lively showtune pieces, Walter delivers topflight treatments of such instrumental efforts as "Carousel Waltzes," "March of the Siamese Children" and "Slaughter on 10th Ave."

**Woolf Philips Orch:** "The Lullaby of Broadway" (London). British orch leader Woolf Philips brings a light and flavorsome touch to the music of Al Dubin and Harry Warren. The treatment is highly listenable and danceable and will revive memories of such Dubin & Warren efforts as "I Only Have Eyes for You," "You're Getting to Be a Habit With Me," "42d Street," "Shuffle Off to Buffalo" as well as the title song.

**Tito Puente Orch:** "Cuban Carnival" (RCA Victor). This is an exciting sampling of the Afro-Cuban beat as laid out by Tito Puente ,one of its standout purveyors. Most of the tunes were arranged by Puente and he covers the chile gamut to include the cha-cha-cha, mambo and rhumba stylings. Whether working with small, medium or large orch, Puente manages to whip up solid swinging stuff.

**Erroll Garner:** "Concert by the Sea" (Columbia). This package, cut at a concert performance in Carmel, Calif., shows off more of Erroll Garner's good-humored keyboard improvisations. A receptive aud, whose recorded mitting, doesn't disturb the flow of the disk, had him jumping from one hot riff to another. Sidemen Denzil Best (drums) and Eddie Calhoun (bass) help him give body to "I'll Remember April," "Autumn Leaves," "April in Paris" and "Where or When," among others.

**Frances Faye:** "Relaxin' With Frances Faye" (Bethlehem). This is hardly a set for relaxin' as the title indicates. For Frances Faye belts with a power that makes you sit up and take notice. It's a lively shellac dish in which she serves up a dozen standards in a way that makes 'em worth hearing again. She gets an appropriate orch backing from Frank Hunter.

**Friedrich Gulda:** "At Birdland" (RCA Victor). Austrian classical pianist Friedrich Gulda gets his first crack at the U. S. jazz market with this "At Birdland" package. Produced by John Hammond at Birdland, New York jazz nitery, the set showcases Gulda's vibrant fingerwork. He leans towards the cool styling in a setting of mostly his own compositions developing jump, ballad and jam session moods as he goes along. It's a good study of a new jazz figure at work. For the Birdland buffs, there's an intro by PeeWee Marquette, the jazzery's perennial host. *Gros.*

---

**British-born** pianist Marian McPartland, now a top jazz star in America, has returned to Britain for a holiday.

# VARIETY 10 Best Sellers on Coin-Machines

| | | | |
|---|---|---|---|
| 1. | **MY PRAYER (4)** | *Platters* | *Mercury* |
| 2. | **WHATEVER WILL BE, WILL BE (4)** | *Doris Day* | *Columbia* |
| 3. | **ALLEGHENY MOON (7)** | *Patti Page* | *Mercury* |
| 4. | **HOUND DOG (2)** | *Elvis Presley* | *Victor* |
| 5. | **I ALMOST LOST MY MIND (8)** | *Pat Boone* | *Dot* |
| 6. | **ON THE STREET WHERE YOU LIVE (8)** | *Vic Damone* | *Columbia* |
| 7. | **CANADIAN SUNSET (1)** | *Hugo Winterhalter* / *Andy Williams* | *Victor* / *Cadence* |
| 8. | **I WANT YOU, I NEED YOU, I LOVE YOU (2)** | *Elvis Presley* | *Victor* |
| 9. | **I'M IN LOVE AGAIN (10)** | *Fats Domino* / *Fontane Sisters* | *Imperial* / *Dot* |
| 10. | **GLENDORA (6)** | *Perry Como* | *Victor* |

## Second Group

| | | |
|---|---|---|
| **WAYWARD WIND** | *Gogi Grant* | *Era* |
| **STRANDED IN THE JUNGLE** | *Cadets* / *Jayhawks* | *Modern* / *Flash* |
| **FLYING SAUCERS** | *Buchanan-Goodman* | *Luniperse* |
| **GHOST TOWN** | *Don Cherry* | *Columbia* |
| **THAT'S ALL THERE IS TO THAT** | *Nat (King) Cole* | *Capitol* |
| **MORE** | *Perry Como* | *Victor* |
| **IT ONLY HURTS FOR A LITTLE WHILE** | *Ames Bros.* | *Victor* |
| **BORN TO BE WITH YOU** | *Chordettes* | *Cadence* |
| **SWEET OLD-FASHIONED GIRL** | *Teresa Brewer* | *Coral* |
| **SONG FOR A SUMMER NIGHT** | *Mitch Miller* | *Columbia* |

*(Figures in parentheses indicate number of weeks song has been in the Top 10)*

# Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

**Survey Week of Aug. 3-9, 1956**

| | |
|---|---|
| A Beautiful Friendship | Kahn |
| A Sweet Old-Fashioned Girl | Valor |
| Allegheny Moon | Oxford |
| Big 'D'—*"Most Happy Fella" | Frank |
| Canadian Sunset | Meridian |
| Cool Tango | Ardmore |
| English Muffins And Irish Stew | Shapiro-B |
| Experiments With Mice | Mills |
| Glendora | American |
| Happiness Street | Planetary |
| Hound Dog | P&L |
| I Almost Lost My Mind | St. Louis |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| It Only Hurts for a Little While | Advanced |
| I've Grown Accustomed—*"My Fair Lady" | Chappell |
| Mama, Teach Me To Dance | Roncom |
| Me 'N' You 'N' The Moon—†"Pardners" | Paramount |
| On the Street Where You Live—*"My Fair Lady" | Chappell |
| One Finger Piano | Marks |
| Portuguese Washerwoman | Remick |
| Proud Ones—†"Proud Ones" | W&B |
| Soft, Summer Breeze | Regent |
| Standing On the Corner—*"Most Happy Fella" | Frank |
| True Love—†"High Society" | Buxton Hill |
| Wait, Little Darling | Mills |
| Wayward Wind | Warman |
| Whatever Will Be, Will Be—†"Man Who Knew" | Artists |
| When The White Lilacs Bloom Again | Harms |
| You Bring Out The Lover In Me | Morris |
| You're Sensational—†"High Society" | Buxton Hill |

## Top 30 Songs on TV

*(More In Case of Ties)*

| | |
|---|---|
| A Beautiful Friendship | Kahn |
| A Choir Of Angels | Porgie |
| A Sweet Old-Fashioned Girl | Valor |
| Allegheny Moon | Oxford |
| Born To Be With You | Mayfair |
| Canadian Sunset | Meridian |
| Don't Cry—*"Most Happy Fella" | Frank |
| Fabulous Character | Valando |
| From The Candy Store On The Corner | Shapiro-B |
| Glendora | American |
| Happiness Street | Planetary |
| How Little We Know | Morris |
| I Almost Lost My Mind | St. Louis |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| I Want You, I Need You, I Love You | Presley |
| It Only Hurts For A Little While | Advanced |
| Mama, Teach Me To Dance | Roncom |
| Me 'N' You 'N' The Moon—†"Pardners" | Paramount |
| More | Shapiro-B |
| My Prayer | Shapiro-B |
| None Of That Now | Miller |
| On The Street Where You Live—*"My Fair Lady" | Chappell |
| Pardners—†"Pardners" | Paramount |
| Rock And Roll Ball | Sylvia |
| Speak, My Love | Harvard |
| Standing On The Corner—*"Most Happy Fella" | Frank |
| Tennessee Rock And Roll | Broadcast |
| Too Close For Comfort—*"Mr. Wonderful" | Laurel |
| Wayward Wind | Warman |
| Whatever Will Be, Will Be—†"Man Who Knew" | Artists |

# CIVIL LIBERTIES AND R & R

## Cap Takes 'Giant' Step in Dark

Hollywood, Aug. 14.

Without hearing a note, Capitol closed a deal to issue the soundtrack album of Dimitri Tiomkin's score from "Giant," forthcoming Warner release which will be extensively exploited as James Dean's last film. Score has not been completed when the deal was made, although Capitol did hear two tunes written by Tiomkin, with lyrics by Paul Francis Webster, which will be incorporated into the score.

In recent previews of the film, Warners has alternately used and dropped the title tune. Previews, incidentally, have utilized canned music from other WB films for background score purposes.

## Luniverse's 'Flying Saucer' Settlement Adds Up to a Plethora of Pennies

As was expected, the Luniverse recording of "Flying Saucer," and its two principals, as authors and publishers, Dick Goodman and Bob Buchanan, settled the music industry's claim against them for unauthorized usages of copyrighted music by taking out a license. Still unresolved is the recording industry's aspect of it, since also involved were alleged infringements, by name (or disguised name, such as The Clatters for The Platters, and Skinny Dynamos for Fats Domino), and simulations and/or actual recorded excerpts from past proved disks. The record manufacturers are still talking to the Record Industry Assn. of America on a future plan for action.

Meantime, the settlement via Julian T. Abeles, attorney for the music publishers, embraces (a), a $10,000 posted bond; (b), an accounting and payment of royalty on all manufactured records, which is a marked distinction from the trade practice of payment only on records sold; (c), a royalty on the disks, from the first sold, on a cut-rate basis. In aggregate this is said to total around 17c for the platter as against the 2c-per-side, if it were a disk with two single compositions. Since a medley of 17 different tunes (two of them

(Continued on page 52)

### Mickey Mantle, Singer

Slugger Mickey Mantle of the N. Y. Yankees will make his disk bow in tandem with Teresa Brewer on the Coral label. Mantle will duet with the thrush on "I Love Mickey," tune penned by Miss Brewer, Ruth Roberts and Bill Katz.

The tune was preemed on Ed Sullivan's CBS-TV show Sunday (12) and put into the groove by Coral the following day.

## Did Sinatra Grab Cap Gains Deal On 'Society' Set?

Hollywood, Aug. 14.

In unprecedented disk business deal, Frank Sinatra is apparently winding up with capital gains setup in "High Society" soundtrack album. Details of the transaction are involved and secret but it's understood Metro gave Sinatra soundtrack rights figuring exploitation value of the album would be tremendous.

He had the album produced and sold it to Capitol Records Distributing Co. which is handling the release. Platter's label says "Manufactured For Essex Productions Inc.", which is Sinatra's company. However, Capitol prexy Glenn Wallichs denies any such deal. He says the album always was Capitol's although there's no record of studio having sold rights to waxery.

### STAR DISKERY TEES OFF

The Star Record label, Pittsburgh indie, kicked off its disk activity this week with platters by Slim Johnson and Gina Fuller.

Star's releases will cover the pop and rock 'n' roll fields.

## Rock 'n' Roll, Get Lost; It's Now 'Happy Music' And Buck Ram's Got It

Buck Ram, tunesmith-manager, has packaged a group of his own artists for a tour of the U.S. and Canada. The unit will fly under the banner of "Buck Ram Presents Happy Music."

Tour kicks off Aug. 3 at Toronto's Casino Theatre and dates have already been set in Montreal, Chicago and the Paramount Theatres chain. The package will be headed by the Platters and will feature Shirley Gunther, the Flairs, the Cues, Dolly Cooper, Joe Houston and Young Jesse.

Acts are all rock 'n' roll performers, but Ram is sticking to the "Happy Music" label because of the many squawks sparked by the r 'n' r beat. His slogan will be "The Happy Beat For Happy Feet."

## Lengsfelder Back From Europe With Lotsa Pacts

H. J. Lengsfelder, cleffer-publisher-disker, returned to his New York base last week after winding up his semi-annual European trek lining up deals for his Pleasant Music firm and Request Records operation. While overseas, he conducted more than two dozen recording sessions for his own label as well as for some indies.

For his Pleasant Music, Lengsfelder brought back agreements with Mills Music Ltd., Edward Kassner, B. F. Wood, Richard Schauer and Cecil Lennox in England, Nazionalmusic and Leonardi in Italy and Altona in Holland, among others. In addition, Lengsfelder pacted soprano Frieda Teller, who'll be starred this season with the Vienna Staats-Opera. She'll be released by Request Records in an Offenbach album.

## FREE EXPRESSION AT ISSUE: ACLU

By MIKE KAPLAN

Hollywood, Aug. 14.

Rock 'n' roll music, frowned upon by straitlaced city fathers in communities from coast to coast, has found a new champion in the American Civil Liberties Union.

The right of after-beat addicts to flip their wigs hasn't yet become an issue with the national Civil Liberties organization. But it has come under the scrutiny of ACLU executives here and they have started the ball rolling on what may become a national campaign.

As far as local ACLU rep A. L. Wirin is concerned, this is strictly another demonstration of the truth of the legend about Voltaire and his willingness to fight for the right of free expression even of his opponents.

"I," said Wirin, repressing a shudder as he recalled some of the music he's heard in the last few days, "am strictly a Beethoven man."

However, despite his preference he's ready to back to the limit the right of teenagers to have the kind of music they want. Current attempts to ban the r&r beat, he contends, constitute a "monstrous denial of freedom of expression."

Wiring was plucked from the serenity of his longhair music contemplation and into the screaming cacophony of rock 'n' roll by a hearing in El Monte, one of the small cities surrounding Los Angeles, on whether to refuse promoter Hal Zeiger a permit to hold r&r dances in American Legion Hall.

**'Censorship Over Art'**

"The American Civil Liberties Union is interested," Wirin explained, "because what we have here is a clear case of a board at-

(Continued on page 52)

## MGM Re-Kneads 'Baker's Dozen'

MGM Records is kicking off its fall sales program with a third crack at its "Baker's Dozen" campaign. Plan offers distributors and dealers one cuffo album for every 12 purchased in both the LP and EP category. The album drive will run through Oct. 15.

In line with the fall push, the diskery is strengthening its distribution setup with changes in Pittsburgh, Dallas and Chicago. In Pittsburgh, Forbes Record Distributors replaces Sanborn Music Co., while Daily Bros. in Dallas replaces Dobbs. The Chicago switch is on the personnel level with Irving Kirschbaum of Music Distributors, a Jimmy Martin operation.

(Continued on page 54)

## Victor Pressing Hard on Samplers Via Coupon Discount Incentives

### Time Out for Plugs

The political hoopla on radio and tv during the next two weeks is giving the music biz pluggers a headache.

With all the networks standing by for broadcasts from Chicago and San Francisco to cut into their regular programming hours, the boys are finding it tough to set plugs on their tunes whether there's a "drive" on or not.

"We're lucky," one of them said, "it only happens once every four years."

RCA Victor is taking the disk sampler route to get its fall album program rolling. As an added hypo, the diskery is giving special coupons worth up to $20.44 on LPs and $15.46 on EPS with each sampler, redeemable on selected merchandise at the dealers.

The samplers, one pop and one longhair, are the feature of the label's "Showcase In Sound" best buy program for September. Victor is offering 28 new albums in the program 14 classical and 14 pop. Among the classical entries are three complete operas, "La Boheme," "Manon" and "La Traviata."

The "Showcase In Sound" samplers, both 12-inch LPs, will have a suggested list price of $1.49 and a suggested dealer cost of 92c. This marks the first time that dealers will be able to earn a normal profit on sampler platters. The diskery also has prepped a 45-EP pop highlighter which carries a suggested list price of 98c. and a suggested dealer cost of 61c.

The classical sampler features 13 highlights of the September merchandise program. Ten of the excerpts are introduced by the artists themselves. The pop sampler offers 12 highlights from the release. The 45-EP highlighter is a two-record, eight selection package.

The coupons included with each "Showcase In Sound" sampler will offer a 25% discount on selected packages. On EP, these selections include: Benny Goodman Limited Edition (advertised price, $24.95; Coupon price, $18.71); Glenn Miller Army Air Force Band (advertised price, $24.95; coupon price, $18.71); Harry Geller's "New York, N. Y." (advertised price, $3.98; coupon price, $2.99; and "The Popular Gershwin" (advertised price, $7.98; coupon price,

(Continued on page 54)

## Philly Disk Jock Falls Victim to His Sheet's Drive

Philadelphia, Aug. 14.

Bob Horn, who inaugurated the "Bandstand" program on WFIL-TV, has parted company with the station. Deejay's action followed a long-drawn-out bassle stemming from his arrest on drunken driving charges in June.

Circumstances were against Horn, because Philly Inquirer, which owns the WFIL stations, was in the heat of a campaign against tipsy motorists. Rival Evening Bulletin played up the arrest of one of Inquirer's best known air personalities.

Temporarily relieved of his duties on "Bandstand," Horn took regular vacation due him. On return studio execs told him he would be off tv program because of "embarrassment to station." Deejay could retain however, his post as director of music for both stations and would be given a radio assignment.

Horn said he had signed new two-year contract just two months ago, and refused new berth rather than give up old pact. Founder of the tv "Bandstand" four years ago, Horn's show has played host to virtually every top musical name in interim. Deejay is at present conducting his "Bandstand Dances" in Wildwood, N.J. During season he has similar dances running twice weekly in North Philly and once a week in Allentown, Pa.

### Bob Haymes' Album

CBS Radio disk jockey Bob Haymes is set for an album showcasing via Juhilee Records. It'll be his first time on wax.

The set will feature Haymes crooning a flock of his own compositions. LP will be tagged "Bob Haymes, That's All."

## Chord Organ Hitting High Sales Beat in Demand For Solos, Folios and Albums

Upbeat in sales of the chord organ indicates a continuing upsurge in the demand for more solo arrangements, folios and albums. That's the pitch presented to music publishers by Harold C. Lembke, general sales manager for the Hammond Organ Co.

Over the last few years, close to 2,000 selections have been arranged and published for the Hammond chord organ in album form alone. According to Lembke, that's just a token volume of what the chord organ music market can absorb. Chord organ sales are running 61% ahead of last year with indications that end-of-the-year figures will show a 90-to-100% increase.

Lembke stressed that music publishers were missing a bet by not getting their current pops into chord organ arrangements. Such organists, he stated, are eager for new material and are reluctant to wait until the publisher gets around to printing the hit parade favorites in album form.

The company is also prepping an expansive promotional campaign for stimulating the sale of music registered for the Hammond organ.

## Lane, Herman Replace Meyer, Ager at SPA

George Meyer and Milton Ager have resigned their council member seats with the Songwriters Protective Assn. The vacancies were filled by Burton Lane and Pinky Herman.

Both Meyer and Ager exited their SPA assignments because of being based away from the org's h.q. in New York. Ager has been living on the Coast for close to a year while Meyer plans to move there in the near future.

There are 21 members on the SPA council.

## *MPHC 'Schools Up' For Classrooms*

With an eye towards the opening of the new school year next month, Music Publishers Holding Corp. (the Warner Bros. music firms) is stepping up its activity in the educational and standard market.

During the coming season, MPHC will extend its operation in the school band field with the publication of a new band method, now in the production stage. J. Tatian Roach, head of the firm's standard and educational division, is anticipating a sales pickup during the coming school year of the already published "Hits Through the Years—On Parade" and the "Red and Gold" series.

In the forthcoming season a new textbook, "Living With Music," will be released by MPHC for use in general music classes in junior highschools. Also up for the school year push is the first volume of "The Leslie Bell Choral Series."

MPHC is directing its standard and educational pitch at the growing accordion market. Firm now has on the works a flock of new single editions and folios. Among them are "Polkas Made Easy," "Lawrence Welk Favorites" and "Victor Herbert Made Easy." And for the first time the firm will move in on the accordion field with arrangements of "Indian Summer," "Jalousie" and "Shine on Harvest Moon." The Warner group is also taking a crack at the guitar field with a collection of solos by Roy Smeck and a method for Spanish guitar.

The MPHC road men have been pitching their line to the school trade via educational exhibits at key dealers. School music directors have been hitting these exhibits to o.o. the new materials and works from the standard repertoire. The traveling reps are also attending the clinics, conventions and educator meet circuit to plug the MPHC catalog.

Firm has also increased its activity in the amateur theatrical market. Special editions of its w.k. operettas such as "The Fortune Teller" and "Babes in Toyland" are part of the new program. In addition, firm is extending its series for young people called "Musiplays," by Jerome Lawrence and Robert E. Lee. Latest addition is "The Familiar Stranger."

The growing chord organ field (see separate story) is up for a pitch by the MPHC standard and educational boys, too. One of the firm's top sellers, "Hits Through the Years," has been extended to cover the Hammond Chord Organ and on the presses now is a "Waltz Time" folio. Other folios for organ are in the planning stage.

MPHC also is continuing to expand itse newest publishing venture, "Labanotation." This is the system of writing the movements of dancers on a staff which is read in much the same manner as music notation. One of the upcoming publications will be "Better Dancing With Fred Astaire" prepared in cooperation with the Fred Astaire Dance Studios. Folio will contain a collection of ballroom dances with complete word descriptions adjoining the Labanotation setup. It will be issued with accompanying music.

# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

*This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.*

* ASCAP † BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST: Gallagher & O'Brien—WMCA—New York | Carl Loucks—WELI—New Haven | Jack Rowzie—WWDC—Washington | Buddy Deane—WITH—Baltimore | Alan Dary—WBZ—Boston | Ed Meath—WHEC—Rochester | Lou Barile—WKAL—Rome-Utica | Nedd Flemming—WAEB—Allentown | Grady & Hurst—WPFH—Philadelphia | Bob Tracey—KDKA—Pittsburgh | Joe Hyder—WADK—Newport | Jack Bennett—WHWB—Rutland | SOUTH: Frank Tucker—WCOV—Montgomery | Jim Carley—WPTN—St. Petersburg | John Harris—WMGR—Bainbridge | Don Devendorf—WSAV—Savannah | Bill Dawson—WQOK—Greenville | Jim Lowe—WRR—Dallas | Dave Walshak—KCTI—Gonzales | Roger Clark—WNOR—Norfolk | MIDWEST: Marty Faye—WAAF—Chicago | Frosty Mitchell—KWWL—Waterloo | Carl Shook—WJIM—Lansing | Dan Anderson—WLOL—St. Paul-Mpls. | Ken Alridge—KIMO—Hannibal | Kent Burkhart—KOWH—Omaha | Will Lenay—WSAI—Cincinnati | Wes Hopkins—KYW—Cleveland | Bill Mertz—WVKO—Columbus | Dick Drury—WHHH—Warren | Gene Platt—KELO—Sioux Falls | Gene Edwards—WRIT—Milwaukee | FAR WEST: Al Radka—KFRE—Fresno | John McShane—KMPC—Los Angeles | Frank Darien—KSJO—San Jose | Lamar Sherlock—KTMS—Santa Barbara | Bruce Vanderhoof—KYA—San Francisco | Ray Perkins—KIMN—Denver | Florien Wineriter—KALL—Salt Lake | Jim French—KING—Seattle | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 8 | Platters | Mercury | *My Prayer | 3 | 1 | 3 | .. | 4 | 5 | 1 | 6 | .. | .. | 1 | 6 | .. | .. | .. | .. | 4 | 3 | .. | 3 | 4 | 2 | 7 | 3 | 1 | 1 | 1 | 3 | .. | 2 | 1 | 4 | 2 | .. | .. | 1 | .. | .. | 203 |
| 2 | 1 | 8 | Doris Day | Columbia | *Whatever Will Be, Will Be | .. | .. | .. | .. | .. | 5 | .. | 4 | .. | 3 | .. | .. | 4 | 4 | 1 | .. | 5 | 2 | .. | 4 | 2 | 7 | 4 | 1 | .. | 3 | 2 | 3 | .. | .. | .. | .. | 10 | 9 | 4 | 5 | 2 | 2 | .. | 156 |
| 3 | 3 | 11 | Patti Page | Mercury | *Allegheny Moon | 1 | .. | 4 | .. | .. | 8 | .. | .. | .. | .. | 3 | 2 | .. | .. | .. | 3 | 1 | .. | .. | .. | 8 | .. | 7 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | 3 | 1 | 1 | .. | .. | 10 | 3 | 1 | 115 |
| 4 | 11 | 3 | Elvis Presley | Victor | †Hound Dog | .. | 4 | .. | .. | .. | 3 | 3 | .. | 2 | .. | .. | 3 | .. | .. | .. | .. | 3 | .. | .. | .. | 1 | 1 | 3 | 1 | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | 9 | .. | .. | 92 |
| 5 | 7 | 11 | Pat Boone | Dot | †I Almost Lost My Mind | .. | 9 | .. | .. | .. | .. | 7 | 3 | .. | .. | 2 | 6 | .. | 6 | .. | .. | .. | 7 | .. | 10 | 6 | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | 2 | .. | .. | 3 | .. | 4 | 4 | 6 | 88 |
| 6 | 5 | 18 | Gogi Grant | Era | †Wayward Wind | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 1 | .. | .. | 1 | 8 | 8 | 2 | 4 | .. | .. | .. | 5 | .. | .. | 4 | .. | .. | .. | .. | 9 | 10 | .. | 6 | 3 | .. | 1 | .. | .. | .. | .. | 83 |
| 7 | 4 | 7 | Hugo Winterhalter | Victor | †Canadian Sunset | .. | 7 | .. | .. | .. | 6 | .. | .. | .. | 6 | 1 | .. | .. | .. | .. | 4 | 9 | 2 | 10 | .. | .. | 5 | .. | .. | .. | 4 | .. | .. | 9 | 6 | .. | 8 | .. | 5 | .. | 1 | .. | .. | .. | 82 |
| 8 | 8 | 11 | Perry Como | Victor | *More | 2 | .. | .. | .. | .. | 7 | .. | .. | .. | 5 | 5 | 10 | .. | .. | 3 | .. | .. | 6 | .. | 6 | .. | 9 | .. | .. | .. | 7 | 4 | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 3 | 5 | .. | 78 |
| 9 | 6 | 20 | Vic Damone | Columbia | *Street Where You Live | 7 | .. | .. | 6 | .. | .. | .. | .. | .. | 2 | .. | 9 | 7 | 2 | 1 | 5 | .. | .. | .. | .. | 2 | 10 | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 5 | 8 | 8 | .. | .. | .. | .. | 75 |
| 10 | 18 | 3 | Elvis Presley | Victor | †Don't Be Cruel | .. | 1 | 3 | 2 | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | 7 | .. | .. | 4 | 6 | .. | 3 | .. | .. | .. | .. | .. | .. | 10 | .. | 71 |
| 11 | 9 | 11 | Teresa Brewer | Coral | †Sweet Old-Fashioned Girl | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 1 | 6 | .. | 7 | 8 | .. | 4 | .. | .. | .. | 8 | 5 | .. | .. | .. | .. | .. | .. | 9 | 2 | 3 | .. | 9 | 8 | 7 | .. | 67 |
| 12 | 10 | 3 | Buchanan & Goodman | Luniverse | †Flying Saucer | 2 | .. | 1 | .. | 2 | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | 6 | .. | .. | .. | .. | .. | .. | 1 | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 64 |
| 13 | 17 | 3 | Mitch Miller | Columbia | *Song for a Summer Night | .. | 6 | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | 6 | 5 | 6 | .. | 6 | .. | .. | .. | .. | .. | .. | .. | 3 | 60 |
| 14 | 30 | 3 | Andy Williams | Cadence | †Canadian Sunset | 7 | .. | .. | .. | 6 | .. | 2 | 4 | 7 | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 4 | .. | .. | .. | .. | .. | .. | .. | 4 | 58 |
| 15 | 15 | 3 | Patience & Prudence | Liberty | *Tonight You Belong to Me | 5 | .. | 4 | 10 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 1 | .. | .. | .. | .. | .. | .. | 6 | 7 | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 55 |
| 16A | 19 | 13 | Chordettes | Cadence | *Born to Be With You | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 5 | 2 | .. | 5 | 10 | 5 | .. | 7 | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 10 | 7 | .. | .. | 44 |
| 16B | 21 | 7 | Nat (King) Cole | Capitol | *All There Is to That | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 9 | 10 | .. | .. | .. | 3 | .. | .. | .. | .. | 5 | .. | 9 | 5 | .. | .. | .. | .. | 7 | .. | .. | .. | 1 | .. | 44 |
| 18A | 20 | 4 | Jerry Vale | Columbia | *You Don't Know Me | .. | 7 | 10 | 9 | 1 | 1 | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | 2 | 10 | .. | .. | .. | .. | .. | .. | .. | .. | 41 |
| 18B | 12 | 6 | Joni James | MGM | *Give Us This Day | .. | .. | .. | 5 | .. | .. | 7 | 1 | .. | 4 | .. | .. | .. | .. | .. | .. | .. | 9 | 8 | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 41 |
| 20A | 21 | 7 | Eddie Heywood | Mercury | †Soft, Summer Breeze | .. | .. | .. | 8 | .. | .. | 10 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | 8 | .. | .. | .. | 3 | .. | 8 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 38 |
| 20B | 13 | 6 | Artie Wayne | Liberty | *Angel | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 4 | .. | .. | .. | 3 | .. | .. | .. | 38 |
| 22A | 16 | 13 | Elvis Presley | Victor | †I Want You, I Need You | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 3 | 5 | 8 | .. | .. | .. | 4 | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | 36 |
| 22B | 14 | 20 | Morris Stoloff | Decca | *Moonglow-Picnic Theme | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 2 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | 2 | .. | .. | .. | .. | 36 |
| 24 | 30 | 5 | Don Cherry | Columbia | *Ghost Town | 6 | .. | .. | 9 | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 7 | .. | .. | 8 | .. | .. | 10 | .. | 9 | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 29 |
| 25 | 26 | 6 | Four Aces | Decca | *I Only Know I Love You | .. | .. | 2 | .. | .. | .. | 6 | .. | 5 | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 26 |
| 26A | .. | 11 | Ames Bros | Victor | *Hurts for a Little While | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 10 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 9 | .. | 26 |
| 26B | 39 | 3 | Perry Como | Victor | *Somebody Up There | 8 | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 |
| 26C | 35 | 4 | Eydie Gorme | ABC-Par | *Mama Teach Me to Dance | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | 6 | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 |
| 29A | .. | 12 | Clyde McPhatter | Atlantic | †Treasure of Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 19 |
| 29B | 29 | 2 | Sanford Clark | Dot | †Fool | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | 10 | .. | .. | 10 | .. | .. | 6 | .. | .. | .. | .. | 16 |
| 31 | .. | 5 | Cadets | Modern | †Stranded in the Jungle | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 7 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 16 |
| 32A | .. | 1 | Bill Haley's Comets | Decca | †Teen-Age Mother | .. | 5 | 7 | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 13 |
| 32B | .. | 1 | Diamonds | Mercury | †Love, Love, Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 32C | 28 | 4 | Eileen Rodgers | Columbia | †Miracle of Love | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 32D | .. | 1 | Sylvia Syms | Decca | *English Muffins | 3 | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 36A | 43 | 3 | McGuire Sisters | Coral | †Weary Blues | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 36B | .. | 12 | Frank Sinatra | Capitol | *How Little We Know | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | 11 |
| 36C | .. | 1 | Margaret Whiting | Capitol | *True Love | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | 11 |
| 39A | .. | 1 | Betty Johnson | Bally | †Clay Idol | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 39B | 41 | 9 | Gene Vincent | Capitol | †Be-Bop-a-Lula | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 39C | .. | 1 | John Leslie | ABC-Par | †I'll Be Laughing Tonight | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 42A | .. | 2 | Fats Domino | Imperial | †Dreamboat Comes Home | .. | 10 | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 42B | 25 | 7 | Jayhawks | Cash | †Stranded in the Jungle | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 9 |
| 42C | 30 | 8 | Nick Noble | Mercury | †Loves Me, Loves Me Not | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 9 |
| 42D | .. | 3 | Sarah Vaughan | Mercury | *Fabulous Character | .. | .. | .. | .. | .. | .. | 10 | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |

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# Kanaga's Crystal-Ball Shows Disk Future as Good as Its Past (Summer)

Larry Kanaga, RCA Victor, veep-general manager, returned to his New York desk Monday (13) after a week on the road in a bullish mood on the state of the disk biz. Kanaga got the upbeat pitch from distribs and dealers he visited to showcase the label's new fall program.

Dealers, he stated, are basing their optimism for the fall season on the summer sales upbeat this year. Unlike previous hot weather months when the retail disk business hit bottom, the dealers, for the most part, have been holding up strongly, with some reporting a 60 to 65% increase over the previous year's take.

Kanaga credits the summer sales upbeat to the steady phonograph purchases, several hot disk sellers (especially, Elvis Presley, a Victor pactee), and the continual growth of interest in the packaged goods product. According to Kanaga, the dealers are not yet complaining about the barrage of LPs being released by the diskeries and are eager for the new product. "If the market holds steady," he said, "everybody's fall program should do well."

## Decca Adds Hal Webman To Growing A&R Staff

Decca Records expanded its artists & repertoire operation, last week with the addition of Hal Webman to the New York staff. He'll report to Milt Gabler, label's national a&r chief.

Diskery's a&r staff setup now includes Paul Cohen, Jack Pleis, Leonard Joy and Is Horowitz based in N. Y., and Sonny Burke and Bud Dant working out of the Coast.

For the past couple of years, Webman had been operating his own music publishing firms. Before that he had been New York editor of Downbeat mag.

## Kahl Inks Abrams-Reid

Publisher Phil Kahl has tapped Vic Abrams and Irving Reid to an exclusive cleffing deal for his BMI firms. Their material will be put into the Kahl or Patricia Music operations.

Among the Abrams-Reid credits are "Johnny Be Smart," "Napoleon" and "Give Me Your Love."

## Lorry Raine to Etch 'Em For 2—Advance and Dot

Thrush Lorry Raine is set to wax under two recording flags. In a deal arranged by Dot Records prexy Randy Wood, the label obtained an option on the singer's services on a per-master basis allowing her to continue to work on other material for the Advance label.

New deal marks Miss Raine's return to the Dot roster. She recorded for the diskery about two years ago before moving over to Advance. Her first sides for Dot, cut with Billy Vaughn, will hit the market next week. Platter is a coupling of "A Casual Look" and "Cotton Pickin' Kisses."

Singer also has an album release in the works at Advance. It's not been determined yet whether the package, tagged "Interlude," will be released under the Dot banner. Included in the set are four previously unreleased tunes by Harry Ruby backgrounded by Nelson Riddle. These sides were cut before Riddle's exclusive pact with Capitol Records.

### MICKI MARLO TO ABC-PAR

Thrush Micki Marlo is set for another crack at the wax field via the ABC-Paramount label.

She previously recorded for Capitol Records.

# Cleffers' Crack at B'way in a New High; Self-Publishing Also Marking Trend

There's a rash of new-to-legit cleffers in line for a musicomedy whirl this season. Unlike previous years, in which only a handful got a crack at the Broadway boards, the producers are apparently dropping the barriers to let the newcomers in. And some of 'em are getting a crack at topflight productions, too.

For example, Harold Karr & Matt Dubey have the score assignment on "Happy Hunting," the Ethel Merman starrer; pop tunesmith Bob Merrill is cleffing words and music for "Pay The Piper," musicalization of Eugene O'Neill's "Anna Christie," and 35-year-old poet Richard Wilbur is doing most of the lyrics to Leonard Bernstein's music for "Candide."

Other legituner starters in the running for a Broadway showcasing are David Baker (music) and David Craig (lyrics) for "Copper and Brass"; Charles Strause (music) and Lee Adams (lyrics) for "The Late Risers"; Abe Ellstein (music) and Michael Brown (lyrics) for "Danny Mendoza"; Shellie Mowell (music) and Mike Stewart (lyrics) for "Solomon Grundy"; Don Walker (music) and Jack Lawrence (lyrics) for "Go Fight City Hall"; Harold Lee Stevens-Marshall Jamison (music) and Howard Rigby-Theodore Barbar (lyrics) for "Heavenly Bodies," and Alex Alstone (music) and James Kennedy (lyrics) for "Living It Up."

**Marked Contrast**

This is in marked contrast to the past several legit seasons which saw only Jerry Ross & Dick Adler break through with "The Pajama Game" and "Damn Yankees"; Mark Charlop & Carolyn Leigh on part of the score for "Peter Pan"; Albert Hague (with Arnold B. Horwitt) on "Plain and Fancy," and Jerry Boch-Larry Holofcenner-George Weiss on "Mr. Wonderful."

The yearling's don't exactly have the field to themslves, however. Also in the 1956-57 lineup are such vets as Johnny Mercer-Gene DePaul ("Li'l Abner"), Robert Wright-George Forrest ("Grand Hotel"), Harry Revel ("Packaged in Paris"), Betty Comden-Adolph Green-Jule Styne ("Bells Are Ringing"), Ralph Blaine-Hugh Martin ("Three Tigers"), Ogden Nash-J. Fred Coots ("If I Were Queen"), and up for a second crack at Broadway, British cleffer Sandy Wilson ("My Royal Past"). The perennial pros of the musical theatre, Irving Berlin, Rodgers & Hammerstein, and Cole Porter are busy on musical projects but are not scheduled for the coming season.

A new musical publishing pattern is also developing this year. The cleffers are beginning to bypass the standard show score publishing firms to set up their own operations. Johnny Mercer has slotted the "Li'l Abner" score to his own Commander Music firm, Bob Merrill will publish the "Pay the Piper" score via his Valor Music and Comden-Green-Styne have set up Stratford Music for "Bells Are Ringing." Chappell will act as selling agent for Stratford while Howie Richmond will be selling agent for Commander.

In the past few years only tunesmith Frank Loesser has stepped out as an important show score publisher via his Frank Music operation. Firm handles "Pajama Game," "Damn Yankees," "Kismet" and Loesser's own "The Most Happy Fella." Tommy Valando stepped into the show score showtune publishing field for the first time last season with "Mr. Wonderful."

## Ray Martin in the U.S. For Brit.'s Col Label

Ray Martin, artists & repertoire chief for the British Columbia label, hit the U. S. Monday (13) for a four-week stay. He'll remain in New York until Friday and then head for the Coast for powwows with Capitol Records brass there. Capitol releases the British Columbia platters in the U. S. via its tieup with EMI (Electrical & Music Industries).

While here, Martin will also plug his new platter in which he conducts an orch workover of "Street Symphony" and "Tambourine."

## Hefti Forms Quintet

Composer-arranger Neal Hefti has formed a new jazz quintet. The combo will co-headline Hefti's wife, thrush Frances Wayne. He'll supply the arrangements for the group, which will feature the maestro on piano and trumpet with a rhythm section backing.

The group bowed in Rochester last night (Tues.).

# RETAIL DISK AND ALBUM BEST SELLERS

*VARIETY*

*Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.*

| National Rating This wk. | Last wk. | Artist, Label, Title | New York—(R. H. Macy Co). | Long Island—(Arcade Assoc.) | Washington—(Super Music) | Boston—(Mosher Music Co.) | Albany—(Van Curler Music Co.) | Philadelphia—(John Wanamaker) | Birmingham—(Loveman Music Co | Miami—(Spec's Record Shops) | Louisville—(Variety Record Shop) | Dallas—(Titche-Goettinger Co.) | San Antonio—(Alamo Piano Co.) | Chicago—(Hudson-Ross Music) | Indianapolis—(Ayres Music Co.) | Minneapolis—(Don Leary Music) | Kansas City—(Katz Record Ctrs.) | St. Louis—(Stix, Baer & Fuller) | Cleveland—(Record Mart) | San Francisco—(Columbia Music) | Denver—(Denver Dry Goods) | Seattle—(Sherman-Clay Music) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | **PLATTERS** (Mercury) "My Prayer" | 2 | 3 | 1 | 4 | 4 | 6 | 4 | 3 | 3 | 1 | 1 | 6 | 2 | 2 | 2 | .. | .. | 1 | 2 | 4 | 147 |
| 2 | 4 | **DORIS DAY** (Columbia) "Whatever Will Be, Will Be" | 3 | 1 | 7 | 1 | 10 | 1 | 5 | 4 | 5 | 7 | 3 | 1 | 1 | .. | 5 | 3 | 4 | 2 | 1 | 3 | 142 |
| 3 | 2 | **ELVIS PRESLEY** (Victor) "Hound Dog" | 1 | .. | 2 | 2 | 1 | 2 | 2 | 1 | .. | 2 | 2 | 8 | 6 | 1 | 1 | .. | .. | .. | 4 | 7 | 120 |
| 4 | 3 | **BUCHANAN-GOODMAN** (Luniverse) "Flying Saucers" | 4 | .. | .. | 3 | 2 | .. | 3 | 2 | 1 | .. | 6 | .. | .. | 4 | 4 | 2 | .. | 3 | 3 | 2 | 104 |
| 5 | 7 | **HUGO WINTERHALTER** (Victor) "Canadian Sunset" | 10 | 4 | 6 | .. | .. | 5 | .. | 6 | .. | 3 | 4 | 3 | .. | .. | 9 | 9 | 3 | 7 | .. | .. | 63 |
| 6 | 11 | **ELVIS PRESLEY** (Victor) "Don't Be Cruel" | .. | 2 | .. | .. | .. | 1 | .. | 2 | .. | .. | .. | .. | .. | 1 | .. | 1 | .. | .. | 1 | 58 |
| 7 | 5 | **GOGI GRANT** (Era) "Wayward Wind" | 9 | .. | 3 | .. | 3 | 3 | 9 | 5 | .. | .. | 5 | .. | 3 | .. | .. | .. | .. | 5 | .. | .. | 54 |
| 8 | 9 | **PATTI PAGE** (Mercury) "Allegheny Moon" | 7 | .. | .. | 9 | 5 | .. | 6 | 10 | .. | 5 | 9 | 9 | 4 | 5 | 6 | .. | .. | .. | 8 | .. | 49 |
| 9 | 6 | **PAT BOONE** (Dot) "I Almost Lost My Mind" | 6 | .. | 4 | .. | .. | .. | .. | 7 | .. | .. | 7 | 4 | 5 | 8 | .. | .. | .. | 9 | .. | 5 | 44 |
| 10 | 10 | **GENE VINCENT** (Capitol) "Be-Bop-a-Lula" | 8 | .. | 9 | .. | .. | .. | .. | 8 | 7 | 6 | 10 | 10 | .. | .. | .. | 1 | .. | 6 | 6 | .. | 39 |
| 11 | 8 | **ELVIS PRESLEY** (Victor) "I Want You, I Need You" | 5 | .. | .. | .. | .. | 8 | 8 | 9 | .. | .. | 8 | .. | .. | .. | .. | 4 | .. | 4 | .. | .. | 31 |
| 12 | 15 | **MORRIS STOLOFF** (Decca) "Moonglow-Picnic Theme" | .. | .. | 5 | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | 8 | .. | 8 | 19 |
| 13 | 21 | **JERRY VALE** (Columbia) "You Don't Know Me" | .. | 5 | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | 10 | .. | .. | 10 | 18 |
| 14A | 18 | **TERESA BREWER** (Coral) "Sweet Old-Fashioned Girl" | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 9 | .. | 7 | 10 | .. | .. | 6 | .. | .. | .. | .. | 17 |
| 14B | 13 | **MITCH MILLER** (Columbia) "Song for a Summer Night" | .. | 10 | .. | .. | .. | .. | .. | .. | .. | 4 | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | 17 |
| 16A | 18 | **BILL DOGGETT** (King) "Honky Tonk" | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | 7 | .. | 6 | .. | .. | .. | 16 |
| 16B | .. | **SANFORD CLARK** (Dot) "Fool" | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | 3 | .. | .. | .. | .. | .. | 16 |
| 18 | 16 | **AMES BROS.** (Victor) "It Only Hurts for a Little While" | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | 13 |
| 19A | 25 | **EDDIE HEYWOOD** (Mercury) "Soft, Summer Breeze" | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | 11 |
| 19B | .. | **LITTLE WILLIE JOHN** (King) "Fever" | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | 11 |
| 21A | 17 | **PERRY COMO** (Victor) "More" | .. | .. | .. | 8 | .. | 7 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | 9 |
| 21B | 12 | **VIC DAMONE** (Columbia) "On the Street Where You Live" | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | 8 | .. | .. | .. | .. | 9 |
| 21C | .. | **AL HIBBLER** (Decca) "After the Lights Go Down" | .. | 7 | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 24 | 22 | **PERRY COMO** (Victor) "Glendora" | .. | .. | .. | 10 | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | 8 |
| 25 | .. | **PATIENCE-PRUDENCE** (Liberty) "Tonight You Belong to Me" | .. | 8 | .. | .. | .. | 9 | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|
| MY FAIR LADY | KING AND I | CALYPSO | EDDY DUCHIN STORY | MOST HAPPY FELLA | ELVIS PRESLEY | CAROUSEL | OKLAHOMA! | SONGS FOR SWINGING LOVERS | THE PLATTERS |
| Broadway Cast | Film Soundtrack | Harry Belafonte | Film Soundtrack | Broadway Cast | Elvis Presley | Film Soundtrack | Film Soundtrack | Frank Sinatra | Platters |
| Columbia OL 5090 | Capitol W 740 EAP 740 | Victor LPM 1248 EPA 1248 | Decca DL 8289 | Columbia OL 5118 | Victor LPM 1254 EPB 1254 | Capitol W 694 EDM 694 | Capitol SAO 595 SDM 595 | Capitol W 653 EAP 653 | Mercury MG 20146 |

# COL UPS STAN KAVAN IN NEW ALBUM POST

Stan Kavan has been upped at Columbia Records to the newly created post of coordinator of pop albums artists & repertoire. He'll also continue in his present capacity as sales manager of the album division.

Kavan's functions in the new post will cover such activities as analysis of sales performance, preparation of release lists and schedules and investigation of areas of salability. He'll report to Goddard Lieberson, Col prez, in connection with his a&r function and to sales veep Hal Cook, on his sales merchandising programs.

# U.S. Disk $ Goes Far in Far East

Hollywood, Aug. 14.

Latest competition for American disk dollars comes from So Deska Records, Nipponese plattery founded by vet New York tunesmith and publish Dudley Manners. He's back in the U.S. with the masters of a pair of 12-inch albums he recorded there featuring Johnny Watson and a 15-piece Japanese band known as the Kamapai Kings.

Watson, onetime arranger for Vaughn Monroe and other top bands, has been in Tokyo for several years. He's now in charge of music at the Ernie Pyle Theatre there. His Kamapai Kings is an allstar outfit featuring the best sidemen in the islands.

Recording in Japan is incredibly cheap, Manners reported before taking off for New York. Pair of albums cost less than $750 to produce.

Studio charges, including engineer, amounted to $135 for the session. Musicians, under Japanese union rules providing for the equivalent of $1.95 per side regardless of how long it takes, received a total of $520 for the 24 sides.

Total figure even includes $33.33 in taxi fares to take the sidemen to the session and send them home.

# MAX HERMAN HEADS LOCAL 47'S BIZ AGTS.

Hollywood, Aug. 14.

In the first major operational change resulting from the "rebellion" of Coast musicians, Local 47 business agents are now operating under the supervision of Max Herman, the local's veepee. Board of directors named Herman chief business agent, a newly created post, and put him on salary to oversee all activities of the representatives.

First item on the agenda is a study of the operation to determine whether other business agents are needed by the local, which covers all of Los Angeles County for the cities of Long Beach and Pomona.

# VARIETY Scoreboard OF TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets*

**Coin Machines Retail Disks Retail Sheet Music**

*as Published in the Current Issue*

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

## TALENT

| POSITIONS This Week | POSITIONS Last Week | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 1 | **ELVIS PRESLEY** (Victor) | Hound Dog / Don't Be Cruel / I Want You, I Need You |
| 2 | 2 | **PLATTERS** (Mercury) | My Prayer / Heaven On Earth |
| 3 | 3 | **DORIS DAY** (Columbia) | Whatever Will Be, Will Be |
| 4 | 4 | **BUCHANAN & GOODMAN** (Luniverse) | Flying Saucers |
| 5 | 5 | **PATTI PAGE** (Mercury) | Allegheny Moon |
| 6 | 8 | **HUGO WINTERHALTER** (Victor) | Canadian Sunset |
| 7 | 6 | **PAT BOONE** (Dot) | I Almost Lost My Mind |
| 8 | 7 | **GOGI GRANT** (Era) | Wayward Wind |
| 9 | .. | **GENE VINCENT** (Capitol) | Be-Bop-A-Lula |
| 10 | 10 | **VIC DAMONE** (Columbia) | On Street Where You Live |

## TUNES

(*ASCAP. †BMI)

| POSITIONS This Week | POSITIONS Last Week | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 2 | *WHATEVER WILL BE, WILL BE | Artists |
| 2 | 1 | *MY PRAYER | Shapiro-B |
| 3 | 3 | *ALLEGHENY MOON | Oxford |
| 4 | 5 | †HOUND DOG | Presley |
| 5 | 4 | †WAYWARD WIND | Warman |
| 6 | 8 | †CANADIAN SUNSET | Meridian |
| 7 | 9 | †FLYING SAUCERS | Luniverse |
| 8 | 6 | *ON THE STREET WHERE YOU LIVE | Chappell |
| 9 | 7 | †I ALMOST LOST MY MIND | Hill & Range |
| 10 | 10 | †I WANT YOU, I NEED YOU, I LOVE YOU | Presley |

# Luniverse

Continued from page 49

were repeated among the 19 allegedly infringed upon usages) were involved, obviously a 34c royalty (per statutory provision) on a disk that sells for 89c retail would be prohibitive. Anyway, it's trade custom that, where a pot pourri is involved, the copyright owner accords a cutrate. And in this instance only a bar or two was involved but, nonetheless, the usage thereof is an infringement. (It was said that the enterprising young Messrs. Goodman and Buchanan were under the impression that the use of a bar or two was not a technical violation. Incidentally, Goodman's father is also an attorney and visited Abeles' office, but the entire issue was handled by A. Warren Troub for the proposed defendants.)

There are still two or three publishers who technically have not agreed to the overall proposed settlement but it is likely that they will go along. Among the conditions of settlement also was a provision that Abeles' legal fee be paid by Goodman and Buchanan, along with all other legal expenses. Still another proviso is that accounting be made this month and another accounting of sales be made in September. The publishers obviously don't want to risk any delays or waits. "Flying Saucer" has been a quick flash hit, with sales said to reach around 500,000 platters to date.

It should be stressed that Abeles was called in by Harry Fox as trustee of the music pubilshers involved, which differs from the Music Publishers Protective Assn. with whom he is traditionally associated. However, MPPA is dominantly an ASCAP-publisher trade association and it so happens that the majority of the pubberies and diskeries involved in "The Flying Saucer" imbroglio are (1) BMI-affiliated and (2) non-MPPA affiliated.

**WSM**, Nashville radio station, has set aside Nov. 9-10 for the fifth annual national disk jockey festival. Fest will be tied in with the 31st anni of station's "Grand Ole Opry."

# Civil Liberties

Continued from page 49

tempting to exercise some form of censorship over art. I'm not interested in getting into a debate on the merits of the music. The fact remains that the ban under discussion is based on nothing but the content of the music. It is, therefore, an attempt to restrict free expression, the product of the human mind and skill. And no agency has the right to exercise such control.

"If some law is being violated, then under criminal statutes, the violators should be arrested and the issue tried before a judge and jury. No board can act as a censor in matters of this kind."

ACLU, it was learned, is also concerned because of a second and subtler nuance in the threatened boycott of rock 'n' roll music in El Monte. There has been evidence that the objection to the music extends to, and may be based upon, the fact that it is largely the product of Negro bands.

"There has been," Wirin admitted, "some question of racial discrimination." Latter subject is one which always prompts ACLU intervention in a case.

There have been several bans on the rock 'n' roll music around the country in the last few months, including a few in California. In El Monte, the preliminary hearing on the proposed ban dwelt heavily on the fact that the music appears to attract a rowdy element. City Attorney James A. Nicklin even commented on the fact that "some of them even show up carrying tire chains."

ACLU position is that the city has no right to ban the music because of these extraneous factors. The police, it was pointed out, have municipal ordinances under which they can operate to arrest persons who disturb the peace. But the organization feels that no governmental group has the right to deprive a segment of the population of the art it prefers simply because that art also encourages some exhibitionists to excesses of various kinds.

### Ford's Frisco Appeal

San Francisco, Aug. 14.

When Bennie Ford, a Frisco boxing and wrestling promoter, asked for a dancehall permit at his San Francisco Garden, police chief Frank Ahern protested.

At a Board of Permit Appeals hearing last week Ahern's spokesman Police Lt. Frank Harrington, commented:

"The chief is afraid rock 'n' roll bands would attract occurrences like those in San Jose and Santa Cruz" (rock 'n' roll riots took place in both these smaller, nearby cities earlier in the summer).


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RCA VICTOR spotlights hometown broadcasting

# On The Upbeat

## New York

**Kenneth Berger's** 30-piece orch bows on Band Wagon Records late this month . . . Chappell is publishing the **Jack Brooks-Sammy Fain** score for "The Soft Touch," upcoming NBC-TV spec, not Kagran as erratumed in last week's VARIETY . . . Music publisher **Sam Wigler** became a grandpop last week . . . **Buck Ram**-inked thrush **Dolly Cooper** to a managerial pact and supervised her first session for Dot Records last week . . . **The Blockbusters** began a two-week engagement at the 4400 Club, Brentwood, Md., yesterday (Tues.).

**Hawkshaw Hawkins, Bill Monroe** and the **Bluegrass County Boys** headline the Don Larkins-Lyle Reed Jamboree at Newark's Mosque Theatre Aug. 19 . . . Decca Records has tied in with the Allegheny Airlines to promote its **Grady Martin** cutting of "Allegheny Moon" . . . **Murri Barber**, WMGM record library, off for two weeks in Hollywood . . . **Lois Glick**, ABC record librarian, back from three months in Europe . . . **Herb Dexter** is exec veepee in charge of a&r and sales at the newly formed Beech Records . . . **Barbara Lea** set as featured vocalist with **Stan Rubin's Tigertown Five** at the combo's Atlantic City Steel Pier gig Aug. 24-30 . . . **Arlie S. Huff** deejaying at WICE, Providence. He was formerly with WSAV, Savannah, Ga.

There's now a 48-page fan book tagged "The Amazing Elvis Presley" on the market . . . **Bill Hegner** handling publicity for the new **Neal Hefti-Frances Wayne** group . . . **The Rover Boys** move into the Bolero Club, Wildwood, N. J., for three days beginning Aug. 23 . . . **Don Elliott** doubling between Basin Street and **Jack Sterling's** early morning WCBS radio show . . . **Freddie Bell** elected to ASCAP membership . . . September issue of Ebony mag features **Louis Armstrong's** recent West African jazz tour . . . **Argues** returns to Roseland for his 11th season there Sept. 6 . . . **Ned Harvey** orch goes into Ben Maksik's Town & Country, Brooklyn, Sept. 11 for the new season . . . **Frank O'Brien** returned to the keyboard at Carman's Louis Petite eatery yesterday (Tues.).

## Hollywood

**Guy Mitchell** signed by Allied Artists to sing title song for "The Young Guns." Tune, titled, "Song of the Young Guns," is by **Lenny Adelson** and **Imogen Carpenter** . . . Warner studio orch, batoned by **Ray Heindorf**, is recording **Kenyon Hopkins'** score for Elia Kazan's "Baby Doll" . . . **Garwood Van** orch augmented to 24 pieces and signed to a new contract at New Frontier Hotel, Las Vegas, running to April. . . . **Andre Previn** discussing a straight jazz album, his first, for Decca . . . **Johnny Mandel** is penning arrangements for **Dave Pell's** Atlantic album . . . Following **Chet Baker's** current stint at N.Y.'s Birdland, trumpeter returns here for indef stand at the Tiffany.

**Alex North** will score Hal Wallis' "The Rainmaker" at Paramount. . . . **Yma Sumac** in N.Y. following her guest appearance at the International World's Fair in the Dominican Republic . . . KDAY disk jock **Frank Evans** has cut the narration for a Pacific Jazz LP titled "Best in West Coast Jazz." . . . **Phil Moore** is penning three tunes for similar amount of UPA cartoons . . . **Nelson Riddle**, currently in N. Y. prepping music for **Frank Sinatra's** stint at the Paramount, will conduct the Denver Symphony (17-18) . . . **Johnnie Mann Singers** pacted by Liberty Records.

## Chicago

**George Shearing Sextet** pacted for Congress Hotel, St. Louis, Oct. 30-Nov. 13 . . . **Buddy Charles** graduated from Black Orchid's Junior Room last night (Tues.), into main room as opening act . . . **Muggsy Spanier** plays Colonial Tavern, Toronto, Oct. 29 for two frames . . . **Hi-Lo's** on WBBM-TV's "In Town Tonight" Aug. 23 . . . **Lillian Hines** set for Theatrical Lounge, Cleveland, Monday (20) for two weeks . . . **Pat Boone** plays Du Quoin, State Fair Aug. 26, headlining the first three days; **Dorothy Collins** takes over to wind up the week . . . **Dan Belloc** orch plays Coney Island, Cincinnati, Sept. 8-9.

# Victor

Continued from page 49

$5.99). The same items are available on 33⅓ rpm platters at the same savings plus the addition of two other albums; "Richard III" film soundtrack (advertised price, $11.98; coupon price, $8.99), and "Romeo and Juliet" (advertised price, $7.98; coupon price. $5.99).

When the consumer buys a sampler, he is entitled to purchase any one of these items at the 25% discount betwen Sept. 1 and Dec. 31 of this year. All dealer purchases of the items carry a 25% discount in additon to the normal discount.

The Victor execs who fanned out around the country last week to brief distribs on the fall operation pointed out that the discount advantages will be tailor-made to best serve the needs of each distributor and the area he serves. The program offers inventory protection as well as dating privileges.

Victor has lined up a hefty promotional and advertising barrage to get the "Showcase In Sound" message across. In addition to ads in the national mags and setting color tv spec commercials, label is supplying dealers cuffo with a three-piece display kit plus a full counter merchandiser.

For its low price ($1.98) Camden line, label has readied 21 new packages. Among the artists included are Arturo Toscanini, Arthur Fiedler, Paderewski, Freddy Martin, Al Goodman, Henri Rene and the Delta Rhythm Boys, among others.

**Phil Nimmons'** Canadian jazz group is cutting an LP for Norman Granz's Clef label. Resulted from group's being caught at Shakespeare Foundation jazz festival at Stratford, Ont., this summer.

# RETAIL SHEET BEST SELLERS

*VARIETY*

*Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.*

* ASCAP † BMI

| National Rating This wk. | Last wk. | Title and Publisher | New York—(MDS) | Boston—(Mosher Music Co.) | Philadelphia—(Charles Dumont) | San Antonio—(Alamo Piano Co.) | Indianapolis—(Pearson Music Co.) | Detroit—(Grinnell Bros. Music) | Minneapolis—(Schmitt Music Co.) | Kansas City—(Jenkins Music Co.) | St. Louis—(St. L. Music Supply) | Cleveland—(Grossman Music Co.) | San Francisco—(Pac. Coast Music) | Seattle—(Capitol Music Co.) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | *Allegheny Moon (Oxford) | 2 | 1 | 1 | 1 | 1 | 1 | 3 | 5 | 1 | 1 | 2 | 3 | 110 |
| 2 | 2 | *Whatever Will Be (Artists) | 1 | 2 | 7 | 2 | .. | 2 | 1 | 2 | 4 | 5 | 1 | 1 | 93 |
| 3 | 3 | †Wayward Wind (Warman) | 3 | .. | 8 | 3 | 5 | 6 | 8 | 1 | 2 | 2 | 3 | 2 | 78 |
| 4 | 4 | *Street Where You Live (Chappell) | 6 | 6 | 2 | 5 | 4 | 3 | 2 | 6 | 3 | 7 | 4 | 7 | 77 |
| 5 | 5 | *My Prayer (Shapiro-B) | 4 | .. | 5 | 6 | 7 | 4 | 7 | 3 | 5 | 6 | 10 | 4 | 60 |
| 6 | 6 | †Canadian Sunset (Meridian) | 5 | 4 | 3 | 4 | 2 | 5 | 6 | .. | 8 | 8 | .. | 8 | 57 |
| 7 | 8 | †Almost Lost My Mind (H&R) | 8 | .. | .. | 8 | 3 | 7 | .. | 7 | 6 | 4 | 8 | .. | 37 |
| 8 | 10 | †Old-Fashioned Girl (Valor) | .. | .. | .. | 10 | 10 | 9 | 5 | 4 | 10 | 3 | .. | 5 | 32 |
| 9 | 7 | *Moonglow (Mills) | .. | 9 | 4 | 7 | 8 | 8 | .. | .. | .. | .. | 5 | .. | 25 |
| 10 | 9 | †Want You, Need You (Presley) | 7 | .. | 6 | 9 | .. | .. | .. | .. | 9 | 9 | 9 | .. | 17 |
| 11A | .. | *Born to Be With You (Mayfair) | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 10 | .. | 6 | 8 |
| 11B | 15 | *Hurts for a While (Advanced) | 10 | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | 9 | 8 |
| 13 | 13 | *Ivory Tower (Morris) | 9 | .. | .. | .. | .. | .. | .. | 10 | 7 | .. | .. | .. | 7 |
| 14 | 11 | *Could Have Danced (Chappell) | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | 7 | 10 | 6 |
| 15 | .. | †Soft, Summer Breeze (Regent) | .. | 8 | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | 4 |

# Inside Stuff—Music

German composer Fritz Rotter started the ball rolling for the current U.S. disk activity on his tune (penned with Franz Doelle), "When The White Lilacs Bloom Again." A few months ago, Rotter brought Helmut Zacharias' Polydor waxing of the 26-year-old song, titled in German "Wenn Die Weisse Flieder Wieder Bluht," to the attention of its U.S. publisher, Harms Inc., of the Warner Bros. combine. Although the disk wasn't a hit in Germany, the U.S. publishers were able to stir up enough diskery interest via the Polydor slice to get a barrage of waxings, including the Decca release of the Polydor original. Already on the market are versions by Leroy Holmes (MGM), Florian Zabach (Mercury), Lawrence Welk (Coral) and Billy Vaughn (Dot).

Leonard Feather returned from Paris and Milan last week where he set up deals for the translation and publication of "The Encyclopedia of Jazz" in France and Italy. Encyclopedia has now sold 15,000 copies in the U.S. and is going into its third edition. It'll be published in London next month by Arthur Barker Ltd.

The first "Encyclopedia Yearbook of Jazz," which will contain biographies of 150 new musicians, will be published by Horizon in October and by Arthur Barker in England next spring. Meantime, Feather has set a profile on Norman Granz for the January issue of Esquire mag.

Joy Conners, personal secretary to Alan Holmes, British head of Robbins Music, won the $2,240 jackpot in the Granada-TV "Spot the Tune" show in Manchester last Thursday (9). She had already won $28 for answering various questions and the jackpot question, which had accumulated over the weeks to $2,240, consisted of her finishing a song, only the middle of which was played. The song she had to recognize turned out to be "You're the Cream in my Coffee," and she announced the name with half a second to spare from the 10 seconds allotted to her. Result—she came back to London with a check for $2,268.

Deejays who don't dig that Gallic jive get an assist from a new 45 rpm disk issued by Bax Music, pubbery which controls the tunes in the new Capitol album, "La Femme." Outfit, a division of Criterion Music, is headed by composer Les Baxter and Mickey Goldsen. Aware that some deejays were having trouble pronouncing the titles of some of the numbers in the album, Baxter and Goldsen hired a French gal to read off the titles and translations. Disk is carefully cued so that deejays can either listen to "La Femme" and learn something, or let the gal announce the records as they come up.

Literature is being teamed up with wax by RCA Victor to push its "La Traviata" album. Label is packaging the three-12-inch LP deluxer with a new edition of "Camille," novel by Alexander Dumas, the younger, on which the opera is based. Complete set will retail for $11.95. The album was cut in Rome by George R. Marek, veep and general manager of Victor's album division. It was conducted by Pierre Monteaux and features Rosanna Carteri, Cesare Valletti and Leonard Warren. Marek penned a special foreword for the package.

In line with its New York office staff expansion program, Columbia Records last week set John Lothrop as manager of office services and Alberta Keilbach as supervisor of file and stenographic service. Lothrop will administer activities relating to filing, communications, duplicating, mail room, office space allocation, central typing and stenography. Miss Keilbach will organize and manage a service group providing stenographic, typing and filing facilities.

Phil Lang, standard and educational chief at E. M. Morris, puts on the professorial robes for a two-and-a-half-week session at the U. of Colorado. His seminar will deal with advanced orchestration. When he gets back to his Gotham base, he'll start orchestrating the score for "Li'l Abner," upcoming legit musical by Johnny Mercer and Gene De Paul.

## ABC-Par Distrib Shifts

ABC-Paramount continued to reshuffle its distributor network last week with shifts in the Philadelphia and Charlotte (N. C.) territories.

In the Philly area, the diskery picked up David Rosen, former Mercury distributor, replacing Universal. In Charlotte, Arnold took over the ABC-Par line from Mangold.

## MGM

Continued from page 49

replacing Howard Budlow as sales manager.

Albums lined up for the "Baker's Dozen" drive are "Winter Wonderland" by Ray Charles; "Music From Motion Pictures" by David Rose; "Take Me In Your Arms" by Leroy Holmes; "Beside A Shady Nook" by Dick Hyman Trio; "Concerto For Lovers" by Robert Ashley orch; "Madrid After Dark" by Federico LaMore orch; "When The Lights Are Low" by George Shearing Quintet; "The Lamp is Low" by Robert Maxwell; "Moanin' The Blues" by Hank Williams; "Out of This World" by Sam (The Man) Taylor; "Goombay Carnival" by The Confidential Club orch, and "Beyond The Sea" by Roger Roger orch.

## Donna Records' Pubbery

Art Cook, who heads up the new Donna Records, Cleveland-based indie, is launching a second affiliated music publishing firm to operate as Central-West Music Co. Firm is now dickering for an ASCAP publisher-membership to augment Cook's BMI affiliate, Arco Music.

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# Traditional Big Top Still a Lure As Christiani Bros. Circus Mops Up

By HUMPHREY DOULENS

Norwalk, Aug. 14.

American family trade is rallying with nostalgic loyalty to tented circus entertainment following the calamity howling incidental to the recent road closing of Ringling Bros. Circus. Christiani Bros. had five turnaway audiences out of seven in this last week. The Norwalk matinee couldn't accomodate 1,000 and the night rack was clean. (Previously the Hunt Bros. outfit also did well hereabouts.)

Christianis are a truly family operation in the old Ringling tradition. Their own stars and their own managers, Christianis break even at $3,200 a day including winter layoff expenses at Sarasota. Their main business problem is shortage of workmen on the lot for this reason the performers are also their own razorbacks.

Paul (Mogador) Christiani, 32, front man for the six brothers and two sisters plus countless relatives, running this trim, lively three-ringer, says recent audiences have included many people who come up and admit they haven't been to a circus in a long time but will support them from now on. The Christianis had so many visitors on the back lot in this sophisticated summer hub that they had to curtail hospitality to strike the tents. For the Cristianis do strike the tents themselves, labor being what it is.

**Many-Talented**

Belmonte Cristiani, crown prince of the family, in charge of tents and props, was already on his way to next stand (New Britain) to stake out the lot when Phil Dotto's strong-lunged brass sextet played exit march here. As with the Ringlings of old, each Cristiani has his own administrative responsibility beside tumbling, hand-balancing, bareback riding, juggling and riding high school.

Daviso, most versatile of the brothers, has charge of animals. Lucio, admitted star of the troupe by virtue of his somersault horse-to-horse, paces the performance. Oscar does wardrobe and Peter the concessions. And sisters Hort-

(Continued on page 58)

## Gale Takes 'Peter Pan' For a Ride in Columbus; 'Capades' Cancels 1 Show

Columbus, Aug. 14.

The opening performance of "Ice Capades" here Sunday (5) was called after a severe rain and windstorm lashed performers and sets alike in the midst of the "Peter Pan" sequence.

Peter Pan, Wendy and the cast had just soared out of the window and were flying to Never Never Land when the sudden storm struck. Fearful of knocking the flyers against the flopping sets, technicians left them aloft for a few moments—long enough to get them sopping wet—before bringing them safely to earth.

John H. Harris, producer of the ice show, said that it was the first time in three years that the show had been cancelled because of inclement weather. "Capades" resumed Monday evening (6), however, and played through Sunday (12) without further incident.

It was the first time the ice show had been seen in Columbus.

## Will Melody Linger On In Case of (Rae) Bourbon?

Hollywood, Aug. 14.

Los Angeles County Welfare Commission will hold a hearing tomorrow (Wed.) on whether to continue the show license of the Melody Room, Sunset Strip nitery which was closed down last week for playing (Miss) Rae Bourbon. Spot has been in difficulty since booking the vet femme impersonator who recently underwent sex-change surgery. Performer was arresting opening night on a charge of impersonating a woman and had worked since then in male attire.

Order shuttering the room pending tomorrow's hearing was issued a week ago.

## Ellen's 1-Man Coast Show In Mocambo-Orph Dual

Hollywood, Aug. 14.

Hypnotist Arthur Ellen, opening at the Mocambo here Thursday (16), will double for two weeks at the Orpheum Theatre, starting Aug. 22. His one-hour show at the theatre will be the only act on stage. He'll be packaged with "Trapeze" on screen for the first week, and "Bandido" for the second frame.

Several months ago, Loew's State, N. Y., tried the procedure in order to cash in on the Bridey Murphy vogue. Ralph Slater, also a hypnotist, constituted the entire stageshow.

## Vancouver's Cafe Biz Perking; Seek Late Law Change

By BRIAN VICKERS

Vancouver, B. C., Aug. 14.

Vancouver's Chinatown not only boasts the second largest Chinese colony outside the Orient, but now is the scene of a "war" between night spots.

A short time ago, a new Mandarin Gardens opened in the heart of Chinatown. A small entrance fee includes dinner, but the club is not licensed.

Floorshow, while with second-rate local talent and an amateurish chorus line, jolted several other clubs in the vicinity into action, and now two, Forbidden City and the Mayling, are also offering local talent.

While the standard of entertainment by all three is low, it indicates that Vancouver's nightlife dollar has to be worked for.

However, despite their opposition to one another, the three clubs, joined by two more—the W-K and the Smiling Buddha—have united to fight a common enemy—the law.

Together, they plan to appeal a decision rejecting their request for later hours. An application to have the legal hours extended from 2 a. m. to 3 a. m. was refused here last week. The appeal will be heard by the City Council early this week, and faces the opposition of Mayor Fred Hume.

The most popular nitery here, and by far the best, is the Cave Supper Club. Isy Walters is continuing his policy of importing top acts. His most recent successes have included Bill Kenny, Guy Mitchell and the Mills Bros., but some of his other importations did not fare so well, most notable of late being Christine Jorgensen and June Havoc.

Shows at the Cave are produced by Cindy & Alberto, dance team, and feature a group known as the Coronet Dancers (10).

## LOU WALTERS NIXES FLA. COPA CITY DEAL

Bid by Miami Beach realtors to have Lou Walters, operator of the Latin Quarters in Miami Beach and New York, take over Copa City, Miami Beach, is now considered dead. Walters left last week for a talent gandering expedition in Europe without pursuing the offer. He's now expected to open the Florida LQ a few days before Christmas.

Copa City was also offered to Paul D'Amato, operator of the 500 Club, Atlantic City, who turned it down because of what he termed an excessive rental. Copa City bowed out as a nitery a couple of seasons ago and was occupied by an auction house.

**Gene Krupa** and his trio, before going on a national tour with "Jazz at the Philharmonic," will play a 10-day stand at the Ball and Chain, Miami nitery, beginning Aug. 31.

## Set Tony Martin, Torme For London Vaude Season

London, Aug. 14.

The Prince of Wales Theatre, Piccadilly Circus, which for the last eight months has featured the "Paris By Night" Folies Bergere show, is to stage a variety season from September.

Tony Martin and Mel Torme are among the American stars named as top-of-the-bill attractions for that theatre, while British David Whitfield has also been mentioned as a top.

Present indications suggest that the variety season may extend from September until the end of next February when a new Folies revue will be staged.

## Strike Threat At Royal York On Eve of CNE

Toronto, Aug. 14.

Some 1,300 members of Toronto's Hotel & Club Employees Union announce they will strike Aug. 22 at the 1,400-room Royal York. Strike is timed to dovetail with run of Canadian Nat'l Exhibition.

Hotel's room reservations are packed for the CNE tenure (Aug. 24 to Sept. 8), mainly for Jack Arthur's grandstand spectacular, plus other tourist and exhibitor lures that drew nearly 3,000,000 at the turnstiles last year for the fortnight.

Action to close Canada's largest hotel involves a dispute with Canadian Pacific Railways, owner-operators of the hotel, with 90% of the employees voting for a strike, according to Henry Parsumi, agent for Toronto Local 299 of the union. Action includes a complete walkout, with Parsumi's claim that "we will close the hotel."

Union is demanding an 18c increase per hour, retroactive to last November, plus a health and welfare plan, and $7 a month for adjustment of maintenance staff rates. The company has countered with a 3c hourly boost and an additional 2c this November, plus a health and welfare plan that has been rejected.

The union said it has assurances from sister unions that there will be no Royal York deliveries of food or services, running down the line from elevator operators to dining room help, liquor lounges and floor shows.

**Kurt Oranto** has been named head of the Al Dobritsch agency's Chicago office.

# Chi Area Cafe Ops Come to Terms With AGVA; Threat of N. O. Pullout

Chicago, Aug. 14.

At a meeting last week between Ernie Fast, midwest regional director of the American Guild of Variety Artists, Milton T. Raynor, attorney for the Chi Cafe Owners Assn., and Ben Orloff, owner of the Silver Frolics strippery here, representing the cafe owners, a decision was reached affecting 22 holdout Chicago niteries who have refused in the past to meet AGVA's terms.

The terms, to be adhered to by the 22 Chicago, Cicero and Calumet City night clubs, include signing of AGVA's minimum basic agreement, payment of welfare fund contributions for performers, posting of bonds for performers' salaries, and agreement to employ only AGVA members. All niteries will have complied with these terms within 12 days, time for necessary paperwork to be completed, Fast said.

**Deadline Today (Wed.)**

New Orleans Aug. 14.

Unless Bill Hewitt, American Guild of Variety Artists' representative here, and Seymour Weiss, owner of the Roosevelt Hotel, come to agreement by tomorrow (Wed.), AGVA will pull all its acts out and place the hotel on the "unfair" list. AGVA is insisting that the Roosevelt sign its minimum basic agreement, pay welfare contributions for performers and post bonds for performers' salaries.

Weiss' reluctance to agree to these terms is causing the difficulty.

## Russians Cool to Bid To Play Globetrotters

Berlin, Aug. 7.

It has long been a habit that whenever Abe Saperstein's Harlem Globetrotters come here (now their seventh postwar appearance), they register a sock hit. And it's no exception this year. Berliners have taken a special fancy to this troupe. At the Olympic Stadium several years ago, they played before 75,000, still an all-time record for such sporting event.

In Berlin this time for four dates, they played the 7,000-seat Sportpalast. Globetrotter's manager, Abe Saperstein, said the advance sale of tickets this year was 25% better than last year. He said that he still intends to arrange a game between his boys and Europe's best basketball nation, the Russians, in Moscow. Last word from the Kremlin city, however, was that "there's still no time available for an event like that."

## Chi's Drake Sets Chirping Singles In 4-Week Rides

Chicago, Aug. 14.

Chi's posh Drake Hotel bows a single-act entertainment policy in its remodeled Camellia House Sept. 8. First act to play the refurbished cafe will be chanteuse Fernanda Montel, who opens the room for a four-week stint. Connie Moore follows for another four. The Jimmy Blade orch., a six-piece society band, will provide backing; the Blade orch had been the Camellia House band for over four years until last February.

The Camellia House closed down last week for redecorating, to be done by Dorothy Draper, who did the old Camellia House, New York's Hampshire House, the Greenbrier Hotel in White Sulphur Springs, West Va., etc. Room will be done in a New Orleans motif. Though no change in prices is contemplated, a cover charge is being mulled.

Policy will be to showcase sophisticate chantooseys of the type used in the Maisonette of New York's St. Regis, approximately in the $1,000 class. Buying will be done by Drake veepee Ben Marshall, and bookings will be of four-week duration. Connie Towers follows Connie Moore and it is reported that Marshall is negotiating for Monique van Booren.

## Threatened With Suit, MacRae Drops 'Fair Lady' From His Las Vegas Act

Las Vegas, Aug. 14.

Gordon MacRae has dropped his embrace of "My Fair Lady" following a demand—bolstered by the threat of a $100,000 lawsuit—from the show's producer, Herman Levin. During the initial 10 days of his current Desert Inn cafe engagement, MacRae had been scoring solid response with his capsuled musical and verbal recitation of the Broadway smash.

But last week Levin, in a telegram, ordered MacRae to halt the "22-minute vignette of 'My Fair Lady' embracing portions of the musical's plot, dialog, lyrics and music." Levin, through his attorney, Irvnig Cohen of Reinheimer & Cohen, notified MacRae that unless he ceased forthwith, an injunction would be sought and suit for substantial damages instituted. MacRae disclosed that the damages mentioned in the edict totaled $100,000.

MacRae said he tried, through his own Manhattan counsel, to gain permission to retain his "Lady" vignette, but was refused. He said he had spent considerable coin designing the tab and was "merely trying to show my affection for the musical." MacRae had been assisted in the "Lady" portion by wife Sheila Stephens. Singer has substituted takeoff on "This Is Your Life," which he introduced during his previous nitery engagement here 15 months ago.

**'My Fairfax Lady' Warning**

Hollywood, Aug. 14.

Herman Levin, "Fair Lady" producer, warned Hollywood nitery operator Billy Gray to "cease and desist" performances of a nitery satire tagged "My Fairfax Lady." Gray's show opened five weeks ago.

## Judy's Las Vegas H.O. Delays Palace Teeoff

The Judy Garland show for the Palace Theatre, N. Y., will be delayed one week to Sept. 27. Indications point to the fact that Miss Garland will be held over an additional period at the New Frontier, Las Vegas, and she wants the additional time to line up a surrounding cast and take a rest before taking on the minimum eight weeks at the N. Y. vauder.

She'll be on percentage in her two-a-day stand.

# Circuits Now Leaning Toward Voting 'A Straight B.O. Ticket'

The circuits are resuming their pitches for bookings of any type of attraction that will sell tickets. Again the loops are making it clear that they'll change the policy of virtually any house if a draw becomes available.

As one booker pointed out, there are theatres seating over 3,000 in virtually every major city in the country and not enough big pictures to go around. During some of the slow weeks, it would be wise to put in some kind of show, whether it be a touring legiter, a concert troupe, or a two-a-dayer with a name and a series of surrounding acts.

Only a few rock 'n' rollers have been on a safari. The Gale Agency package has done well on its tour and returned a profit for bulk of the houses.

Another type of tourer that is doing well in many parts of the country is the jazz unit package. Outfits such as Dave Brubeck, and some of the hipsters, are doing well, especially among the younger set. One of the constant surprises to many managers is the big returns by the horror companies. The spook shows, generally presented after midnght, are paying off handsomely.

One of the major offices is planning to package some of its fair-date units for presentation into theatres. However, plans are at this point indefinite because headliners cannot be plotted at this time.

Frank Sinatra plus a unit that includes the Tommy & Jimmy Dorsey Band and Joey Bishop provides another indication of how a major house will temporarily change its course to accommodate a headliner. The outfit goes into the Paramount, N. Y., for one week starting today (Wed.). Harry Levine, booker for the Par circuit, has Alan Freed doing a repeat at the Brooklyn Paramount over the Labor Day holidays. He had attempted to get a disk jockey show going in the Chicago Theatre, Chicago, but inability to make a deal with the stagehands nixed that effort.

# Chi's Big Show Gives Only So-So Lift to Cafes, Pix Houses

Chicago, Aug. 14.

Delegates to the Democratic National Convention, 2,744 strong, roughly 4,000 from press, radio and-tv, and miscellaneous hangers-on for estimated total of 15,000 persons, are giving Chicago's nightlife a slight boost, though not in proportion to their numbers.

Conclave of 15,000 is relatively small by this convention-town's standards, and fact that political conventioneers put on their own show is keeping nightlife hypo traceable to them down to a minimum. In tradition of "smoke-filled rooms" (original "smoke-filled room" having been GOP's 1920 Harding hoopla in Chicago's Blackstone Hotel), most of business is being done in room service departments of large hotels where conventioners are registered, the package liquor stores, and in hotel main rooms. Of latter, Conrad Hilton's Boulevard Room is being used as convention press headquarters, with its ice show being held in abeyance for a week, while Empire Room of Palmer House offers Muggsy Spanier and Helen Forrest until Thursday (16) when Harry Belafonte, a big draw here, opens.

Spike Jones at Chez Paree and Fran Warren at Black Orchid should also do slightly better than they would if there were no convention in town. Business around town is up perhaps 10% because of the Demo conclave; Saturday (11) night saw all top spots packed, with tables unavailable in most places until midnight. This was also true of jazz niteries such as London House and Blue Note.

Fact that there are no legit shows in town may help film houses somewhat, as well as the niteries, though most filmery ops don't expect much convention business. In fact, two roadshow pix here, "Oklahoma" and "Cinerama Holiday," may show only a slight rise, if that, according to spokesmen at the McVickers and the Palace. All told, convention business for niteries and cinemas is welcome gravy, but will not make or break anybody.

## Making Chi Safe

Continued from page 1

police commissioner's office were solicited for drinks by three L&L employees, Nancy Conrad, a dancer, Mrs. Shirley Bisutti and Marilyn Taylor, both entertainers. Besides the three, the detectives arrested Eugene Christofalos, 69, president of the L&L Cafe Corp., Alex Karzis, manager, Thomas Vlis, bartender, Ernest R. Hulder, 54, master of ceremonies, Miss Pat Paschal, Mary Garratt, and Mrs. Sharon L. Romashko.

**'For the Duration'**

To further protect visiting Demos, Capt. Alcook of the First District ordered police stationed in eight Loop niteries for the duration of the convention. They are to see that strippers leave on "some" clothes, prevent bar girls from soliciting drinks and see that the joints are properly lighted. Nothing in the order prevents conventioneers from offering to buy or regulates what the girls will be served, generally watered whiskey and tea, at upwards of a dollar a throw. Police lieutenants and acting lieutenants will be required to make daily reports on the eight spots. They are: the Crossroads cafe, the Cabana, the Randolph Lounge, the Hollywood Lounge, Nannette's, the Kitten Lounge, Eddie Foys', and the Holliday. All are in the Loop or its fringes.

Coincidentally, the city action came after a recent series of tongue-clucking items hitting the strip-and-clip joints and the b-girl situation by two local columnists, Herb Lyon of the Chicago Tribune and Tony Weitzel of the Daily News. The two scribes suddenly discovered the situation, though lately it has been a lot tamer than in some past years. The tightening-up, however, is more likely to stem from the administration's desire to pour on the window dressing for the Democratic convention, insiders think.

Nothing has been said about what action, if any, will be taken to control gyp-and-clip practices outside the convention-flooded Loop or whether the heat will still be on after the Demo conclave. Generally in the past, the heat has been very closely allied to such events as elections and political conventions. What the local citizens, or those who patronize joints outside the Loop, or ordinary business conventioneers are supposed to do for protection after the Democratic convention is over, is yet to be determined.

## Lawrence, Treiffesen Start Own Percentery

Harry Lawrence and Roy Treiffesen, both of whom had been with the Lew & Leslie Grade Agency at the time its American operations were absorbed by General Artists Corp., have formed their own office. They have taken over the bulk of the space occupied by the Grade office in New York.

Lawrence had been doing club dates, with Treiffesen working on special attractions and industrial shows.

## State, Hartford, to Go Weekend Vaude in Sept.

The State Theatre, Hartford, is set to resume vaude on a weekend basis starting Sept. 8. Initialer for the season is a rock 'n' roll display with the Red Prysock orch, Clyde McPhatter, the Moonglows, the Cadillacs and Jesse Powell. On Sept. 15 for two days Tony Bennett will head a package, and there are deals being negotiated for Bill Haley & Comets, Pat Boone, Four Lads and others.

According to present indications, the State will be the only house in New England on a regular stage-show basis.

# Hub's Blinstrub's Goes for a Line

Boston, Aug. 14.

Boniface Stanley Blinstrub will open his 1,700-seater this fall with a line of 12 showgirls in an innovation for the South Boston nitery, which has pursued a consistently successful policy of name singers the past few seasons.

George Hale, Broadway producer, will direct the line productions. Format of names will be continued and signed so far for the upcoming season are: Marguerite Piazza, Teresa Brewer, Guy Lombardo, Patti Page, Frankie Laine and Tony Martin.

The newly refurbished and altered Blinstrub's will open Sept. 3. Some $60,000 worth of improvements have been made, including $30,000 for a new stage lighting system.

Blinstrub's will be the only Hub supper club with a line. Only other supper club in the area with a line is the Frolic across the Harbor in Revere where the Buddy Thomas line of 11 is current on a year-round basis.

# Vaude, Cafe Dates

## New York

**Marion Colby** goes into the Copacabana, N.Y., Sept. 20 on the **Joe E. Lewis** show . . . **Davis & Reese** pacted for the Sands, Las Vegas, Oct. 31 . . . **Roberta Sherwood** on a quick booking into the New Frontier, Las Vegas, Monday (20) . . . **Mario** (& Floria) bemoans the confusion created by the nomenclature of the team of **Murio & Sheila,** which frequently comes out Mario & Sheila in print. Mario says he's keeping the same partner, who happens to be his wife . . . **Henny Youngman** goes into the Fontainebleau, Miami Beach, Aug. 28 . . . **Joe E. Lewis, Betty Madigan** and **Bob Melvin** set for the Holiday House, Pittsburgh, Oct. 22.

## Chicago

**Morey Amsterdam** into Congress Hotel, St. Louis, Oct. 1 for two. **Four Voices** play the Congress Sept. 10 for a single . . . **Bob Anderson** rounds out the bill at Black Orchid, opening under new management Sept. 6 with **Sylvia Syms** toplining and **Yonely** in the second slot . . . **Jimmy Ames** set for Brown Hotel, Louisville, Sept. 7 for three frames . . . **Dave Gardner** currently at Black Orchid . . . **Harry Belafonte** opens at Palmer House tomorrow night (Thurs.) in a quick return date . . . Boulevard Room of the Conrad Hilton shuttered this week and converted to Demo convention press headquarters; reopens next week with usual icery.

## Raffles Group Moves In As New Black Orchid Op

Chicago, Aug. 14.

Papers transferring ownership of the Black Orchid nitery here from Al Greenfield to a group headed by Paul Raffles, the same group that owns the Cloister Inn here, were signed last week.

The room's first show under new management will bow Sept. 6; lineup has Sylvia Syms headlining, Yonely in the second slot and Bob Anderson as the opening act.

## Hollywood

Ciro's will resume its line of girls in its floorshows in the near future . . . **Brandie Brandon,** pianist at Art Williams' Eldorado, re-optioned through October . . . Latune singer **Elsa Oria** current at Bar of Music . . . **Carl Carelli Trio** featuring **Frankie Sands** inked for a one-year stand at Mocambo . . . **April Ames** is holding over at Crescendo . . . **Abbey Lincoln** set for a return date at Ciro's Sept. 14 . . . Comedy team of **Rowan & Martin** will appear on the bill toplining **Nat King Cole** at Cocoanut Grove Sept. 5 . . . **Bobby Short** holds over four weeks at Castle Restaurant . . . **George Shearing** has been set for a return date at Zardi's in November.

## Atlantic City

**Vic Damone** into 500 Club Saturday (18) for five days, with **Frank Sinatra** opening for four days Aug. 23. **Johnnie Ray** comes in for one day Sept. 1 with the **Will Mastin Trio** starring **Sammy Davis Jr.** due for a one-day stand Sept. 2 . . . Bill Haley & His Comets with their rock 'n' roll into Steel Pier vaude for a week starting Aug. 19. On bill with Haley will be **Miss Loni** and **Johnny Morgan, Gene Krupa** in with **Johnny Palmers'** orch Aug. 17-23 . . . **Daisy Mae & Hepcats** into Ed Prouse's Fort Pitt (13) Erskine Hawkins' band opened at Herman's (10).

## San Francisco

**Abbott & Costello** opened two-week run at Frisco's Village Monday (13), and reportedly are drawing $12,000 a week . . . **George** and **Nick Andros,** owners of Facks and Facks II, are promoting a 26½-mile Pacific Ocean swim to Farallon Islands Sept. 25 . . . **Jeri Southern** booked into the Macumba starting Aug. 31.

## Kansas City

Terrace Grill of Hotel Muehlebach brought in **Maria Neglia** for a one-week stand, an unusual booking in the spot. She followed **Anne Russell,** who also did a one-week stint ending Aug. 9 . . . Orchid Room plays **Sonny Vallie, The Magnificents, Lulu Ducongee** and **Stew & Oscar** current stanza . . . **Dave Romaine** trips to Pitt and Dore's Club, following his current stand at Eddys'. He opens in the Pa. spot for 11 days Aug. 27 . . . **Enzo Stuarti** makes an overnight hop from Eddys' to open at the Chase Club, St. Louis, Aug. 25, for two weeks . . . **Four Voices** in at Wildwood Lakes for their first date in this area . . . **Don Cornell** comes back to Eddys' Aug. 24 for a fortnight.

# Vaude in the Market-Place

Boston, Aug. 14.

Danny White's Aquarama, 10-person water show playing wet and dry, ended a tour of parking lots at supermarkets Saturday (11) in a break-in that marked the first time actual pro shows have been put on super lots in the territory.

Using a portable 25 x 25 pool and an accordian player, White, Hub booker turned producer, played three dates on First National Stores parking lots, Medford (6), Natick (8-9) and Stoneham (11) averaging auds of around 350 cuffo.

Tab for the supermarket parking lot tour was paid by Cliquot Club Bottling Co. in a deal with the super chain.

White said the package deal to the bottling firm was for $2,000 for the four dates. The water show, which is to serve as nucleus of a 40-person show to tour this fall, is being booked into summer hotels with swimming pools.

White, who envisions supermarket parking lots as an upcoming circuit for vaude acts, was first to book acts on a regular basis into supermarket autopark lots early this season.


"The biggest surprise of this or any other season"*

*VARIETY*, Sahara, Las Vegas:
"Harvey Stone . . . Refreshingly humorous in his slick monologue . . . pacing is honed razor sharp . . He has them howling from the outset." *Alan.*

Las Vegas Sun, FORREST DUKE:
"His material is fresh, his songs are good, and the gags went over big . . . won the crowd over completely."

LES DEVOR, Las Vegas Review Journal:
*"The biggest surprise of this or any season is Harvey Stone, the new Harvey Stone. He's a delight to watch—all the old ability is there, but now a new relaxation, surety and confidence . . . his material is new, unborrowed and good. He should be a blessing to the new fall season in television."

*VARIETY*, Fontainebleau, Miami:
"Harvey Stone sparks steady howls . . . He looks and acts the class comic cafe comic, thanks to easy, well-timed approach to the tablers and his material . . . gags are steady yock earners. Click staging has big time touch. End result, a resounding payoff from the aud." *Lary.*

GEORGE BURKE, Miami Herald:
"Harvey Stone, the rollicking Stone, who allows no moroseness to grow while he's on . . . scores constantly."

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# Beatty Circus Taps Ringling Acts After Union Pares Penalties

The Clyde Beatty Circus will be rejuvenated with several acts that formerly worked with the Ringling Bros. and Barnum & Bailey Circus. Agreement has been reached between the American Guild of Variety Artists and Walter Kernan and Steve McCloskey to operate the venture formerly headed by Beatty.

Beatty, who will be an employee of the circus, has signed a stipulation permitting 25% of his salary to be deducted in order to pay his contractual obligations to acts with the outfit at the time of its folding.

With resumption of the Beatty circus, some of the talent with the recently closed Ringling show will be back in business. All those who have agreed to go with the Beatty outfit will sign pledges permitting AGVA to deduct monies for a fine for not walking out of the Ringling show when ordered to by the union. Originally nicked by the union with a $2,000 fine for each performer, AGVA has amended that to permit single performers to go back for payment of a $1,000 fine; doubles, $1,500, and trios, $2,000. All turns with more than three would pay $500 for each performer.

All former Ringling acts that will go with the Beatty show have agreed to pay the fine, and the show managers have agreed to deduct a percentage of their salary to pay off the impost.

## Schine Acquires Hotel In Glens Falls for 850G

Albany, Aug. 14.

The Schine interests of Gloversville have returned to the Capital District hotel scene with purchase of the 200-room Queensbury Hotel in Glens Falls, for $850,000. Sale was approved by stockholders of the Glens Falls Hotel Corp.

The Schines own a string of other hotels, including the Roney Plaza and Gulfstream in Miami Beach, the McAllister in Miami, the Ambassador in Los Angeles and the Northampton Inn, Northampton, Mass. They operated the Ten Eych Hotel in Albany for nine years, selling it to the Sheraton Corp. of America in 1954 for several million dollars. Schine reportedly still holds a large mortgage.

## Sherek-Tennent to Do 'Wood' Jointly at Fest

Edinburgh, Aug. 14.

Because of the recent illness of Henry Sherek, the impresario, the production of Dylan Thomas' "Under Milk Wood," planned for first week of the International Festival, will now be presented by "H. M. Tennent Ltd., by arrangement with Henry Sherek."

Play is to be directed jointly by Douglas Cleverdon and Edward Burnham. It opens at the Lyceum Aug. 21.

## Saranac Lake

**By Happy Benway**

Saranac Lake, N.Y., Aug. 14.

Biggest event of the season is the choosing of "Miss Playground of 1956" at the William Morris Memorial Playground. The kiddies go all out for this event. Winner is awarded a doll and various prizes are donated by the local merchants. It comes off on the stage of the Schine Pontiac Theatre here. Judges are Mayor A. B. "Tony" Anderson, manager of the theatre; Bob Cosgrove of Columbia Pictures, Larry Doyle of the Matty Baseball League and Al Bagdasarian of station WNBZ. Benny Ressler of the Shamus Club will see that every kid gets ice cream and cookies.

Louise Zolner into the general hospital for the second stage of the thoracoplasty operation and took the ordeal like a veteran. Louis Epstein, too, is showing good results from the recent surgery.

Charlotte Eiselman, nitery entertainer, in from Long Island for the general o.o. and rest period, accompanied by her mother, Julia Donohue, wardrobe mistress of many years' standing.

A treat was handed to many of the patients here by the Sisterhood of the Jewish Community Center. They were taken to Lake Placid for a boat sail and a dinner at the Lone View Hotel there.

Bob (IATSE) Hall, backstager at the Apollo Theatre, N. Y., in accompanied by his wife for a two-week vacation and a general checkup which got him an all-clear report to keep on working.

Beverly Dennis, legit and tv artist, in from Chicago. She regained her health here and at a recent checkup rated an excellent report.

Kate Smith in to attend the sixth annual Adirondack antique show, made a few purchases and then was off for her summer camp at Lake Placid.

The Robert Louis Stevenson Society of Saranac Lake is going to build a Treasure Island attraction on land near the Stevenson Cottage. Project is sponsored by Phil Falise and the committee hopes to get William Morris Jr. to take a hand in the planning of the attraction.

**Write to those who are ill.**

## Circus Review

### Tower Circus
**(Tower, Blackpool, Eng.)**

Blackpool, Aug. 6.

*Blackpool Tower Co. presentation of The 1956 Tower Circus, directed by Kathleen Williams. Equestrian director, Harold Holt; ringmaster, Henry Lytton. Features Charlie Cairoli with Paul, Tibor Alexander's Dog Revue presented by Miss Irene, Theda Sisters (2), Tom & Jerry, Golden Horse 'Pegasus' and Elephant 'Lony' presented by Jozsi Vinicky, King Kong, Krone's Group of Royal Bengal Tigers presented by Gilbert Houcke, Krone's White, Chestnut & Piebald Stallions presented by Jozsi Vinicky, See-Hee Troupe (3), Krone's 8 Shetland Ponies, The Heltanos (2), The Five D'Angolys, The Zemgannos (4), Edith Crocker's Bears (3), Tower Circusettes; Tower Orch under Erik Ogden.*

The 1956 layout, spiced with varied quota of circus acts, again features Charlie Cairoli as principal clown, aided by his foil Paul.

(Continued on page 61)

# Olsen & Johnson, Roy Rogers, Other Names Booked Into State Fairs

Columbus, Aug. 14.

Roy Rogers, Red Foley, Pat Boone and Polly Bergen are among the stars who will appear at the Ohio State Fair running Aug. 24-31.

Rogers, along with his wife, Dale Evans, Pat Brady, and the Sons of the Pioneers, will appear at night shows Aug. 24-28 and at matinees Aug. 24-26, surrounded by novelty acts.

Foley and the "Ozark Jubilee" will be attractions on the evenings of Aug. 29-30. Tabby West, Slim West, Marvin Rainwater, Bobby Lord, Sonny James, the Foggy River Boys, and Lennie and GooGoo also will be on hand for the two shows.

Boone, Miss Bergen and Art Mooney's orch are scheduled for the nights of Aug. 24-25.

**Iowa's Star Bill**

Des Moines Aug. 14.

Olsen & Johnson's musical revue will head the Iowa State Fair night grandstand shows Aug. 24 through Aug. 29.

Roy Rogers, Dale Evans, Trigger, Pat Brady and Sons of the Pioneers will be the grandstand afternoon shows Aug. 30 through Sept. 2 and also on Saturday night, Sept. 1.

**Marshfield First In**

Boston, Aug. 14.

Massachusetts' big fair season was kicked off by Marshfield Fair, which closed a record week Saturday (11) after opening Sunday (5) to 17,003 paid admissions. Last year Marshfield Fair was flooded out by the hurricane on I's closing day.

Eugene W. Burr, operating the midway, said takes were up 20% over last year in the first three days. Roland Tiebor's Seals and other circus acts were booked in by Al Martin. Billy Wagner's Auto Daredevils did two shows on opening day. It was the 89th year for the fair, which was first to run pari-mutuels in this state. Handle was reported up too.


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| REBERTES | Acrobatic frivolities |
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# House Reviews

## Music Hall, N. Y.

*Leon Leonidoff production with Albert Sturm, Elliott Reid, George Sawtelle, Tamara Manookian, Kathryn Kelly, Frank Lester, Ten Monson, Angelo Nicelli, Raymond Paige Orch; sets, James Stewart Morcom; costumes, Frank Spencer; lighting, Eugene Braun; lyrics, Al Stillman; Roxyettes routined by Russell Markert; Corps de Ballet by Margaret Sande; "High Society" (M-G), reviewed in* VARIETY *July* 18, '56.

Radio City Music Hall, nearing its 25th anniversary, continues as the ace showcase in the country. A combination of top films and eye-filling stageshows has produced an institution that is as much a must for tourists as the Empire State Bldg. or the Statue of Liberty.

The Music Hall remains a reminder to showmen that it's the show that counts and not the names. The Hall will spend upwards of $25,000 on a single display, but the acts are selected for their relation to the rest of the proceedings and not for their name value. The Music Hall is the basic draw, and acts are merely the incidentals that carry out the ideas of its producers.

The Music Hall is probably the only holdover of a golden age of stageshows that had its great expressions in the Paramount-Publix presentations, the Fanchon & Marco displays and the creations of Samuel (Roxy) Rothafel. Leon Leonidoff, backed by a capable staff, is now the senior producer, and Russell Markert takes over periodically in his own production; the results are generally an average theatregoer's idea of the grandeur of the living theatre.

The present stager, presented by Leonidoff, seems like an allout effort. Probably one of the more impressive numbers staged in this house is a lavish underwater sequence, in which Kirby's flying apparatus have girls hanging on them and doing some spectacular stunts. The sets are applause-winners and writhing coryphees give the impression of marine life. Rear as well as front projection on a scrim heightens the illusion of aquatic scenics. Tamara Manookian, Kathryn Kelly, Frank Lester, Ted Monson and Angelo Nicelli provide the terps and acrobatics that help put this scene over.

The Glee club with George Sawtelle fronting works in a yacht club bar that sets the scene. Al Stillman's special lyrics aid the cause tremendously. The Rockettes in a Hawaiian number, per always, hit the measure of the house. This time, the routine includes a hand drill that proves a good point of interest.

The outside acts are by Albert Sturm (New Acts) and Elliot Reid, who pokes fun at the present political scene. His impression of a series of windbags at a political convention and his rib of commentators covering the scene make his act a timely and laugh-provoking bit.

Raymond Paige conducts the MH symph through a vigorous interpretation of a Lecuona medley. At one point, during his exposition of the Latino rhythms, part of the baton went flying through the air. The crew got a prodigious mitt for this musical contribution. *Jose.*

## Empire, Glasgow

Glasgow, Aug. 7.

*Mel Torme (with Colin Beaton), Connor & Drake, Rey Overbury & Suzette; Mereaux & Liliane, The Courtneys* (2), *Lionel King, The Kordas* (3), *The Toledos* (3), *Bobby Dowds Orch.*

Mel Torme, on first trip here, scores solidly with fully entertaining act, his tunes being spiced with comedy. Youngish warbler pleases his growing body of fans with versatility and a cheerful approach, giving impression all through that he's enjoying his encores.

Opens brightly with "That's Entertainment," then into "No Other Love." Segues with a comedy bit, takeoff on a Hollywood film of the African jungle, leading from this into "Old Black Magic," which he pegs around a travesty of Billy Daniels' style. Singer then calls for sexy lights and renders "Blue Moon," changing the mood next with "Birth of the Blues."

Next, into his pianistic items, giving "Jeepers Creepers" and Gershwin's "Our Love Is Here to Stay" at the ivories, both from his own recordings. Segues with his current hit of "Mountain Greenery" and, after false exit, returns to offer a lively session on the drums to gain solid mitting.

Torme, on this showing, wins many new customers via his appeal to both youngsters and oldsters, and through warm, happy personality. He gets completely away from rut of song-after-song, avoids well-worn paths of inter-tune gabbing, and comes up with as satisfying an act as any American has offered here this year. Colin Beaton handles the ivories with skill.

Support layout is of fairish strength, but weighed down specialty-wise, and a strong British comedy single would have strenghtened the bill. Three Toledos liven up as accordion-playing openers, and the Kordas engage in some deft juggling, one of the two gals in the troo skipping while simultaneously juggling. Connor & Drake, longtime English duo, amuse with routine cross-talk, and try an Old Mother Reilly impression which doesn't click because this humor style is losing fashion.

Rey Overbury, assisted by shapely Suzette, plays the concertina while seated on folding stool that jumps back at him when depressed, and moves readily across stage. He also tap-dances and introduces comedy of simple things going wrong. Lionel King gives a magico act with playing cards and audience participation. The Courtneys, adagio, and Mereaux & Liliane, acro act, are both in New Acts. Bobby Dowds orch showbacks. *Gord.*

## Palace, N. Y.

*Berk & Hallow, Ted Lester, Milt Douglas & Priscilla, Lilyan Cavel, Rebertes* (3), *Los Zeas* (2), *Don Cummings, Joe Howard, Kal Kirby House Orch; "The Proud Ones" (20th), reviewed in* VARIETY *May* 31, '56.

With Joe Howard heading the eight-act bill this session, the Palace is magic-carpeted back to its vaude heyday. The octogenarian Tin Pan Alleyite and troubadour of the '90s is hardly as spry as the proverbial chicken, but his spirit is youthful and his performance is lively and contagious. He dishes up the nostagia that is appealing to the Palace's contingent of vaude diehards.

Writer of some 600 songs, Howard "and-then-I-wrote's" his way through a group of his top tunes, including "Hello My Baby" and "I Wonder Who's Kissing Her Now." Latter was the basis of George Jessel's biopic of Howard. Known as a "descriptive" singer at the height of his career, Howard displays his ability in that department with a rousing, interpretive rendition of Jerome Kern's "Old Man River."

The years have been kind to Howard's pipes, and with the aid of a mike, his voice comes through sharp and clear. The aud is with him all the way. He completes his stint with a strut, cakewalk and shuffle. It, of course, lacks the gusto of more youthful performers, but it has a charm that is heartwarming. He closes to a heavy mitting, warranting a begoff speech.

Dick Berk & Bunny Hallow open the stanza with pleasant tapology. Youthful pair have a nice personality and succeed in conveying it across the footlights. Ted Lester, in the deuce spot, is a novelty musician, displaying his talents via half a dozen miniature instruments which he pulls out of his flowing cloak. Nabs a nice reception.

Comedian Milt Douglas, teamed with Priscilla as a foil, clowns his way through tried and tested material good for an occasional laugh. In the main, however, the stuff is dated. Lilyan Cavel, in her second Palace outing, scores as a pop chirper, relying mainly on a medley of oldies. Don Cummings is a comedian of the Will Rogers-Herb Shriner school. He comes out with a lariat as a prop, drops a couple of short yarns and one-liners and succeeds in convulsing a small segment of the audience. Kal Kirby's house orch provides topnotch show backing.

Rebertes and Los Zeas are reviewed under New Acts. *Holl.*

### CHANDU'S TOLEDO RAP

Toledo, Aug. 14.

Chandu the Magician, known privately as Clarence Hunter, of East Orange, N. J., has been turned over to the grand jury here, charged with robbery in a $50 holdup of a restaurant on July 27, while traveling through Toledo to keep a professional engagement in Peoria, Ill.

Bond of $5,000 was set.

# Big Top Lure

Continued from page 55

ense and Connie handle the front door but firmly. No ringers get past these handsome dames, probably the most high-styled ladies to watch the wicket since the indomitable Mrs. Charlie Sparks. Their father, Ernesto, watches them to keep all wolves away and there is always Baghongi, the dwarf, who has been the Cristiani groom for the past 36 years, since early wagon shows in Italy, and who now doubles as clown and bouncer.

### Gals Count Up First

Hortense and her sister are spotted late in the bill so they may first "count up." (Show people, well represented from Westport, loved this.) Hortense does a slick balancing act with Freddie Canestrelli, formerly of the Big One. They use a plank and roller. Younger sister works five elephants for closing. Show carries nine bulls, one of them being spotted early in the bill for a mitt-getting solo routine with Oscar Cristiani.

Two prize acts were unhappily omitted at showing here. Daviso, understander, had bad back and troupe could not perform their teeterboard acrobatics. And Lucio was afraid to use his bareback horses on exceedingly stony lot. Incidentally Daviso no longer does his perch act, long a standard with Ringling Show. But he has plenty to make up for it, including stylish high school riding.

Despite defections there was a sufficient succession of standard turns that delighted audience. Tommy Paris and Abbe Davis pound the trampoline and Manuel Zacchini, fugitive from a cannon act, performs whip-cracking feats with his wife Katie. It is their daughter Delilah Zacchini who turns out to be the bright new talent on the bill. Youngster working on a single trap, does head balancing routine high above arena, closely following pattern established by Ella Ardelty many seasons ago and brought to perfection by Pinta del Oro. Delilah is a looker too but does not yet know how to take a bow. She should watch her mother, a circus aristocrat.

Also socko is Manuel Baragan, performing giant cloud swings while ballet girls work end ladders. Clowns redo Polidor's old boxing routine with Baghongi as referee. Harry Dann is equestrian director, doubling as announcer.

Big tent seats 3,000 and is not large enough. There was a turnaway of more than 1,000 at matinee here, just capacity at night. Peekskill, N.Y. reported two turnaways Tuesday (7). Family hopes to save enough this year to acquire new, loftier big top for next season, thus permitting flying acts admittedly a drawback.

The Cristianis have always been a class outfit and their fleet of personal Coupe de Villes hauling the circus trailers is a long way from the gypsy wagons in which Baghongi joined up with their father a long time ago.

## OCTOGENARIAN TROUPER JOE E. HOWARD'S BIOG

Joe E. Howard, currently at the Palace, N. Y., is probably the oldest active variety artist in the country. The octogenarian song and dance man as well as songwriter, is still a very spry gent as is evidenced by his act and the fact that, at this date, he has gone in for his autobiog in a tome entitled "Gay Nineties Troubador." He is publishing it himself.

In this paperback edition, Howard indicates that he has quite a photographic memory and still a rather florid and sometime Victorian style of expression. Maybe time has dimmed the recollection of some facts, and the book shows the need of some closer editing, especially where names are concerned. However, it's a readable effort in which he tells almost everything, including his many marriages. Somewhat disappointing is the fact that Howard, with the rep of an able and entertaining conversationalist, failed to include any dialog in this book. Instead, it's a straight recitative, but one crammed with a good picture of show biz spanning many decades.

Although Howard doesn't dwell on it, he makes no secret of the bitter feelings between his son and himself. Like everything else, this episode is discussed rather sketchily. But his accounts of his playdates and other aspects of his theatrical career are written about more fully.

It seems from this book that he'd rather talk about show biz than anything else. *Jose.*

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# VARIETY BILLS

WEEK OF AUGUST 15

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

## NEW YORK CITY

**Music Hall (R) 17**
Corps de Ballet
Tamara Manookian
Kathryn Kelly
Frank Lester
Ted Monson
Angelo Nicelli
Rockettes
George Sawtelle
Albert Sturm
Elliott Reed

**Palace (P) 17**
Cycling Kirks
Bobby Brandt
Leonardo & Anita
Lee Sullivan
3 Arnauts
Alphonse Berge
Lec Davis
Great Barton

**Paramount (P) 17**
Frank Sinatra
T & J Dorsey Orc
Joey Bishop

## AUSTRALIA

**SYDNEY**
**Tivoli (T) 13**
Rayes & Faye
Jack Powell
B Banks & Part
Barbour Bros. & Jean
Rih-Aruso
Bill Finch
Lawman & Joy
Barry Rugless
Robert O'Donnell
Alwyn Leckie
Adele Inge
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim de Jong
Geoff Thorne
Dorothy Hickey
Trio Gipsys
Salici Puppets
Neal & Newton
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Diagora
Leon Cortez
Frank Ward
J McCormack
Daniel Davey

**NEW ZEALAND**
**CHRISTCHURCH**
**Majestic (T) 13**
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre

**NEWTON**
**Elizabethan (T) 13**
Philip Stainton
Percy Marmont
Noel Howlett
Richard Beynon
Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Osmond Wenban
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor

## BRITAIN

**BLACKPOOL**
**Palace (I) 13**
Albert Modley
Edna Savage
M & B Winters
Francis Langford's Co.
4 Najarros
Hollander & Hart
Paulette & Renee
Pip Hinton
Matt Leamore
Arthur Sumner

**Winter Gardens (I) 13**
Dave King
Shani Wallis
Mrs. Shufflewick
Jones & Arnold
Warren, Devine & Sparks
Sonny Roy
Margaret West
4 King Tones

**Opera House (I) 13**
G & B Bernard
Eve Boswell
Freddie Frinton
Patricia Dahl
Lane Bros
Hall, Norman & Ladd
Ghezzi Bros

**BRISTOL**
**Hippodrome (M) 13**
David Whitfield
Hedley Ward 3
George Martin
Richman & Jackson
Grangor Bros.
Frances Duncan
Kazan & Katz

**BRIXTON**
**Empress (I) 13**
Jimmy Wheeler
Dennis Hale
Alma Warren
Winters & Fielding
Cox Twins
Miles Twins

**BIRMINGHAM**
**Hippodrome (M) 13**
Al Martino
Sylva & Audrey
Peter Cavanagh
Joan Kayne
Max Geldray
Trio Warren
Fred Atkins
Sharpe & Iris

**BRADFORD**
**Alhambra (M) 13**
Betty Miller
Dorothy Reid
Kirk Stevens
El Granadas
Thunderclap Jones
Peter Quinton
Walter Niblo
Duo Russmar
Leslie Welch
Bashful Boys

**BRIGHTON**
**Hippodrome (M) 13**
Ruby Murray
Reg Dixon
Tommy Fields
Audrey Jeans
D & D Remy
Skylons
Orly 3
Belles & Beaux
Jack Simpson
Una Stubbs
Geo. Mitchell Co.

**CARDIFF**
**New (M) 13**
Billy Daniels
Clifford Stanton
Elizabeth & Collins
Jack Anton
Two Columbos
Tex McLeod
Rita Martell
A & V Shelley

**CHELSEA**
**Palace (I) 13**
Jimmy French
Muldoon & O'Gray
Violet Tye
Grayson Cousins
Douglas Creek
Margo Austin
Terry Shaw
Can-Can Etts
Jimmy Russ
Kim Leopold

**COVENTRY**
**Hippodrome (I) 13**
Yana
Morecambe & Wise
Cherry Wainer
Allen Bros. & June
Walthon & Dorraine
Jackie Ross
Gunter & Partner
Frank Cook

**DERBY**
**Hippodrome (M) 13**
Phyllis Dixey
Norman Thomas
Kay Elvin
Bob Grey
4 Cassandras
Three Toledos
Jack Tracy
Frank Preston

**EDINBURGH**
**Empire (M) 13**
Jimmy Gay
Lana La Verne
Prince Sisters
Ron Dillon
White & Simone
E & J Romano
Eve Williams
Honey Duprez
Edna Tinsley
Kordas

**FINSBURY PARK**
**Empire (M) 13**
Eddie Gray
J & K Ross
Jimmy Wheeler
A & B Black
Arthur English
Joan Rhodes
Dawn White Co.
Shipway Twins

**GLASGOW**
**Empire (M) 13**
Hilltoppers
K & V Glynn
Billy Baxter
Mumford's Puppets
Len Young
Hill & Billy
Will Carr & Part
Two Pirates

**HANLEY**
**Royal (M) 13**
G. H. Elliott
Hetty King
Randolph Sutton
Billy Danvers
Johnson & Clark
Benson Dulay Co.
Jill Jayes
E & A Gerard

**LIVERPOOL**
**Empire (M) 13**
Mel Torme
Flack & Lucas
Bamberger & Pam
Courtneys
George Meaton
Mereaux & Liliane
Overbury & Suzette

**LEICESTER**
**Palace (M) 13**
Syd Seymour
Revel & Fields
Troubletones
De Long & Delysia

**LONDON**
**Metropolitan (I) 13**
Tony Brent
4 Grads
Davy Kaye
Geoffrey Lenner
Esme Levante
George & Lydia
Chic & Candy Ross
Goga & Partner

**MANCHESTER**
**Palace (M) 13**
Jimmy Young
Stan Stennett
Jon Pertwee
Joan Turner
Schaller Bros
Valerie Tandy
Devine & King
Darmora Ballet
Mitchell Singers
20 Dancing Stars

**NEWCASTLE**
**Empire (M) 13**
Smith Bros.
Murray & Maidie
Billie Anthony
Paige & Co.
Buster Fiddess
Girl Friends
T & P Derrick
Sheila Armstrong
Bill Muttit

**NORWICH**
**Hippodrome (I) 13**
Terry Cantor
Pauleen Penny
Hal Swain
Andrew Allen
Red. Preston
Susan Scott
Gabrielle
Brian Seymour
Kenny Cantor
Jackie Foy
Six Saucy Syrens

**NOTTINGHAM**
**Empire (M) 13**
Dowler & Rogers
Golding & Stewart
Flying Renoes
Wayne & Clifford
Billy Hancox
Don Bennett

**PORTSMOUTH**
**Royal (M) 13**
David Nixon
Johnny Stewart
Reg Varney
4 Jones Boys
Aileen Cochrane
Paula Marshall
Francois & Zandra
Bertha Ricardo
Godfrey James

**SOUTHAMPTON**
**Grand (I) 13**
Tommy Godfrey
Ragoldie Bros.
Dee
Billy Livingston
Ros & Ramaya
Coral Gaye
Lyndons
Terry James
Jan Harding
Rietro & Giovanni

**SUNDERLAND**
**Empire (M) 13**
David Hughes
Delicados
Marie Benson
Ron Scott
Joe Henderson
Connor & Drake
Pat Rosa
Don Fox

**SWANSEA**
**Empire (M) 13**
Les Traversos
Joan Hinde
Earle & La Vaughan
Lita Roza
Nelson Bros.
Issy Bonn
Georgette

**TOOTING**
**Granada (I) 13**
Robert Earl
Jack Beckitt
Patsy Sylva
Averil & Aurel
Will Carr & Ptnr.

**WOOLWICH**
**Granada (I) 13**
Lilian Edmonds
Peter Sterling
Ruth Leslie
David Michael
Steve Marlow
Viera Shelley
Elizabeth James
Three Dukes

# Cabaret Bills

## NEW YORK CITY

**Blue Angel**
Dick Gautier
Joey Carter
Bart Howard
Jimmy Lyons

**Chardas**
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedla
Dick Marta

**Chateau Madrid**
Helen Aimee
Carlos Valadez Orc

**Copacabana**
Al Bernie
Four Lads
Bob De Voye
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Orc
Frank Marti Orc

**Duplex**
McCormick & Huff
Bob Dorough
Ada Moore

**No. 1 Fifth Ave**
Cedrone & Mitchell
Ann Jewett
Bob Downey
Harold Fonville

**Hot'l H'nry Hudson**
Joan Bishop

**Hotel Roosevelt**
Eddie Lane Orc

**Hotel Taft**
Vincent Lopez Orc

**Hotel St. Regis**
Milt Shaw Orc

**Ray Bari Orc**

**Latin Quarter**
Betty George
Harmonica Rascals
Szony & Patti
Trio Bassi
Eileen O'Dare
Jo Lombardi Orc
B Harlowe Orc

**Park Sheraton**
Alan Logan
Eddie Layton

**Versailles**
Lou Nelson
Nancy Donovan
Bergman & Patti
Salvatore Gioe Orc
Panchito Orc

**Viennese Lantern**
Margarita Sierra
Lou Poret
Ernest Schoen Orc
Harold Sandler
Paul Mann

**Village Barn**
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Piute Pete
Harry Ferdel Orc
Irving Harris

**Waldorf-Astoria**
Los Chavales
Trini Reyes
Emil Coleman Orc
Mischa Borr Orc

**Village Vanguard**
C Williams Trio
Maxine Sullivan

## CHICAGO

**Black Orchid**
Fran Warren
Dave Gardner
Buddy Charles

**Blue Angel**
"Calypso Latina"
Zoila D'San
Rafael Ery
Mighty Panther
Betty Lewis
Al D'Lacy Orc

**Blue Note**
Les Brown

**Chez Paree**
Spike Jones
Helen Grayco
Chez Paree Ad'r'bls
Brian Farnon Orc

**Cloister Inn**
Lurlean Hunter

Pat Moran 4
Dick Marx
Johnny Frigo

**Conrad Hilton**
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torianis
D Arnold & Marji
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc

**London House**
Teddy Wilson 3

**Palmer House**
Harry Belafonte
Charlie Fisk Orc

## LOS ANGELES

**Ambassador Hotel**
Hildegarde
Blackburn Twins
F. Martin Orc

**Bar of Music**
Elsa Oria
Dick Curtis
Carlos Noble
Ruben Moreno Orc

**Biltmore Hotel**
Dave Barry
Albins (2)
Alcettys (2)
Kay Cee Jones
Hal Derwin Orc

**Ciro-ette Room**
Mary Meade French
Mischa Novy Orc
Geri Galian Orc

**Crescendo**
Tony Martinez Orc
April Ames
Larry Allen

**Mocambo**
Arthur Ellen
Carmen D'Antonio
Carl Carelli Trio
Paul Hebert Orc

**Moulin Rouge**
Johnny Ray
Slate Bros. (3)
Ffolliott Charlton
Eddie O'Neal Orc

**Statler Hotel**
Aileen Stanley Jr.
Chop Chop & Charlene
Frederick & Tanya
Eddy Bergman Orc
Fajardo Orq

## LAS VEGAS

**Desert Inn**
Gordon MacRae
Jackie Miles
Sheila Stephens
Donn Arden Dncrs
Carlton Hayes Orc

**Dunes**
Count Basie Orc
Joe Williams

**El Cortez**
Uncle Willy
Bobby Clark
Scarlett Rebel
Sherman Hayes Orc

**El Rancho Vegas**
Joe E. Lewis
Lili St Cyr
Renee Molnar Dncrs

**Flamingo**
Gisele Mackenzie
Goofers
Augie & Margo
Ron Fletcher Dncrs
L. Basil Orc

**Golden Nugget**
Harry Ranch Orc
Poly Possum
Joe Wolverton
Eddie Gomez

**New Frontier**
Judy Garland
Amin Bros.
Venus Dancers
Garwood Van Orc

**Riviera**
"Blackouts"
Ken Murray
Marie Wilson
Dorben Dncrs
Ray Sinatra Orc

**Sahara**
Ames Bros
Peggy King
G Moro Dcrs
Cee Davidson Orc

**Sands**
Robt Merrill
Louis Armstrong
Velma Middleton
Copa Girls
A. Morelli Orc

**Showboat**
Stuart Allen
Judy Smith
Showboat Girls
Mike Werner Orc

**Silver Slipper**
Fawzia Amir
Haller
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Redman Orc

**Thunderbird**
Dorothy Collins
Arthur Ellen
Landre & Verna
Thunderbird Dncrs
Al Jahns Orc

## MIAMI-MIAMI BEACH

**Bar of Music**
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson

**Ciro's**

**Eden Roc**
Dick Contino
Vicki Young
J Conrad Dancers
Mal Malkin Orc
Chucy Reyes Orc

**Fontainebleau**
Davis & Reese
Rose Marie
Palermo Bros.
Stuart Morgan 3
Sacasas Orc

**Isle de Capri**
Herkie Styles
Eleanor Luckey
Buddy Lewis Orc
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atomo

**Lucerne Hotel**
Maxie Rosenbloom
Lucerne Lovelies 6
Elaine Deming
Mel Green

Jacques Donnet Orc

**Nautilus**
Frankie Scott
Marion Powers
Antone & Ina
Syd Stanley Orc

**Murray Franklin's**
Don Rickles
Bobby Sherwood
Jo Ann Miller
Peter Brady
Murray Franklin
Vin Smith

**San Souci Hotel**
Larry K Nixon
Gil Marr
Sammy Walsh
Freddy Calo Orc

**Seville**
Kirby Stone 4
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc

**5 O'Clock**
Brandy Martin
Al Golden
Tommy Raft
Parisian Rev

**Vagabonds Club**
Fontane Sisters
Stanton & Peddie
Cardini
The Archers
Frank Linale Orc
Woody Woodbury

## HAVANA

**Sans Souci**
Bergaza & Tarraza
Diana Carol
Roberto Barcelo
D'Aida
Ortega Orc

**Nacional**
Malu Gatica
Gali Gali
R Ortega Orc
W. Reyes Orc

**Tropicana**
Gloria & Rolando

S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Roblan
Carlos Faxa
Lago Sisters
Rafi Munoz

**Montmartre**
Xiomara Alfaro
Barrancos
Casino Playa Orq
Fajardo Orc

## RENO

**Mardi Gras Lounge**
Billy Duke
Dick Morgan
Penthouse 4
Music Makers

**Mapes Skyroom**
Mickey Rooney

Smith Twins
Skylets
Eddie Fitzpatrick

**Riverside**
Dorothy Shay
Starlets (8)
Bill Clifford Orc

## LAKE TAHOE

**Biltmore**
Woody Herman
Herb Jeffries
Diane Lefti

**Cal Neva**
Red Buttons
Eileen Barton

Barry Gordon
Don Dellair
Wonder & Banks
Eve Marley
Cal-Nevettes
Matty Malneck Orc

**Harrahs Club**
Mary Kaye Trio

# Jerry Wald

Continued from page 3

top industry execs to the independent field. In recent months, Darryl F. Zanuck stepped down as production chief at 20th for an independent status and Don Hartman exited a similar post at Paramount to turn indie.

Wald's project, however, appears to be the most ambitious to date. His agreement calls for a minimum of 18 films in the next five years—and there is no ceiling to the agreement. Wald has always been a believer in heavy production and it seems likely, if he can find properties which both he and 20th feel are suitable, that Wald may do as many as six pictures a year. Part of his setup, it's understood, will include co-production deals.

Twentieth will finance all the Wald product and profits will be split according to an undisclosed formula. Studio and Wald must mutually agree on properties, cast and budget before each film goes before the cameras.

Thus far, Wald has set no properties although he has been negotiating for some simultaneous with his negotiations on the 20th contract. As a result of meetings this week, he expects to be able to put the first two films before the cameras before the end of the year and is aiming at a total of ten films in the first 18 months of his contract. Agreement, incidentally, permits him to begin developing a stable of talent on both exclusive and non-exclusive deals.

Wald entered the industry in 1932 as a writer.

# Berle Booking

Continued from page 1

an aura of prestige which would take that curse from them.

"This year's hotel" is the Americana, under construction by the Tisch hotel chain, which owns such spots as the Belmont Plaza, N. Y., and a string in Atlantic City including the Ambassador and Traymore. Booker for that inn will be Stanley Melba, now entertainment director of the Pierre Hotel, N. Y., and booker for the Radisson Hotel, Minneapolis.

Although the Eden Roc will be investing this extra coin to maintain its stature, the effect will be felt by all the first-line spots. The remaining hotels, according to the talent offices, will enter the talent sweeps, to keep up with the Joneses.

# New Acts

**ENZO STUARTI**
**Songs**
**20 Mins.**
**Eddys', Kansas City**

Enzo Stuarti already has filled a number of top spots in Broadway musicals, and of late has taken to tv, nightclubs and hotels. Tenor is a good looking young chap, with heavy quality, which might project almost as well without a mike. He handles entries of a variety of volumes, however, warbling a ballad or two softly, and giving full voice to some more standard tunes.

His opening show at Eddys' de luxe spot included "Just Say I Love Her," "If I Loved You," "On the Street Where You Live," "Addio Bimba," which he recorded for Jubilee, "Come Back To Sorrento" and "I Could Have Danced All Night." All were well presented and well liked, from the most robust to the softest, by the Eddy clientele.

Stuarti has had several niches on the Sullivan show and is due for more. Between he's doing the clubs and other stands. He shows the benefit of his Broadway experience, should also be a good bet for outdoor musicals with his volume and appearance. *Quin.*

**THE COURTNEYS (2)**
**Adagio Dance**
**9 Mins.**
**Empire, Glasgow**

Here's a quickly paced adagio turn laced with just the right quota of comicking.

Male is garbed in yellow sailor's uniform with cap, and gal, a shapely brunet, wears the minimum via a Bikini costume that displays her charms to best effect. Adagio twists, holds and splits are worked out slickly, and there's obvious sign of much rehearsal.

Pair have much potential for nitery spots. *Gord.*

**BEBE ALLAN & BARRY ASHTON**
**Dance**
**12 Mins.**
**Sahara, Las Vegas**

Bebe Allan & Barry Ashton are well known in these parts, singly and as a duo, for their production number turns. While still fronting the chorus here, they climb a notch to windowcase their terpsichoric flectness as a curtain launching act.

For a fresh approach, they've designed their footwork around the satiric. Opener, an untitled piece, is mighty subtle, though, and in fact fails to get acros the message. Nonetheless it allows the couple to point up their flawless ability to toe the boards. Dance mime, to an offstage tape that relates what the inner thoughts of a dancer might be while at work, has been used effectively by singers, and this case registers well. *Alan.*

**PEGGY KING**
**Songs**
**20 Mins.**
**Sahara, Las Vegas**

Television has been a tremendous proving ground for Peggy King, who returns to the nitery boards a matured, well-groomed performer. Her lusty tones have acquired a polished vibrato that takes her confidently through a sesh of standards and pops on the emotional side. Well mixed songology includes "Baby, Won't You Please Come Home," "You'll Never Walk Alone," "While We're Young" and "Too Close for Comfort." Mood intensifies during her "St. Louis Blues."

Her vocalistics are not confined, however, to the serious vein. She opens and exits on a sprightly note, chirping "Ohio" upon entrance and "I'm Glad I Met You" at finale. Unnecessary, though, is her "Hunt's Tomato Sauce" jingle albeit this was what helped launch her. *Alan.*

**ALBERT STURM**
**Novelty**
**8 Mins.**
**Music Hall, N. Y.**

Albert Sturm gets money and applause for that which they used to put people away. He cuts paper dolls on stage, as well as sundry other objects. Some of the formations are applause-winners, but it takes a long time for the back reaches of the house to catch on to his act. Possibly this is because his early formations are all prepared before he reaches the stage and all he does is start with large paper trees.

A soon as the audience digs him completely, he unfolds ladders, dolls, and some fancy embroidery. Perhaps starting his act from the very beginning with the rolling of the paper would give him a quicker head start. *Jose.*

**APRIL AMES**
**Songs**
**15 Mins.**
**Crescendo, Hollywood**

Discovered a few weeks ago in a Hollywood Studio Club show, April Ames is making her debut as a professional singer with this tryout engagement on the Sunset Strip. It's a showcasing that shows a good potential.

Miss Ames, a brunet with a pixie quality, has exceptional stage presence for a beginner, which underscores her intriguing voice and understanding delivery of lyrics. She manages to achieve a dramatic impact with her material and is particularly effective on such things as a slow, torch version of the standard "Bye, Bye Blackbirds." More material of this sort is indicated since it's a new styling and one excellently suited to her. Catch-in-the-throat warbling of such items as "Strike a Match" or "Accustomed to His Face" fit effectively into the right niche, but she should eschew uptempo versions of Hit Parade material which do nothing for her. With some more experience and a concentration on developing the style, she's a likely bet for the better boites. *Kap.*

**NICK GREER**
**Songs**
**10 Mins.**
**Moulin Rouge, Boston**

Nick Greer, graduate of club dates, is essaying the nitery circuit with an array of surefire standard and pop tunes in which he accompanies himself on the combo drums, and for his opening here Lou Barnett fills in on the 88. Opening with "Tenderly," he segues into a medley from "My Fair Lady" in easy, relaxed style. Best of his offerings is a slick rendition of "Street Where You Live." Greer has charm and assurance and uses a nice baritone voice to good effect. *Guy.*

**MEREAUX & LILIANE**
**Acro-Tumbling**
**10 Mins.**
**Empire, Glasgow**

Male and femme are equilibrists and acrobats with solid act showing both skill and stamina, and are okay, once sharpened, for U. S. markets.

Open with femme seated at table, and showing her gams. Male approaches and does handstand on the table top, then winds down to rest, still in handstand, on her shapely legs. While he's thus balanced, she drops her pocket-size magazine, and he bends to pick it up, then discards it. Male segues with another handstand on an upturned stem of beaker glass. Then he does a single-hand balance on distaffer's head, following with a walking handstand on femme's body. In this Liliane bears some weight, but lifts her body slowly upwards with male partner still balanced.

Novelty is pair's use of audience participation in Mereaux's springboard leap. He does this, somersaulting in midair, over two customers first, then over four, and finally over six, depositing, in last leap, a comedy cap on head of the centre participant. Winds with similar springboard leap over open lid of grand piano, with distaffer tinkling the ivories while feat is effected. Exit to strong palming. *Gord.*

**LOS ZEAS (2)**
**Ballroom Team**
**10 Mins.**
**Palace, N. Y.**

Handsome couple from Mexico are a versatile ballroom duo. They show class and skill in lifts and turns and provide added zest with a Latin accent.

Act is not completely geared in the ballroom style, but also includes terping that deviates from the standard, including a special Mexican dance and a novelty, dubbed the penguin mambo. Professional ability shown by the pair makes them a good bet for nitery and vaude dates. *Holl.*

**REBERTES (3)**
**Acrobatics**
**10 Mins.**
**Palace, N. Y.**

Youthful and handsome lads from Italy, previously with the Ringling Bros.-Barnum & Bailey Circus, are exciting acro-risley performers. In addition to the standard flips, balancing, and other acro feats, they inject the right amount of comedy to bring the act a cut above the norm.

They've already been on tv and probably will rate additional dates in the medium as well as in vaude houses and outdoor shows. *Holl.*

## Waldorf-Astoria, N. Y.

*Los Chavales de Espana, with Trini Reyes, Luis Tamayo, Luis Bona, Pepi Lara; Emil Coleman & Mischa Borr Orchs;* $3 *cover.*

Los Chavales de Espana (The Kids from Spain) have been on the class circuits since their debut in the New World at Havana's Tropicana some years ago. This 11-man outfit (although only 10 showed on the preem night at the Starlight Roof) is one of the more picturesque groups as to costuming, performance and musicianship. They are annuals at the Waldorf-Astoria and ply the Hilton chain in many towns. As a matter of fact, their standing in the Hilton hierarchy is so strong that the group is set for a fall stand at the Plaza Hotel.

Perhaps one of the factors keeping Los Chavales in high esteem is the rising premium on musical offerings. Although only a few musicrews can hold up on their own boxofficewise, there seems to be a tendency in many nitery and hotel rooms to place a greater emphasis on aural entertainment.

Los Chavales seem to be the Lawrence Welk of the Pyrenees. The group is a self-contained entertainment unit, rigidly disciplined for their ensemble offerings and yet each orchestra is an individual. Each doubles on one other instrument, at least, and bulk of them can take a vocal solo. Mainstays are singer Luis Tamayo, Luis Bona, who sings and announces, and Pepi Lara, who shares in most of the vocal chores. They measure up vocally as well as instrumentally.

The tunes purveyed are generally in the pop Latino vein. Toward the end of their session they bring out the heavy artillery with such efforts as "Granada," "Lisbon Antigua," "April in Portugal" and other evergreens. Under these circumstances, the crowd was loathe to let them go until nearly an hour of entertainment had elapsed.

Los Chavales carry only one outside member, Trini Reyes, who was paired with the group when they first played the Waldorf Roof some years ago, and she's been with them since. Miss Reyes is accomplished in the terps of Castille. Her flamenco shows the abandon of Gypsy forebears and her folk dances have the quaint quality that brings out the applause. Miss Reyes has three spots in the show, each with a change of costume. In each segment, she enlivens the proceedings considerably with lithe and lively choreography personally presented.

Emil Coleman is back at his familiar stand and dispenses a pleasant brand of dance music, while Mischa Borr takes over the relief spots. *Jose.*

## Eden Roc, Miami Beach

Miami Beach, Aug., 11.

*Dick Contino, Vicki Young, Johnny Conrad Dancers* (4), *Mal Malkil Orch;* $3.50-$4.50 *minimum.*

This seems to be the week for intro of "new" faces to the ocean-front cafes by the two biggeries on the run—the Roc's Cafe Pompeii and Fontainebleau's La Ronde. In the case of the Roc, prexy Harry Mufson has been on the new faces kick for some time now, with in-and-out results.

Current layout is heavy on musical matters, the big lift for the proceedings coming from Dick Contino. His virtuosity on the accordion is the big item in an act that contains some lulls, but in the main keeps tabler reaction at a responsive pitch, flashy approach in projection buttressing the skillful fingering of an artfully selected group of classics and standards. The few lulls come when he tends to overgab on intro-patter and in a session at the Steinway—obviously a breathcatcher break. Strongest segment in his musical tour of Italy jelling into encore payoff.

Vicki Young, a rock 'n' roll exponent, doesn't seem to fit the posh surroundings of the room. The type of patron attracted here reflected their leanings via in-and-out reaction to her assortment which included several of her click platters. The basic beat becomes monotonous with sameness of phrasing. When Miss Young hits a ballad, a la Ethel Waters doing "Stormy Weather," or a soft "No, Not Much" she sets well. Too frequent return to the r&r vocal gimmick negates sustained aud reaction. Injection of a more varied assortment of tempo and shading would provide her a more rounded act, suitable for this type of class cafe.

Johnny Conrad purveys two well versed heel-and-toe precision routines, then brings on three talented femmes for Indo-Javanese patterns hypoed by a sultry jazz beat to take the edge off the kicked-around idea. Mal Malkin doubles as accompanist for the topliners and batoneer, acquitting himself in fine style. *Lary.*

## Sahara, Las Vegas

Las Vegas, Aug. 7.

*"Platter Revue," starring The Ames Bros.* (4), *with Peggy King, Bebe Allan & Barry Ashton, Sa-Harem Dancers* (14), *Cee Davidson Orch* (12); $2 *minimum.*

Just a decade ago, the Ames Bros. accepted their initial Vegas salary from Milton Prell, the owner of an unpretentious slot machine parlor known as the Bingo Club. Emcee on the program was nattily attired comedian, one Stan Irwin. Much has passed since then in favor of the Ames, Prell and Irwin; the quartet has scored a resounding success in the music field, Prell has expanded his one-time honkytonk into one of the town's most fashionable resorts, and Irwin—still nattily spruced, but now confining his comedy to backstage ribaldry—has advanced to a position as the Sahara's director of entertainment. And so, pinwheeling that nostalgic turn, the Ames freres provide a happy reunion during their four-frame stand in the Congo Room. Adding further punch to the bill, appropriately entitled "Platter Revue," is Peggy King, who at one time in her early career also found Vegas an acid test site (see New Acts).

The Ames clan meld their four big voices into pleasant harmony on w.k. ballads, topped by their platter identities, "You You You," "Naughty Lady of Shady Lane" and the more recent "It Only Hurts for a Little While." Familiar disclicks are instantly greeted by salvos. Ed Ames, who fronts the quartet, registers solidly during his solo of "On the Street Where You Live." His brothers, however, also have ample opportunity to showcase individual wares—Joe Ames plying his basso pipes for a fervored "Toreador Song" and Vic and Gene inserting comedics and pointing up general show savvy in a "Vaudeville" medley. Each receives warm response.

Act has a new, sock piece of business in "The Magic Melting Pot of Melody," a Sid Kuller-Harry Geller collab that toasts the country's top tunesmiths. Capper is quartet's standard satiric take-offs on styles of pop singers.

Bebe Allan & Barry Ashton front production numbers by the Sa-Harem Dancers—both are zingy choreos—then take spotlight to mirror own terps (see New Acts). With George Moro's productions capably backed up, Cee Davidson gets a chance to relax this show, turning orch over to Eddy Samuels, who supports Miss King, and Al Semola, who stirs the musical bracer for the Ames Bros. *Alan.*

## Chez Paree, Montreal

Montreal, Aug. 9.

*Ceil Cabot, Chuck Mitchell, Freddy Davis, Delia Weddington, Dino Vale, Nick Martin Orch* (6), *Michel Sauro Quartet; no cover or minimum.*

Despite first major heatwave of season, biz in this attractive room continues to hold, due in the main to many tourists and conventions in town. Headline slot is split this week between the socko comedics of Ceil Cabot and the antics of Chuck Mitchell. Miss Cabot, who has appeared in other rooms around town before, still wows patrons with her uninhibited style as she runs through a group of vocal satires that appeal to all comers. Comedienne has a sense of timing that does much to enhance act and in many cases general showmanship overcomes so-so material.

Chuck Mitchell in the closing spot relies on the usual comedy standby of impressions for most of routining, breaking pace with some fair gag material. Gets best reception in closing pitch as he imitates various musical instruments, suddenly exhibiting some fine vocal bits which, if used earlier, would have established him from the beginning with the ringsiders.

Delia Weddington opens show with a standard hoofing display that is boosted by her trim appearance. Using an assortment of harmonicas, Freddy Davis offers a varied collection of numbers that range from the classics to the pops. Presentation is good but too much volume on all arrangements dulls overall effect. House emcee and singer Dino Vale clicks with a brace of tunes midway through showcase and the Nick Martin orch handles the music chores in usual steady manner. Between times, the Michel Sauro combo does dance music. *Newt.*

## Chez Paree, Chi

Chicago, Aug., 8.

*"Musical Insanities of 1957"; Spike Jones & His City Slickers, with Helen Grayco, George Rock, Freddy Morgan, Billy Barty, Gil Bernal, "Mousie" Garner, Arnold Ross, Bill Carter, Sally Blythe; Brian Farnon Orch, Chez Paree Adorables* (5); $1.50 *cover,* $3.75 *minimum.*

Playing to a packed house, Spike Jones and his gang broke it up at the Chez Paree opening night of their four-week run. Date also marked reopening of the nitery after a two-week hiatus. August shapes a good tourist month here, and with the Democratic convention in full swing during part of the Jones booking, house looks to do healthy biz.

Opening with a Charleston, the Chez Paree Adorables and Jones' featured dancers, Bill Carter and Sally Blythe, set the fast and brash tone for the segue. The blinding costumes, the extravagant proppery and the sledgehammer humor convey the flavor of a thousand cowbells rung at once while 21 guns blast away.

Display gets rolling with a few musical spoofs, spotting Slickers in the audience in a "history of music" bit, needling musicians from the caveman through Mozart to Goodman. Jones deadpans throughout, setting up the gags and moving things along. Only departure from the pokerface is a hilarious South Sea Isle virgin bit, with Jones exhibiting the face that launched a thousand ships.

Helen Grayco, the featured femme vocalist, displays lush carriage-work topped by belting pipes. Though tending to overstylize, Miss Grayco has the crowd at bay with her versions of "All of You," "Just One of Those Things," "Will You Still Be Mine?" etc. Thrush has good projection and is a looker; she goes off to lusty mitting.

Piece de resistance is a "Lucky Spike Half Wit Parade," a spoof of the w.k. tv'er that provides a flexible frame for musical horseplay. Gil Bernal gives a double-barreled demo of modern pop music, first with a rousing baritone sax solo in the frenetic modern idiom, done table-to-table around the floor, and follows up with a fantastically realistic Elvis Presley takeoff. This goes over big.

Midget Billy Barty wins wild plaudits with his Liberace, Durante and Presley carbons and with recurring bits of business throughout the show. Freddy Morgan, whose face would endow the weeping willow with laughter, entertains smashingly throughout with malaprop banjo offerings and hit-and-run gags. George Rock juggles for laughs with skill and "Mousie" Garner plays the spoiled, lollypop-sucking brat with hairy legs, broadbrim sailor hat and squeaky voice for hefty returns. Arnold Ross backs at the piano with expertness. Dancers Bill Carter & Blythe contribute some smooth, balletish terpology interludes.

Lavish layout concludes with the entire company in a luminous "Man With the Golden Arm" scene that gets hefty response. Choreography by Bonni Hunt makes artful use of the available space and is a neat plus to this "zany" scene. The audience cannot get enough, and sends Jones & Co off to boisterous mitting.

The Brian Farnon Orch backs a difficult show with ease, in the pattern that Farnon has established here for over three years. Unfortunately, this is his last show here. *Gabe.*

## Amato's, Portland, Ore.

Portland, Ore., Aug., 8.

*Joe Baris' Winged Victory Chorus* (12) *with Jerry Malta, Ryan Sisters* (2), *The Sparkletts* (6), *Herman Jobelman Orch* (6); *no minimum,* $1.50 *cover.*

Joe Baris' Chorus is back at this plush nitery after a year's absence. Singers debuted here last year and made a host of fans. They should draw well for the next two weeks considering the time of year.

The dozen handsome lads under the direction of Baris slam out 30 minutes of solid, commercial stuff that grabs plenty of palms all the way. Act is greatly improved over last year, having added some choreography and new material. Ex-GI's are clad in uniform with white scarfs and paratroop boots laced in white for big eye appeal.

Group move about the elevated stage easily, are well disciplined, and have a terrific fast pace throughout. They have the customers off their mitts from start to finish. Heinz Newman, Bernie Barr, Art Barry, Ben Woodward and Justin Palmer click big with their rich solo stuff backed by the group. They are a different type of act suitable anywhere and should catch the eyes of the big leagues soon. Jerry Malta batons the house band for the headliners. Arrangements by Baris and lighting are outstanding.

Patsy & Diane Ryan score easily with their cute and talented tonsil stuff. Girls display a terrific potential and win the crowd with their charm and chirping of three tunes.

Florence Picket Sparkletts are on for two neat production numbers. They add plenty to the show with their eye appeal and terping. Costumes and choreography are top-drawer in the western and musical comedy numbers. Gals are fresh looking and know how to sell the heel & toe stuff. Herman Jobelman and his house crew play a tough show in their usual great manner and please stubholders with their tempos during the dance sets. *Feve.*

## 500 Club, A. C.

Atlantic City, Aug., 11.

*The Vagabonds* (4), *Rythmettes* (3), *Babe Pier, Dunhills* (3), *Boots McKenna Dancers, Jack Curtis, Joe Frasetto Orch* (12); $5 *minimum Sat.,* $4 *weekdays.*

The Vagabonds spearhead a nicely rounded show at the 500 Club this week, mixing well with the Rythmettes, Babe Pier, the Dunhills and the McKenna girls before they take over for their zany stint, a summer favorite here.

The foursome (Pete Peterson, bass fiddle; Tillio Risso, accordion; Dom Geramano and Al Tories, guitars) can pour it on in any form, but there are a few serious spots in their act, perhaps too few. Peterson again is tops as the comic of the group ably assisted by Geramano and Tories, while Risso as the foil gets plenty of yocks.

They bombard the capacity house for full returns and go off with tablers begging for more.

The Rythmettes are as nice a singing trio as has appeared here this year. From the moment they take off with "Strike Up the Band," they maintain an almost mad pace. "Mr. Wonderful" is one of their best and "Seventeen" also registers solidly. Girls are lookers and hard workers.

Babe Pier, like the Rythmettes, is a newcomer here, but bids for a return after his initial appearance. His clever carbons, especially "Because of You," as per Johnnie Ray, Mel Torme, Tony Martin and Sammy Davis Jr., score heavily. Vagabonds give him big assist.

Dunhills are three clever dancers who are not strangers. Their soft shoe, tap and acrobatic numbers get top mitting. Novelty is their "hot sock dance," done sans shoes.

Two production bits by McKenna girls give the 500 a well rounded bill. *Walk.*

## Chaudiere, Ottawa

Ottawa, Aug. 9.

*Gene & Her Genie, Chaz Chase, Dolores Fredericks, Bob Arlen & His Brunettes* (3), *Harry Pozy Orch* (8); $1 *admission.*

Since Ottawa area niteries seldom book exotics (one or two a season at most), an act like Gene & Her Genie rates bigger attention here than it might elsewhere. Impressively stacked blonde uses a dream theme in which she entices a giant genie from a kingsize Aladdin lamp and works her routine around the dummy male. Staging is okay and Gene leaves no doubt about the act's theme nor why the genie isn't real man. After some initial embarrassed giggles, customers give the session rapt attention and solid mitting at finish.

Although Chaz Chase was familiar to vaude patrons in the B. F. Keith (now Capitol) Theatre here 20 years ago, this is his initial club booking in this area. Looking not a day older than in his vaude days, Chase works an almost identical routine, clowning, eating everything handy, doing a comedy striptease and generally hoking for nice returns.

Dolores Fredericks handles a wide range of chirping, touching ballads like "Mr. Wonderful" blues, "Waiting For the Junk Man," rock 'n' roll, "Blue Suede Shoes" and a few fast-beat items. It's a pleasant stanza that would, in this spot anyway, benefit from shortening.

Bob Arlen & His Brunettes are on with three sessions of socko terps, chiefly Oriental. Besides being lookers, gals are snappy terpsters, male also clicko on the stepping. Closing stint using a miniature platform with trick lighting, would be better on a considerably larger platform. Basic idea is good but space was crowded when all three were aboard. Harry Pozy band showbacks and plays for dancing. *Gorm.*

## Statler Hotel, L. A.

Los Angeles, Aug. 9.

*Aileen Stanley Jr., Chop Chop & Charlene, Frederick & Tanya, Eddie Bergman Orch* (12); $2-$2.50 *cover.*

There's sprightly, albeit standard, entertainment on tap at the Statler these nights, but the layout is more interesting for its potential than its present impact.

Headlining is Aileen Stanley Jr., in what is her best showcasing to date. That she just misses ringing the bell solidly can be blamed on family heritage more than anything else; her aunt was a performer who could handle anything from ballads to noveltunes with ease and the "junior" has a natural desire to emulate her. She'd be better off to concentrate instead on comedy, for which she has a fine flair, and punch out special material stuff. She has a couple of good things in this genre in a rock 'n' roll satire and a folk ballad takeoff on the recent Monaco nuptials. This sort of thing fits her perfectly but she vitiates her impact through ballads, even though she does include an occasional lyric change, since her vocal equipment isn't standout enough to appeal strongly.

The prestidigitation artistry of Chop Chop is again evidence in this show and, with the aid of Charlene, as usual, he rifles through his bag of tricks to keep ringsiders constantly impressed. Opening night he had difficulty with his rolling coin on a parasol windup, the result of an injured wrist. But the rest of his stuff, the multiplying cigarets, disappearing chickens and fireeating, is as slick and as sock as ever to develop a fast 15 minutes.

Dance team of Frederick & Tanya opens with routines that are more acrobatic than terp but they win attention. Eddie Bergman orch continues on as dance and show crew. *Kap.*

## Viennese Lantern, N.Y.

*Margarita Sierra, Luc Poret, Ernest Schoen, Paul Mann, Harold Sandler;* $3.50 *minimum.*

The age of air travel has apparently reduced this world to extremely small proportions. The clientele sitting in a Manhattan bierstube are seemingly as much at home on their native heath as they would be in a Parisian boite, Berliner rathskeller or a Castillian cafe. At the present height of the travel season, especially with the "fly now, pay later" plans, offshore entertainment seems to be potent lure for a lot of customers.

Max Loew, Viennese Lantern operator, seemingly is coining a young mint on the basis of this premise and, more importantly, his ability to gauge talent. This uptown nitery, basically with an Alt Wien motif, currently assumes a greater international flavor with the retention of imports who are sure of making a dent on U. S. audiences.

Margarita Sierra, a looker from Madrid, seems an important addition to the domestic talent marts. Although this isn't her Yanqui debut, it's her first showcasing for N. Y. audiences, and indications point to an early graduation to the midtown hostels. The personable senorita is dark, long-tressed, becomingly gowned and well backgrounded for singing. She has a well-developed voice and a catalog stacked with familiars that rate the windfall applause. Her floor routine includes "Malaguena," "Clavelicos," "Lisbon Antigua," a Mex medley and "Noche de Ronde," latter unfortunately overdramatically expressed. In most of her tunes, she can get a hoyden intonation, a warming charm and a session of excellent entertainment. Her English interludes seem to be memorized phonetically, but there's enough naturalness left in her act to warrant the strong returns.

Luc Poret's previous N. Y. appearance was as guitar accompanist to Genevieve at the Plaza Hotel, to whom he was related by marriage at the time. This time on his own as a single, Poret impresses as an entertainer who knows the score and with a commercial savvy of Gallic songalogs and a side excursion into flamenco work. Poret, accompanying himself on the guitar, also dwells on the w.k. French airs with "Domino," "Mlle. de Paris," and a set of folk tunes which he turns into a community sing. The results are excellent.

Music is an important ingredient in this spot. The musicrew have their moments to shine. Harold Sandler on the fiddle, Ernest Schoen and Paul Mann are among those who get solo spots and contribute to the gaiety. *Jose.*

## Fontainebleau, M. B'ch

Miami Beach, Aug. 9.
*Margaret Whiting, Will Jordan, Stuart Morgan Dancers (3), Murray Schlamm, Sacasas Orch, Al Navarro Orch; $2.50-$3.50 minimum.*

Topliners in current installment at the La Ronde of this huge hotel are playing their first nitery dates in the area and prove okay for the summer series. It's pleasant, albeit unexciting, fare that's accepted warmly by the budgeteers.

Miss Whiting is a showmanly performer who knows her way around a cafe crowd. Her free and easy delivery and smooth department are attuned to her compote of pops and standards — most of the latter out of the book of her late father, Dick Whiting. The blend is carefully set up to keep the pace breezy. The recall-medley is the big mitt earner, containing enough nostalgia-noodlers to spark solid reaction from middle-agers in the room, and proving okay with the younger set.

Will Jordan can be classed among the upper-strata impressionists, with additional credit for seeking a different line of patter to weave through his series of incisive lampoons on the better knowns in show biz. Some of his humor could stand punching up and tightening, there being a tendency to waxing too wordy, but overall he builds steady acceptance via twists on takeoffs leading to "how they walk" invent that jells into encore bring back. Topper is his now standard Ed Sullivan carboning for big palm payoff.

The Stuart Morgan dancers are a throwback, literally, to the presentation houses when added live shows were a must in the lavish filmeries. Their adagio work hasn't changed, the tiny femme tossed about by the duo of deadpanned, black clad muscle men. They make for an adequate teeoff act here. Sacasas and his orch music-back adeptly, with Murray Schlamm introing in suave manner. *Lary.*

## Down Beat, Montreal

Montreal, Aug., 7.
*Billy Kelly, Rita Williams, Joey Dean, Kim Irwin, Bob Harrington Orch (5), Perry Carmen Quartet; no cover or minimum.*

The show policy as devised by operators Solly Silver and Jack Luderman for the Down Beat hardly varies from week to week. And this set formula seldom bores the patrons judging from solid biz on night caught.

In every Down Beat offering, the headline slot goes to a pair of comics or a single (always male), and Billy Kelly in this position proves to be the usual strong fave with localites. Kelly has been around the Montreal circuit for some time but his fast patter, okay delivery and the good sense and taste never to go for the obvious always appeal. Unlike so many Down Beat jesters, Kelly stays with his general routining and seldom resorts to the indigo situations for yocks when his regular material fails. Combining the occasional impresh set with his overall gabbing, Kelly does a hefty 35 minutes to plaudits.

In the preceding pattern, attractive Rita Williams handles the chirp session with ease, mixing the standards neatly. Awareness of the mike restricts femme to some extent and a more relaxed attitude would enhance impact considerably. Hoofer Joey Dean, another regular to Montreal, displays his better-than-average tap talents to a nice reception, but the impression he tries to give that he is also a comic (as evidenced by his stream of chatter between each number) just gets in the way of his dancing.

Emcee Kim Irwin is effective as he opens the show with a brace of songs and the Bob Harrington orch cuts a good musical background for all performers. Perry Carmen's combo continues to please with the accent on Latin rhythms. *Newt.*

## Yeaman's, Detroit

Detroit, Aug. 9.
*Norm Dygon & Mr. Chips, Four Emcees, Joe Banket Orch (5); $1.50 minimum.*

Norm Dygon begins his act with some well-executed pianistics at a regular keyboard and then turns on the patter to introduce his dummy, Mr. Chips, who sits alongside Dygon at a miniature piano. In the course of the intro, Dygon removes his shoes, explaining this is necessary so he can manipulate the maze of levers under his piano which activate Mr. Chips. The dummy also has a taped voice, which Dygon attempts to explain before getting hopelessly entangled in electronic jargon for a good yock.

In the well-timed act, Dygon & Mr. Chips play and sing, sometimes in unison, sometimes in designed disharmony and both take solo turns. By some odd happenstance, Mr. Chips has a better voice than Dygon. For an encore, Dygon led a community sing sans Mr. Chips for a boff bow. The act is a natural for small rooms.

The Four Emcees are Canadian youngsters who have average voices, delivery and faces. Most of their act consists of doing average imitations of the Crew Cuts, Eddie Fisher, Billy Daniels, Johnnie Ray, etc. The lads might do better if they tried to develop their own style and stuck to it, for the style of others seems to come hard to them. *Tew.*

## El Morocco, Mont'l

Montreal, Aug., 7.
*Buddy O'Connor Show, with Buddy O'Connor, Sylvia Murphy, Joey Hollingsworth, Donna Miller, Jack Duffy, O'Connor Combo (4), Buddy Clayton Trio; $1 cover.*

Prepping for a series of name attractions to start in September, boniface Peter Vander North has been running a group of package shows throughout the summer months. For the most part, the offerings have been of a so-so nature but present package, the Buddy O'Connor show, proves something of an exception.

O'Connor, via tele and radio, has developed a pretty good rep both here and in Toronto, but this is the first time he has broken into the Montreal nitery circuit and from the reception this affable performer gets, he is a cinch to be a repeater.

Working most of the time at the 88, O'Connor plays and sings a short intro and then brings on other members of his group. Handsome Sylvia Murphy tees off with a song session that has clarity and appeal but lacks showmanship. Granted this attractive thrush is making her cafe debut, but the former experience gained from radio chirping is evident at all times. With proper routining and a more relaxed style, Miss Murphy should prove an asset to any small room.

Tapster Joey Hollingsworth establishes himself as a first-rate hoofer in both appearances during show. The comedics of Jack Duffy, particularly in his impresh moments, do much to boost entertainment level of this group.

Second femme on bill is Donna Miller, who is also doing her first major nitery stint. Miss Miller is a grad from the Leslie Bell (all-girl) Singers and has considerable tv experience in variety shows emanating from Toronto over the past few years. Songs offered are mostly of the pop variety and all draw good mitting.

O'Connor, backed by a combo of bass, guitar, accordion and drums, takes over final few moments with a diversified songalog that scores handily. Between times, the Buddy Clayton Trio does the music for customer dancing. *Newt.*

## Top's, San Diego

San Diego, Aug., 10.
*Norman Brooks, Jacquelyn Hurley, Bill Green Orch (5); $1 cover.*

Norman Brooks, a revived Jolson, has added blackface mimicry to his act to stir beaucoup excitement and, incidentally, not offend anyone as a dated racial slight. Brooks cites his Jolson reprise role in the new DeSylva-Henderson biopic, "The Best Things in Life Are Free," daubing on blackface and donning white gloves and wig. His songalog of old Jolson tunes is socko all the way topped by a moving—because it's not overdone —"Mammy." In fact, it's to Brooks' credit that he essays Jolson with a certain restraint and warmth, eschewing the general carbon trend to caricature no matter how affectionate.

With exception of his record hit, "Hello Sunshine," the personable Canuck's other tunes are dubious choices, including "How Little We Know," effectively sung in midregister; "You Gotta Have Heart" and "C'est Si Bon"—but all three "belong" to other singers: Sinatra, Fisher, Kitt, respectively. Likewise his patter could be bolstered. On the whole, Brooks is a winning entertainer who ingratiates distaffers and tab-payers alike. The future could—and should—see an emergence of his own personality, though, for peak effect.

Jacquelyn Hurley's eccentric dances are well received to open bill. Bill Green orch does a nice job showbacking and for dancing. *Don.*

## Pan Dancer

Montreal, Aug. 14.
There's an "exotic dancer" working here who really earns the adjective. Not since Lili St. Cyr did her "Afternoon of a Faun" to Debussy's music at the old Gayety Theatre has Montreal seen anything like it.

Opening at the Maroon Club, long-established mainstem showbar, a well-stacked brunet billed as Sabina stunned the patrons into silence by her leadoff. Clad in a Great-God-Pan-life leaf-green costume, she played, unaccompanied, thin, reedy classical music on a recorder for a full minute before making a move. Then she laid it down and, to a longhair orchestral accompaniment, performed a dance which seemed a reasonably authentic creation. It contained nothing conventionally sexy, beyond a couple of brief movements that might have been loosely called grinds.

What's more, she got a fair hand, when caught, from a generally apathetic audience. Show consists of nine girls, mostly lookers, dancing three or four minutes each—mainly mild cooch but one or two others with some imagination. Two trios play half-an-hour each, accompanying and interluding. After an hour they start all over again. *Gard.*

## Nacional, Havana

Aug. 9.
*Chiquita & Johnson, Betty Reilly; Walfredo de los Reyes Orch and Reyes Jr., Orch; $3 minimum.*

The Casino Parisien at the Hotel Nacional has two fine acts to brighten the hot Havana nights. Chiquita & Johnson dance and twirl, and Betty Reilly gives forth with the humor and the singing.

Chiquita & Johnson have been taking it easy for five weeks due to a sprained muscle in latter's arm, but their return to the stage shows no rustiness. They glide smoothly around, blending the acrobatic and the dancing. She is tiny and a former ballet dancer; he is muscular and a former athlete.

Betty Reilly is an "Irish senorita," as she is billed, which means that she combines the Irish grin with the Latin fire. With personality plus a powerful voice, she sings "Jalisco" and then swings (literally) into some rock 'n' roll. She imitates Edith Piaf and Anna Magnani, switches to French and then launches in calypso. Finally, she does a frenetic and funny "Saga of Elvis Presley." (When needed, she accompanies herself on a guitar).

The Walfredo de los Reyes—father and son—lead the two orchestras which provide music for the acts and for dancing.

The Casino's dining and acts are in the competent hands of a former Broadway inhabitant, George Gogi Tchitchinadze, ex-Gogi's LaRue. *Jay.*

## Gatineau, Ottawa

Ottawa, Aug. 10.
*The Billy O'Connor Revue with Jack Duffy, Sylvia Murphy, Joey Hollingsworth, The Trio, Jack Morley, Lindsay-Day Dancers (6), Champ Champagne Orch (8); $1 admission.*

Except for a switch in canaries and addition of a tap-terper, the Billy O'Connor Show of Canadian television is lifted intact to the floor of the Gatineau Club to become the Billy O'Connor Revue. The transition, while pleasant club entertainment, emphasizes the faults of the tv production, chiefly the intermittent moments of drag when the effervescent little O'Connor and his group lose the audience temporarily. In a nitery this becomes more noticeable as the hum of disinterested voices zooms to a crescendo until the routine changes to haul attention back to the show. On the whole, the stint is bright, nicely staged and deserving of the kudos it gets from the tablesitters.

O'Connor, a capable showman, spends too much time at the 88s which keeps him in the background. More prominence would enhance the stanza considerably since he's the kingpin. Standout is the comedy of Jack Duffy, whose ability, clicko material and naturally shy demeanor bring him top mitting. His specialty is mimicry of Sinatra (he bears a close resemblance), Nat Cole, Satchmo, Jerry Lewis, others, all crisp and sharp, plus a hillbilly handling of "Cheating Heart." Duffy also works with the Trio in a spoof on radio commercials.

Tapping of Negro youngster Joey Hollingsworth is socko, a lively session in which he works hard for big results. Hollingsworth is best in high-speed routines but impresses with a slow soft-shoe bit.

Filling the spot held on video by Juliette, canary Sylvia Murphy shows need of training in staging and song-selling. Gal has nice pipes and handles a tune well but pipes can't do the job alone. Also her tunes need rearranging. She tees off with a soft, slow arrangement of "Thing Called Joe" and closes with a tune that should be her opener — snappy "From This Moment On." The Trio (bass, guitar, accordion), with Duffy brushing a snare drum and O'Connor at the keyboard, showbacks for the stint and do several specialty numbers including some oldies. Begoffs take the item overtime.

Held over are a pair of routines by the Lindsay-Day Dancers with Jack Morley emceeing, singing with the line and soloing. Champ Champagne house band plays for all but the O'Connor part of the show, and for customer dancing. *Gorm.*

## Eddys', K. C.

Kansas City, Aug. 10.
*Enzo Stuarti, Dave Romaine, Tony DiPardo Orch (8); $1-$1.50 cover.*

On the face of it this combo appears to be an entry on the milder side, but the virtually full house at opening seemed to like all 40 minutes of it. Both singer Enzo Stuarti (New Acts) and violinist Dave Romaine are newcomers here, giving their all for the cause.

Romaine leads off with his round of faddling on the fiddle, some of it straight, and all interspersed with some comedy lines. Fiddling is a seldom seen thing on a nitery floor in this town, but Romaine gives it some brighter moments, and actually has the crowd beating out the rhythm for him on a number or two. He keeps it varied with sweet tunes ("April in Portugal," etc.), novelties like "San Antonio Rose" and "Deep in the Heart of Texas" played simultaneously, and a medley of French tunes. His clincher is his Mercury label version of "Hot Canary" in which he works a bag of tricky stuff, and goes off to a solid hand.

Stuarti has the second half, proving a tenor of top volume on a list of half a dozen songs including current pops, a standard or two and proved showtunes. Goodlooking lad, well qualified with the pipes, holds up his end of the bill okay. *Quin.*

## Seven Seas, Omaha

Omaha, Aug. 11.
*The Lancers (4), Al Lamm Trio; 50c cover weekdays, $1 Sat., no minimum.*

The Lancers, boasting plenty of enthusiasm and willingness for work, are a foursome with great possibilities. At present they're missing plenty of bets with the talent available.

An example is Bucky Longdon, one of the best bass vocalists to be heard at this nitery in years. At show caught his excellent voice was employed on only one solo, "Old Man River" (and when are the bass hingers going to forget that ofering?) and not stressed in the clever production numbers.

Guys have fine appearance in tuxes, use two mikes and get off to a bangup start with "Bob Bob Bobbin' Along" and "Rock Island Line" before going into good impreshes of the Ink Spots, Mills Bros. and Crew Cuts. However, the high spots are their offerings of their Coral disk, 'Joey," and "Standing on the Corner."

One of the group does fairish trumpet work on "Alexander's Ragtime Band," and "A Man" is an okay novelty. "Mr. Sandman" and "Follow Me" bring back Corky for the encore solo and group wisely begs off after a smash "Sweet Georgia Brown."

Show caught ran a zippy 27 minutes. Biz excellent. *Trump.*

## Torme Set in Brit.

London, Aug. 14.
It is now confirmed that Mel Torme has been selected by Val Parnell and Bernard Delfont to launch a new variety season at the Prince of Wales Theatre, London, for two weeks commencing Sept. 10.

Negotiations are proceeding to follow Torme with Tony Martin and David Whitfield, while further names reported as being in line for this season include Judy Garland, Slim Whitman, Bill Haley & His Comets, etc.

## Mapes Skyroom, Reno

Reno, Aug. 9.
*Mickey Rooney with Dick Winslow & Joey Forman, Smith Twins, Skylets with Joe Kirtchen, Eddie Fitzpatrick Orch; $2 minimum.*

Mickey Rooney on occasion has been known to fluff off any real effort at a night club act. But this time around the "Mick" puts out enough candlepower to light the Skyroom for 45 minutes. It's fast, very funny, and clean.

Aided well by Dick Winslow, who conducts and doubles for bits, and Joey Forman, the focus is still on Rooney. He sings, does a number which works in all his impreshes, and becomes the character on a Ted Mack Amateur Show, Candid Camera, and a politician on tv. In all this there may be half a dozen funny lines, but Rooney himself is great as he clowns his way through the whole thing.

"Heartbeat of Hollywood" is a sad finish—a Hollywood ex-great who's pleading for a job as an extra. It has some throat-clutching moments the room is very still, but the ending doesn't wrap up his wonderful long stint of humor.

Forman is introed from the aud as a great underwater cameraman and takes the crowd by surprise as a legit part of the show. He serves as Rooney's straight for the most part but does well by himself in some mimicry of his own and as a Texas gambler.

Winslow first appears taking pictures of Rooney from the sidelines and makes a fine "ham-fan" of Rooney's before he takes over the orchestral chores.

The trio make it all appear a pretty casual and fun-for-all session. Material isn't cut and dried and moves quickly. This is no longer Andy Hardy, the playful kid, but a frankly amusing guy with a freewheeling act.

The Smith Twins' biggest selling point of the moment is that they look like Marilyn Monroe. They not only resemble her, but they've go her down pretty close in the breathlessness, open mouth and cold shoulders. Their opening tune, "Lullaby of Broadway," is strongest, mainly because this is the first of an unchanging pace. They hurry through "Lady is a Tramp," "Side by Side" and others in about the same stride. As long as they're going to look the part, they might as well be frank about it and work up some material on MM. They need something clever to hold on to the first double exposure impression.

The Skylets surround Joe Kirtchen for opener, "Surrounded by Girls," and precede Rooney & Co. with a kind of quiet "Where or When," not exactly a buildup for the explosive Mick. *Mark.*

## Family Circus

Continued from page 57

Cairoli sustains the rednosed tradition.

One-ring circus, ably directed by Kathleen Williams, has Miss Irene presenting a League-of-Nations ensemble in Tibor Alexander's Dog Revue, a lively batch of dancing and performing pooches who indulge in standard chute dives, etc. Theda Sisters (Inger & Nany) are clever Danish twosome spinning confidently from high trapeze. Tom & Jerry spice bar-to-bar swings with comedy.

Jozsi Viniczky directs horse and elephant in seesaw trick, and gets his elephant to step daintily over apparently sleeping horse. The Heltanos, two males, spin hoops on legs and arms while balanced upside down. One of duo wins palming with upside-down slide down wire on head.

More balancing from three males of the See-Hee Troupe, who spin plates, one, simultaneously with plates, bending backwards to drink from beer glass. The Five D'Angolys (3 m, 2 f) juggle skilfully with clubs and hoops. The Zemgannos are high-flying quartet of three males, one femme, swinging from high trapeze with safety net, and causing customer gasps as they link with hands in mid-air.

Edith Crocker's three bears, on bicycles and a motorcycle, are brightly presented. The group of Circus Krone tigers perform in cage to Gilbert Houcke's hep direction. Eight Shetland ponies, plus another Krone group of white, chestnut and piebald stallions, all presented by Jozsi Viniczky, are solid entertainment, being easy-on-eye with precision drilling and spirited rhythm of canter and march.

Comedy rope-climbing interlude, with a gal as stooge in audience, is diversion by King Kong, trapeze artist garbed in ape skin. Erik Ogden batons the resident Tower orch from rostrum high above the ring. Henry Lytton is again ringmaster. *Gord.*

# Stratford (Conn.) Bard Booms With 2-Comedy Click; Other Strawhats

Stratford, Conn., Aug. 14.

Produetion nut for the American Shakespeare Festival Theatre, currently in its second season, is expeeted to be redueed substantially this semester. That's based on the elick business being done by the two comedy entries, "Measure for Measure" and "Taming of the Shrew."

"Shrew" was added to the repertoire Aug. 5. "Measure" and "King John" had been alternating until then. Business for the latter, however, has been poor and the drama liability has been eut to one performance weekly. The take for eight performances, ending last Sunday (12), was $27,200 including sellouts Saturday ($5,700 with 44 standees) and Thursday ($4,000, including a number of cutrate ducats for students).

Gross for the previous week, with "Shrew" helping, was $25,300. The weekly break-even is understood to be about $17,000. If business continues at the past fortnight's pace, the cut in the production nut should be sizeable.

**'Bus' Click $15,300, Philly**

Philadelphia, Aug. 14.

"Bus Stop" grossed $15,300 at the Playhouse in the Park last week, giving the canvastop its most profitable stanza this season. The net on the show was higher than that of the previous week's entry, "Solid Gold Cadillac," which nabbed a record-breaking $18,066, with Gertrude Berg starred. "Bus" was a less costly venture, with a small cast and no stars.

Local crix, who panned the William Inge play when it tried out at the Walnut Theatre in 1955, reversed their opinions in reviewing the tent production. "Bus" is the third Inge play to be presented at the Playhouse this season. The others were "Come Back, Little Sheba" and "Picnic." Except for the Monday eve opening when it rained, "Bus" sold out every night, with the management putting in extra chairs during the latter part of the week.

**Modern 'Ado' 5G, Olney, Md.**

Olney, Md., Aug. 14.

Despite rave reviews by Washington eritics, the first week of Players, Inc., production of "Much Ado About Nothing" in modern dress brought in only $5,000. The Shakespearean play will continue for another week.

Olney will complete its strawhat season with a new play, "The Old Boy," opening next Tuesday (21). An Irish comedy by Maura Laverty, it was produced by Margo Jones in Dallas last year under its original title, "Tolka Row." The play was also performed under that title in London, Dublin and Belfast.

**"Teahouse" $17,400, Warwick, R.I.**

Warwick, R. I., Aug. 14.

Robert Rapport's touring tent production of "Teahouse of the August Moon" grossed $17,400 at the Warwick Musical Theatre last week in the first frame of a fortnight's stand. The eomedy played six evening performances and one matinee. Take for seven evening performances the previous week at the Neptune Music Circus, Asbury Park, N. J., was $20,400, a jump of $3,000 over the initial stanza at that spot.

The production moves on to the Melody Circle, Allentown, Pa., next Monday (20) for a one-week stand.

**Romero Honorable $17,100, Cincy.**

Cincinnati, Aug. 14.

Cesar Romero in "Strictly Dishonorable" set a new record for the Cincinnati Summer Playhouse last week, grossing $17,100 for seven performanees. Every performance at the 1,200-seat theatre-in-the-round went clean, with the standee limit reached nightly.

The operation tried a 7 p.m. and 10 p.m. Saturday night performance sked for the first time. Majority of the audience was female. Maureen Stapleton and Jules Munshin in "An Evening of Tennessee Williams" are current at the Richard L. Rosenfeld operation.

**Lillie Record 17G, Westport**

Westport, Conn., Aug. 14.

Beatrice Lillie in her new revue, "Beasop's Fables" set a new record for the Westport Country Playhouse last week, grossing nearly $19,000 for nine performances. The show gave an extra matinee last Sunday (12). The eight-performance take was $17,000, beating out the previous high of $16,400 set by Tallulah Bankhead earlier this summer in her revué, "Welcome Darlings."

The Westport management is negotiating for a return booking of "Beasop's" after Labor Day. The barn, meanwhile, has booked Imogene Coca and Jules Munshin for the week of Aug. 27 in "Anniversary Waltz."

**'Rush' Slow $6,800, Saratoga**

Saratoga, N.Y., Aug. 14.

Robert Q. Lewis in "What's the Rush?" grossed a disappointing $6,800 last week at the 587-seat Spa Summer Theatre. The radio-television star, who started at WTRY, Troy, in 1941, did not draw as well as had been expected for August and the first week of the racing season. His biggest pull was in the balcony. House was scaled to a $3.30 top.

The previous week's preem of Robert Saffron's comedy, "All On a Summer's Day," grossed a fair $6,000 at a $3.30 top. Beatrice Lillie in "Beasop's Fables" is current.

**Molly Picon 11G, Wedge**

Atlantic City, Aug. 14.

Wedge Playhouse, located next to the Ritz-Carlton hotel on the downtown boardwalk, is going strong in its first season of summer legit. Producers Buddy Ottenberg and Al Nirenberg, are currently offering Molly Picon in "Farblonjete Honeymoon," now in its third week.

The show grossed almost $13,000 last week, topping the previous stanza's take of over $11,000. "White Cargo," starring Julie Gibson, spot's first offering, did $31,000 for four weeks.

Closing bill, starting next Tuesday (21), will be "Tender Trap," with Keefe Brasselle and Miss Gibson.

**'Wagon' $12,000, Det.**

Detroit, Aug. 14.

"The Time of the Cuckoo, starring Luther Adler and Claire Luce, grossed a thin $8,200 last week at Northland Playhouse. "Paint Your Wagon," featuring Tony Bavvar in his original Broadway role of Julio, did $12,000 at Melody Circus.

The breakevens at the two tents are $11,000 for Northland and $12,000 for Melody. Northland, which seats 1,400, has a potential capacity of $25,678 at a $3.60 top, while the 1,500-seat Melody has a potential capacity of $41,982 at a $4 top. Both tenters offer 25% discounts.

Current productions are "A Roomful of Roses, starring Louise Allbritton, at Northland, and a second week of "Paint Your Wagon" at Melody.

## Liked 'Gimmick' Tryout, Rate It a Potential Hit

New York.

*Editor,* VARIETY:

We saw the recent tryout of "The Gimmick" at the Westport (Conn.) Country Playhouse. We were delighted and amused and greatly entertained, as was the entire large audience.

Farce is difficult to play, especially with an abbreviated rehearsal period. Wouldn't it have been fairer to the cast and author Joseph Julian if VARIETY had reviewed it late in the week instead of opening night?

We feel that "The Gimmick" has hit potentials, and should not be damned without further hearing.

*Abby Lewis* and *John D. Seymour.*

(Mr. and Mrs. Seymour are legit and television actors. Ed.)

## Strawhat in N. Dakota Converted From Nitery

Minneapolis, Aug. 14.

From nitery to legit is the switcheroo made by the Dome bistro, located on a highway between the towns of Bismarck and Mandan, N. D. Moreover, it's now a professional summer stock company, with an Equity resident troupe.

Nancy Edwards, a Bismarck young woman who studied dramatics at Syracuse U., is responsible for the experiment. Her partner is Judith Marus, who previously operated a summer stock theatre near Buffalo.

The converted Dome nitery has been re-named the Town 'n' Country Playhouse. It's a theatre-in-the-round and attendanee has been ranging from 100 to 150 per night, the latter representing capacity. Miss Marus does most of the directing.

**Love That Feeling**

Howard Teichmann, who collaborated with George S. Kaufman on "Solid Gold Cadillac," has been getting substantial royalties from stock productions this summer, espeeially sinee the eomedy has proved to be a vehicle for character actress names. Among those playing it in strawhats have been Billie Burke, Gertrude Berg, ZaSu Pitts, Mary Boland, Elsa Lanchester, Frances Starr, Ruth McDevitt, Paula Trueman and Ethel Shutta.

"I've always heard about being kept by women," the author quips, "and believe me it's wonderful."

# 'Cadillac' Solid For Burke & Berg

"Solid Gold Cadillac" is giving Billie Burke and Gertrude Berg a money-making ride this summer. Both actresses are starring in separate strawhat package productions of the Howard Teichmann-George S. Kaufman comedy. The two offerings have been playing to generally strong business.

Miss Burke appeared in the show initially last April at the Coconut Grove (Fla.) Playhouse, where she grossed nearly $31,600 in two weeks. Other grosses picked up by her since hitting the strawhat trail last June include Ogunquit (Me.) Playhouse, $8,900; Famous Artists Country Playhouse, Fayetteville, N. Y., around $10,000 and the Triple Cities Playhouse, Binghamton, N. Y., $7,000.

Also, the Spa Summer Theatre, Saratoga, N. Y., a reeord $10,306; Theatre by the Sea, Matunuck, R. I., $8,800 and the Falmouth Playhouse, Coonamessett, Mass., $11,900. Miss Burke is on a guarantee, plus 50% of the profits. She also played to capacity at the Ann Arbor (Mich.) Drama Festival and at the Bucks County Playhouse, New Hope, Pa.

Miss Berg's gross record includes the Sacandaga Park Summer Theatre, Sacandaga, N. Y., capacity $11,000; Grist Mill Playhouse, Andover, N. J., capacity $11,400; Capri Theatre, Atlantic Beach, capacity $14,000 and the Playhouse in the Park, Philadelphia, a record $18,066.

## Legit Followup

**No Time for Sergeants**
**(ALVIN THEATRE, N.Y.)**

Charles Hohman has succeeded Andy Griffith as the blissfully daffy draftee and "No Time for Sergeants" rolls along on waves of capacity-house laughter. One thing is immediately evident—the Ira Levin dramatization of Mac Hyman's novel is not dependent on any particular actor or actors.

In fact, as caught last week, the show seems even better than it did on that gleeful opening night last October. Although Griffith seemed virtually the personification of the happy innocent, Will Stockdale, his sueeessor is also excellent in the role. Griffith's cornpone dialect is missed.

Hohman is a distinctly different characterization, straighter, quieter, less infectious at the start but possibly sustaining more expertly. He is a thoroughly satisfactory successor and "Sergeants" still rates as a comedy smash good for months and months more of bulging box-office.

Although the show has not been changed since its opening 10 months ago, it seems more compact and better balanced than originally. Possibly because Hohman's playing starts more slowly, the comedy doesn't get away to the howl it did opening night, but it holds up better, somehow avoiding the former letdown of the middle portion. With Peter Larkin's ingeniously contrived setting a key factor, the show moves smoothly to a hilarious elimax.

The performance as a whole retains its edge admirably. Myron McCormick is still amusing as the veteran top sergeant, although his playing is beginning to show signs of becoming mechanical. Roddy McDowall remains standout as the air force inductee with an infantry complex, Howard Freeman and Royal Beal are expressively pompous as harried generals, and Robert Webber, James Millhollin, Hazen Gifford, Carl Albertson and Bill Hinnant are notable in lesser roles. Hobe.

# Inside Stuff—Legit

A simplified breakdown of the functions of Actors Equity and the responsibilities of its membership has been issued by the union in handbook form. The pamphlet briefly outlines the different Equity contracts, various rules and other aspects of the organization. It also lists eertain professional responsibilities of members, in addition to their union obligations. A historical summary, a rundown of current activities and an explanation of the administrative setup are among other items included in the text, whieh was compiled by the union's Handbook Committee. Cover and inside illustrations are by John Ward.

Casts of "Student Prince" and "Red Mill" at the Greek Theatre, Hollywood, kicked off a new Coast program for a blood bank for performers, the first ever attempted. Equity and American Guild of Musical Artists are cosponsoring the bank. In the past when performers needed blood transfusions, union execs "borrowed" from available supplies around the area and then had to arrange for individual blood donations to replenish what had been used. Bank, whieh will be handled through the Red Cross facilities, will take eare of such contingencies in the future.

"Costumes & Styles" by Henry Harald Hansen (Dutton; $5.95), is a short history of human apparel which should prove valuable to theatrical researchers. Styles are traced from early Egypt to recent creations of Patou, Mainbocher, Lanvin and Schiaparelli. Dior's "new look" is included in the survey, as well as sports costumes, occupational wardrobe, uniforms and special period accoutrements. Author is in charge of costumes at Danish National Museum, Copenhagen. Mrs. Hansen's text is embellished with 685 excellent color sketehes by Scandinavian artists Ebbe Sunesen, Mogens Bryder and Kaj Nrregaard.

# Legit Bits

**Julius Adler** will costar with **Diana Goldberg, Mae Schoenfeld** and **Henrietta Jacobson** in the American-Yiddish musical, "It's a Funny World," opening in October at the Downtown National Theatre.

Italian playwright **Eduardo de Filippo** due in New York in September for rehearsals of F. Hugh Herbert's "Best House in Naples," based on his "Filomena Marturana."

The Shakespearewrights, which operated off-Broadway at the Jan Hus auditorium for the past three years, switehing to a newly constructed 200-seat theatre at St. Ignatius Chureh, N.Y., this season. Group is scheduled to open Oct. 17 with "Hamlet."

British actor **Max Adrian** set to star in "Candide."

**Peggy Clark** will do the lighting for "Auntie Mame."

**Morton Gottlieb** takes over as house manager of American Shakespeare Festival Theatre, Stratford, Conn., replacing **Dick Skinner,** who resumes next Monday (20) as company manager of "The Lark" in Central City, Col.

**Guthrie McClintic** will direct "Happiest Millionaire," replacing **H. C. Potter,** who had to bow out of the assignment because of a film eommitment.

**Charlotte Rae** and **Joe E. Marks** have been cast as Mammy and Pappy Yokum in "Li'l Abner."

**Joseph Beruh** has suceeeded **Peter Falk** in "Iceman Cometh."

**Michi Kobi,** of the touring "Teahouse of the August Moon" east, lectured 27 Okinawin students at Mills College, Oakland, Cal., on the theatre.

**Shirley Farmer,** formerly of the Theatre Guild, into the production assistant slot on "Major Barbara."

**Robert Downing** and **Charles Baker** will be production stage manager and casting director, respectively, for "Happy Hunting."

**Signe Hasso** has landed the femme lead in "Apple Cart."

**Howard Bay** will design the scenery for "Build With One Hand."

**Harold Clurman** to direct Broadway version of "Waltz of Toreadors."

An arbitration hearing concerning **Alexander H. Cohen** and **Ralph Alswang's** allegation that Hal March breached his contract to appear in their contemplated Broadway production of **Max Wilk's** "Brass Section" scheduled for Sept. 26.

**Charles Bowden, Richard Barr** and **H. Ridgley Bullock** scheduled **Paul Crabtree's** "Laughter of Giants" as next Broadway production in November.

**Pat Hingle** and **Natalie Trundy** signed for "Girls of Summer."

**Virgina Kaye,** wife of Broadway produeer **Kermit Bloomgarden,** added to cast of "Major Barbara."

**David Merrick,** co-producer with **Joshua Logan** of Broadway musical, "Fanny," planed to London Friday (10) to supervise London edition of tuner which opens Drury Lane Theatre in October.

**Jerome Whyte** production supervisor for "Bells Are Ringing."

**Richard Davidson's** "Nobody's Child," under direction of **Richard Castle,** scheduled to preem Aug. 22 at the off-Broadway Open Stage.

"Fanny" switching its regular Broadway performance sked over the Labor Day weekend by giving Sunday matinee and evening performance Sept. 2 and a special Monday mat. Sept. 3. The regular Monday, Tuesday night and Wednesday matinee performanees will be eliminated that week.

**Herman Magidson** has replaced **Terrence Little** as stage manager for "Most Happy Fella."

Refuting a letter printed in VARIETY last week, the management of "Damn Yankees" states the show does employ a Negro performer as a member of the Washington Senators baseball team.

Rcent VARIETY references to "Cat on a Hot Tin Roof" have inadvertently omitted mention of **Jack Lord** as **Ben Gazzara's** successor. He later relinguished the assignment to **Alex Nicol.**

The Theatre in Der Josefstadt of Vienna will make its U.S. debut Sept. 4 at the Barbizon Plaza Theatre, N.Y., with **Fritz Eckhardt's** comedy, "Rendezvous in Vienna."

**Robert Alda** will costar with **Linda Darnell** in "Harbor Lights," with **Guy Thomajan** directing.

Jewish playwright **F. Bimko** and the Hebrew Actors' Union will present a Yiddish legit season at the Labor Temple Theatre, a former off-Broadway showcase. The initial offering, skedded for early October, will be "Broken Lives," a new comedy by **Bimko,** which he'll also stage.

**Peter Palmer** will make his pro debut in the title role of the musicalized "Li'l Abner," while **Johnny Myhers** is another cast addition.

The Broadway and national companies of "Damn Yankees", and "Pajama Game" scouting chorus replacements.

**Paulette Girard,** who appeared in "Boy Friend" on Broadway, rejoining the musical currently on the Coast.

**Dean Crane** has resumed his aerial dance stunt in "Fanny" after a two-month leave.

The new comedy team of **Gene Wesson** and **Gordon Polk,** recently signed for a long-term NBC comedy buildup, also set for legit showeasing via 'Happy Hunting," but will perform separate roles, not as a team.

**Bil & Cora Baird's** Marionette Theatre set for an eight-day, 21-performance run at the Playhouse Theatre, N. Y., beginning Sept. 1.

**Sally Gracie** and **Mark Herron** added to the "Major Barbara" east.

"Most Happy Fella" will give a Labor Day matinee instead of the regular Wednesday afternoon show that week.

**Alan Napier, Paul Mann** and **Ellen Holly** have been added to the cast of "Too Late the Phalarope," which **John Stix** will direct.

**Bert Lahr** has signed a two-year pact to star in the **Playwrights Co.** production of the musicalized "Grand Hotel."

**John Anderson** and **Murray Bennett** have succeeded **Pat Hingle** and **Fred Stewart,** respectively, in "Cat on a Hot Tin Roof."

**John C. Becher** into "No Time for Sergeants" after two months in Europe.

**Guy Bolton** back in New York from England to assist producer **Jed Harris** in the casting of "Wings of the Dove," which he adapted from the **Henry James** novel.

"Matchmaker" will give a Sunday evening performance Sept. 2 and a Labor Day matinee Sept. 3 in lieu of the regular Monday and Tuesday night performance that week.

"Look at Her" is the new title of the **"George Abbott-Bob Merrill** musical adaptation of "Anna Christie."

# SILO TRAIL MAKING LIKE ROAD

## Equity Extends Employment Drive To Industrials, Civic Celebrations

Actors Equity, which recently expanded its jurisdiction to the industrial show field, is extending its campaign for actor employment in still other fields. Latest moves in this direction have been taken by the union's Coast office in (1) forming a Star Sponsored Reading Group and (2) opening up the field of local civic celebration productions to its members.

The Star Sponsored Reading Group program has already been functioning in New York, with units under the aiges of Helen Hayes, Peggy Wood and Maurice Evans. In the civic celebration idiom, the Fiesta Del Pacifico in San Diego has earmarked $15,000 of its budget for the employment of Equity members for the six-week run of the Pilgrimage play, "The California Story."

The Santa Barbara Fiesta this year also has a limited number of Equityites for its "Song of the Bells" production. The Coast office is also working on opening up university and college productions for its members. A step in this direction was taken by Edd X. Russell, Equity's Los Angeles rep, who recently met with Peter R. Marroney, dean of the drama department of the U. of Arizona, the latter showing interest in the project.

Anent the union's branchout into the industrial show field, the basic contract for that field calls for a minimum $225 payment to actors, chorus and assistant stage managers for employment covering seven calendar days, including rehearsals and performance. If the work span exceeds that time, the

(Continued on page 67)

## Hefty Show Sked Set For '56-'57 Hub Season; Philly Also Looms Big

Boston, Aug. 14.

Hub legit is shaping up lively this season. It looms bigger than last semester, which was the best in several years.

Fall bookings have been set for 10 tryouts thus far. First in will be "Harbor Lights," costarring Linda Darnell and Robert Alda. It's slated for two weeks at the Wilbur beginning Sept. 17. The Colonial relights Sept. 27 with "Too Late the Phalarope," starring Barry Sullivan.

The Shubert has three musicals lined up. The first, "Li'l Abner," based on Al Capp's comic strip, is set for three weeks starting Oct. 2. "Bells Are Ringing," with Judy Holliday, follows for another three weeks beginning Oct. 22. Next, opening Nov. 12, is "Happy Hunting," with Ethel Merman and Fernando Lamas.

Set for the Plymouth are "Sixth Finger in a Five-Finger Glove," Sept. 19; "Apple Cart," Oct. 1; "Best House in Naples," Oct. 15, and "A Very Special Baby," Oct. 29. The Opera House has "Major Barbara" booked for Oct. 3 and the Old Vic the week of Jan. 21.

**11 Entries For Philly**

Philadelphia, Aug. 14.

A bustling legit season is in the offing here. Already lined up are eight plays and three musicals.

(Continued on page 66)

## HAL KENNEDY HAS 9G CAPITAL FOR N.J. BARN

The current season at the Grist Mill Playhouse, Andover, N.J., under the new management of Harold J. Kennedy, involves a $9,000 investment. The capital was raised under a limited partnership running from last May 23 until next Oct. 1. Any profits on the summer stand will be split 50-50 between Kennedy and the backers.

Investors include Kennedy, $650; Broadway general manager Carl Fisher and Broadway producer Robert Griffith, $600; author William Marchant, $1,500, and N.Y. Herald Tribune drama editor Bert McCord, $500.

## Kidney Trouble Kayos Plummer, Shatner Subs

Toronto, Aug. 14.

Suffering from kidney trouble, Christopher Plummer, who plays the title-role in "Henry V" at the Stratford (Ontario) Shakespearean Festival, was taken to hospital late last week. His understudy, William Shatner, took over the role Friday (10) eve, with Peter Wylde doing Shatner's former Duke of Gloucester. Plummer went back on the following night (Sat.), returning immediately after the show to the hospital.

Expected that Plummer will be recovered in time to accompany the troupe to the Edinburgh Festival later this month when company will fly over after season's finish of Shakespearean Festival here.

## Acting Career A 'Luxury': Miles

Albany, Aug. 14.

Acting today is a "luxury" for aspiring performers. That's the opinion of vet stock producer William Miles as expressed recently in a local interview over station WPTR. The statement was in line with Miles' advice to such aspirants that university drama courses provide the best training.

When queried if tuition might not be a deterent to many of the youngsters, Miles responded with the luxury comment, adding, "Where else can a person learn to act? Stock companies once were the proving grounds. How many of them operate now, except to a limited degree during the summer."

Miles, producer of the Berkshire playhouse, Stockbridge, Mass., and a former actor, mentioned such schools as the Yale School of Drama, Carnegie Tech, U. of Southern California and Boston U. He also had strong praise for the London Academy of Dramatic Arts, but was less complimentary about the N.Y. Academy of Dramatic Arts, which he felt had "slipped."

Miles view of the situation was probably best summed up by his statement that youngsters pursuing an acting career are "crazy."

**TIME FOR 'PATRICK'**

**David Wayne As Star and Co-Producer—Taped Radio**

Although David Wayne has started a new radio series for NBC, it won't interfere with his plan to co-produce and star in "The Loud Red Patrick" on Broadway this fall. The ether series is being taped, so the actor can do his m.c. and occasional dramatic performances at his own convenience.

"Loud Red Patrick," based on sketches by Ruth McKenney and her late husband, Richard Bransten, has been dramatized by John Boruff. The copyright for the script reportedly lists Vivian (Mrs.) Boruff as co-adaptor, but that's understood to be merely a nominal matter.

The play has been under option to several different Broadway managements in recent years, including Fred F. Finklehoffe & Jed Harris. Under the latter sponsorship, a pre-production film deal was tentatively set with 20th Century-Fox, but it fell through and the scheduled legit presentation was subsequently dropped.

"Loud Red Patrick" is being produced by Wayne and Robert Douglas, in partnership with Richard Krakeur.

## GETS 'EM HOT FROM BROADWAY

By JESSE GROSS

The summer theatre circuit is developing into an extended playing area for Broadway and touring productions. It's another phase in the changing character of the silo trail, which in recent seasons has virtually become a new road.

In the past few years, the circuit has been flooded with touring packages, with a diminishing number of barns going in for independent productions. A solidly booked package averages a 10-12 week summer tour. In some cases a couple of managers band together and mount a show solely for their barns, while in the musical tent field some productions put in several weeks playing canvastops operated by the same management.

The new wrinkle this season, though, is the summer theatre booking of shows directly after their Broadway or road closings, with virtually the same casts going into the warm-weather spots. The latest entry to make that move is "Fallen Angels," which closed Broadway last Saturday (11).

The show, with Mary McCarty and Margaret Phillips continuing in their costarring Broadway assignments, has been booked for a three-week strawhat tour beginning Aug. 27 at the Camden Hills (Me.) Summer Theatre. That spot is operated by Charles Bowden. Richard Barr and H. Ridgley Bullock Jr., who produced the Noel Coward revival in New York. The comedy will play a week in Camden and then go to the Hyde Park (N. Y.) Playhouse and the Bucks County Playhouse, New Hope, Pa.

Earlier this season, "Ponder Heart," starring David Wayne, moved out for a four-week citronella hike following its Broadway closing. Similarly, most of the post-Broadway touring company of "Teahouse of the August Moon" have been retained for a tent trek following the fold of the production's regular tour.

## HUGH BECKET LINES UP PORT.-SEATTLE DATES

Portland, Ore., Aug. 14.

Hugh Becket, legit booker for Portland and Seattle, was here for a few days setting up his new fall series of shows. Joe Flynn, advance man for "Inherit The Wind" company was ditto.

"Wind" gets things started the first week in September with a brisk advance already under way. Becket has booked Imogene Coca in "Janus" for January, followed by Vivian Blaine in "Hatful of Rain" in February. "The Lark," "Anastasia," and "Witness For The Prosecution" are pencilled in the series. Beckett has received loads of inquiries regarding "My Fair Lady" since theatregoers read about the national company.

In adddtion to legit stuff, Beckett's Portland Town Hall Series has also been completed for the coming season: Robert Mallett, October; Alfred Wolff, November; Eric Parel, December; Hal Linker, January; Curtis Nagel and Earl Brink, February; Gerald Hooper, March.

Legit and Town Hall series play at the Civic Auditorium here and the Moore Theatre in Seattle.

## J. Brooks Ehrlich?

San Francisco, Aug. 14.

Trial lawyer Jake Ehrlich turned drama critic last week. The legalite was retained by the Call-Bulletin, local Hearst afternoon daily, to review "Witness for the Prosecution," which opened at the Alcazar here Aug. 6. His critique appeared two days after the sheet ran a regular notice by firststringer Bob Hall.

Ehrlich is the author of "Never Plead Guilty," a bestseller last winter.

## Summer Stock '56 Bullish; Only 2 Foldos Among 162 Equity Barns

Summer stock appears to be thriving this season. That's indicated by scattered gross reports, but more emphatically by the dearth of barn closings. Still prevalent, however, are the usual claims of hardship brought on by rocketing productions costs and large salary demands by stars.

Of 162 silos and rents bonded by Actors Equity this season, only two have shuttered thus far. They are the Roosevelt, Miami Beach, and the John Hancock Hall operation in Boston. Another barn, the Princess, Niagara Falls, Ont., has reverted to a picture policy, but is still open to package bookings.

The Equity tent-barn tally this summer represents an increase of eight over last year. Included in the total, though, are five new teepees and 27 other showcases (some formerly non-Equity). That means 24 of the operations functioning last summer failed to reopen this year, or switched to non-Equity status. The five canvastops, incidentally, bring the total in that category to 20.

Reflecting the bullish business racked up by some locations this summer are the following gross reports received by VARIETY: Billie Burke in "Solid Gold Cadillac" grossed $10,300 at the Spa, Saratoga, N. Y., breaking a 10-year record. Beatrice Lillie in her "Beasop's Fables" revue set new records at the Ivoryton (Conn.) Playhouse and the Westport (Conn.) Playhouse, grossing $16,000 and $17,000 respectively.

Also, "Teahouse of the August Moon" nabbed $20,400 in its second week at the Neptune Music Circus, Asbury Park, N.J., setting a new high for the spot. Show was the first non-musical to play the tent. Cesar Romero in "Strictly Dishonorable" set a new record at the Cincinnati (O.) Playhouse with a $17,100 gross, while Gertrude Berg in "Solid Gold Cadillac" established a new record at the Playhouse in the Park, Philadelphia, with an $18,066 gross.

## 'Happy Dollar' Glums Up The Works in Coast Foldo

Hollywood, Aug. 14.

The Texas-backed-and-inspired musical, "The Happy Dollar," gave up the ghost after four dour weeks at a local small-seater and producer-director Richard C. Ott departed, apparently to return to Texas. He left behind an incomplete audit, some outstanding bills and a number of checks which, creditors reported, were not being honored by the bank.

Musical racked up a loss of around $25,000 on an investment of $15,000 according to available estimates. Tally may go higher when all the bills are in. Show never did better than 30% capacity at the 400-seat Las Palmas Theatre and registered an operating loss of around $5,000 in addition to closing expense.

By ironic coincidence, John Latouche, who penned the book and lyrics, died in New York three days after the show closed here.

## 'Bad Seed' Earns $290,853 Profit

Backers of "Bad Seed," which closed in Chicago last June 30, have thus far received a 189% profit on their $78,000 investment. That was reflected in a recent accounting covering the windup of the Playwrights Co. production.

As of the audit, the Maxwell Anderson adaptation of William March's novel had netted $290,853, of which, $290,000 has been distributed, with the backers and management sharing 50-50. The Nancy Kelly starrer had a click 42-week Broadway run before going on tour, where it played to strong business until its final weeks.

Profit on the venture includes income from the sale of the film rights to Warner Bros. for $300,000 (less commissions), of which 60% goes to the authors and 40% to the company. The film studio paid the Playwrights another $70,000 to delay the tour to enable members of the original cast to participate in the film production. Of that amount, the company retained $50,000, giving the balance to the authors.

**'THEATRE-ON-THE-SPOT'**

**Indiana Students Skedded For 8-Day B'way Legit O.O**

Dr. R. W. Masters, director of dramatics at Indiana State Teachers College, Terra Haute, is bringing his Contemporary Theatre Course to New York later this month for an eight-day "theatre-on-the-spot" study. It'll be the sixth such trek for Dr. Masters. The Broadway o.o. was originally designed for drama students but has been expanded to include teachers and others.

Daily luncheons, with guest speakers, are skedded at the Piccadilly Hotel, while shows scheduled to be caught include "Fair Lady," "New Faces," "Happy Fella," "Anne Frank," "Middle of the Night," "Damn Yankees," "Matchmaker" and "No Time for Sergeants." Cinerama and the Radio City Music Hall are also on the agenda.

**'Palm Tree's' New Plot**

Plans for a Coast tryout of Meade Roberts' "Palm Tree in a Rose Garden" have been dropped. A usual out-of-town break-in will be substituted for the Robert Lavin-Hope Abelson production, skedded to hit Broadway early in December. Fred Sadoff will not stage as originally announced.

Maxine Keith is pressagenting.

## 'Threepenny' Established As Greenwich Village Fixture; Hikes Tix Scale

"The Threepenny Opera" is becoming a Greenwich Village fixture.

The longrun musical, which reopened at the Theatre de Lys in the Village last Sept. 28 after a prior 95-performance run at the house in 1954, is apparently continuing indefinitely. That's indicated by the recent announcement of the show's b. o. scale for next New Year's Eve. The tab for that performance will be $5.75 for the orchestra and $4.60 for the balcony.

The Carmen Capalbo-Stanley Chase (in association with Lucille Lortel) production is also hiking its regular b. o. scale, effective Sept. 18. The Friday and Saturday night top is being upped from $4.15 to $4.85, while the weeknight high jumps from $3.45 to $4.15. The Sunday night top will remain at $4.15, while the Saturday and Sunday matinee high will be increased from $2.90 to $3.45.

Capalbo and Chase sponored the original de Lys presentation and were joined by Miss Lortel, owner of the theatre, in bringing it back.

(Continued on page 67)

## JAS. LEE'S NEW 'CAREER' GETS HOUSTON TRYOUT

Houston, Aug. 14.

A four-week tryout of "Career," a new play by James Lee, is scheduled for an Aug. 28 opening at the Alley Theatre. The production is beng dedicated to the late Margo Jones, founder of the theatre in Dallas, which bears her name.

The presentation, which will mark the Alley's ninth season under Nina Vance's management, will run through Sept. 22.

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Dear Mr. Meeker:

Yours is truly the vision that moves mountains. Merci beaucoup, with all my heart, for the opportunity you gave me and the generous faith and foresight that made possible this wonderful engagement. I shall never forget it.

Avec amour,

Hildegarde

No less, my deepest thanks to your brilliant staff—

GEORGE SCHAEFER, Stage Director
FRANZ ALLERS, Musical Director
GINO SMART, Assistant Musical Director
JOHN EDWARD FRIEND, Production Stage Manager
MASON JOHNSON, Stage Manager
PETER WOLF, Art Director
GORDON WYNN, Assistant Stage Manager

—and gratitude to the entire superb cast for their help, cooperation and interest.

Photos: Wm. Langley, Dallas

• • •

**Opening Tonight, August 15**

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**"HILDEGARDE: CELEBRITY SERIES"**

# B'way Slump Easing, 'Cat' $20,800, 'Wonderful' $44,800, 'Fanny' $26,700, 'Game' $27,900, 'Matchmaker' $12,700

Business on Broadway was up for most shows last week. The jumps ranged moderate to substantial. Capacity entries were "Happy Fella," "Fair Lady" and "No Time for Sergeants."

Closing of "Fallen Angels" on Saturday (11) marked the first shuttering in several weeks.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama, R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).*

*Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.*

**Cat on a Hot Tin Roof,** Morosco (D) (73d wk; 580; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Previous week, $19,500; last week, over $20,800.

**Damn Yankees,** 46th St. (MC) (67th wk; 532; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $42,700; last week, over $47,700.

**Diary of Anne Frank,** Cort (D) (45th wk; 357; $5.75; 1,036; $28,854) (Joseph Schildkraut). Previous week, $21,400; last week, almost $20,500.

**Fanny,** Majestic (MD) (93d wk; 740; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $27,600 on twofers; last week, almost 26,700 on twofers.

**Hatful of Rain,** Lyceum (D) (40th wk; 317; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Closes Sept. 29, to tour. Previous week, $8,000; last week, nearly $8,800; went on twofers late last week.

**Matchmaker,** Royale (C) (36th wk; 288; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Moves Nov. 12 to the Booth Theatre where it's scheduled to remain until Jan. 5 prior to beginning a road hike in Chicago. Previous week, $12,900; last week, over $12,700.

**Mr. Wonderful,** Broadway (MC) (21st wk; 164; $7.50-$6.90; 1,900; $71,000) Previous week, $40,800; last week, nearly $44,800.

**Most Happy Fella,** Imperial (MD) (15th wk; 116; $7.50; 1,427; $57,875). Previous week, nearly $58,100; last week, same.

**My Fair Lady,** Hellinger (MC) (22d wk; 172; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, almost $65,200; last week, same.

**New Faces of 1956,** Barrymore (R) (9th wk; 68; $7.50-$6.90; 999; $38,577). Previous week, over-quoted, gross was almost $21,800, last week, around $22,000.

**No Time for Sergeants,** Alvin (C) (43d wk; 340; $5.75-$4.60; 1,331; $38,500). Previous week, $38,500; last week, almost $38,700.

**Pajama Game,** St. James (MC) (118th wk; 940; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Julie Wilson). Previous week, $27,700; last week, over $27,900.

**Will Success Spoil Rock Hunter,** Shubert (C) (44th wk; 348; $5.75; 1,453; $41,668) (Jayne Mansfield, Walter Matthau, Martin Gabel). Previous week, $12,800; last week, nearly $13,800.

**Closed Last Week**

**Fallen Angels,** Playhouse (C) (30th wk; 239; $5.75-$4.60; 994; $27,251) (Mary McCarty, Margaret Phillips). Previous week, $10,400 on twofers; last week, nearly $10,100; closed last Saturday 11) with an estimated $20,000 deficit on a $56,000 investment.

**OFF-BROADWAY**

**Iceman Cometh,** Circle in Square (5-8-56).

**Man of Destiny,** Downtown (5-21-56).

**No Exit,** Theatre East (8-14).

**Threepenny Opera,** de Lys (9-20-55).

**Uncle Vanya,** 4th St. (1-31-56).

**World's My Oyster,** Actors Playhouse (7-31-56).

## 'Lark' Chirps $36,500

Central City, Col., Aug. 14.

"The Lark," starring Julie Harris, grossed $36,500 in nine performances, Aug. 4 through last Saturday (11), at the Opera House. Stand here, which continues, marks the start of the show's tour.

The production had been playing off since its early summer Broadway closing.

## 'KING' 32G IN L'VILLE AMPHI WINDUP FRAME

Louisville, Aug. 14.

Final presentation of summer musicals at Iroquois Amphitheatre was "The King and I," which closed the 6th week of alfresco shows Sunday (12). With perfect weather, and various other factors co-operating a nifty $32,000 was racked up. While season just closed was not exactly profitable, returns have been good enough to justify plans for a similar six-week season of summer musicals next year.

Top roles in "King" were played by Leonard Graves and Annamary Dickey. In support were Fairfax Burgner, Ronnie McLaren, Jack Davis, Edward Preston, Christine Mathews, Norma Larkin and Mark L. Hykin, with Tao Strong as principal dancer. Local talent filled out the cast.

## 'Prosecution' Neat 25½G, 'Friend' Steady $47,600, 'Teahouse' $24,400, S.F.

Opening round of "Witness for the Prosecution" at the Alcazar last week was very strong, while fourth session of "The Boy Friend" was great at the Curran.

Third week of "Teahouse of the August Moon"—making its second stand in Frisco—was also good.

**Estimates for Last Week**

**Witness for the Prosecution,** Alcazar (1st wk) ($4.95; 1,147; $32,929). Over $25,500.

**Boy Friend,** Curran (4th wk) ($5.40; 1,752; $52,000). Nearly $47,600; previous week, $47,800.

**Teahouse of the August Moon,** Geary (3d wk) ($4.40; 1,550; $37,000) (Larry Parks). Over $24,400; previous week, $24,700.

## Rain Slows 'Wagon' To $32,000 for K. C. Frame

Kansas City, Aug. 14.

"Paint Your Wagon," the eighth production of the al fresco musical season in the Swope Park Starlight Theatre, grossed a slim $32,000 last week. Cast and production drew fine notices, but rainy weather hurt business. Talent lineup included Dorothy Coulter, Edwin Steffe, Mitchell Gregg, Michael Kermoyan, Charles Nelson Reilly, James Jamieson and Anya Lee.

"Wish You Were Here," in its initial Starlight showcasing, is current. It's tme sixth newcomer of the season.

## Hefty Sked

Continued from page 63

The tuner product includes the touring "Pajama Game" and two tryouts, "Happy Hunting," opening Oct. 20 at the Shubert and "Bells Are Ringing," at the same house Nov. 12.

"Bells" is one of 10 productions being offered Theatre Guild-American Theatre Society subscribers. Four others, all straight plays, have also been set. Of those only one has a definite booking. That's "Loud Red Patrick," with Arthur Kennedy and David Wayne, opening Sept. 17 at the Walnut.

The others are "Sleeping Prince," British import skedded for early October; "Girls of Summer," with Shelley Winters, tentatively scheduled for Oct. 29 at the Walnut, and "The Lark," starring Julie Harris, in November.

Other plays pencilled in are "Happiest Millionaire," starring Walter Pidgeon, at the Shubert late in September; "Best House in Naples" Oct. 2 at the Locust, and "A Very Special Baby," costarring Ezio Pinza and Sylvia Sidney, Oct. 15, also at the Locust. "Cat On a Hot Tin Roof" is scheduled for Dec. 10, with the house still to be set. "Build With One Hand," originally slated as the season opener Sept. 10, has been postponed, but is still expected to try out locally before hitting Broadway.

**PAPER MILL, $12,780**

**Gish Sisters Near SRO With 'Chalk Garden'**

Millburn, N. J., Aug. 14.

Paper Mill Playhouse hit $12,860 for second week of "Chalk Garden" ending Sunday (12). Dorothy-Lillian Gish starring vehicle had hit $12,780 for first week, slight difference due to press seats opening night.

The Gishes remain another week, then Gloria Vanderbilt, Violet Heming and Turhan Bey come in for pre-Broadway trial of "The Spa," a new Edward Chodorov comedy.

Frank Carrington operation seems to be rolling at consistently profitable pace. "Solid Gold Cadillac," which had preceded Gish duo into the Paper Mill, pulled big, largely on draw of vet Frances Starr, who played the role done by Josephine Hull on Broadway.

## 'Game' OK $32,400 For 4th D.C. Week

Washington, Aug. 14.

Fourth week of "Pajama Game" at the National grossed a nice $32,400 as the musical continued to bring heavy advance sales at the 1,658-seat theatre. Show will run another two weeks.

House then closes for redecoration prior to reopening Sept. 17 with "Li'l Abner" tryout.

## British Shows

*(Figures denote opening dates)*

**LONDON**

**Boy Friend,** Wyndham's (12-1-53).
**Caine Mutiny,** Lon. Elpp. (6-13-56).
**Chalk Garden,** Haymarket (4-11-56).
**Doctor in House,** Vic. Pal. (7-30-56).
**Dry Rot,** Whitehall (8-31-54).
**Family Reunion,** Phoenix (6-7-56).
**For Amusement Only,** Apollo (6-5-56).
**Gigi,** New (5-23-56).
**Hotel Paradiso,** Wint. Gard. (5-2-56).
**House by Lake,** York's (5-9-56).
**Kismet,** Stoll (4-20-55).
**Likely Tale,** Globe (3-22-56).
**Long Echo,** St. James's (8-1-56).
**Man Alive,** Aldwych (6-14-56).
**Mousetrap,** Ambassadors (11-25-52).
**Night of 4th,** Westminster (6-29-56).
**Pajama Game,** Coliseum (10-13-55).
**Paris by Night,** Prince Wales (4-9-55).
**Plain & Fancy,** Drury Lane (1-25-56).
**Plume de ma Tante,** Garrick (11-3-55).
**Quare Fellow,** Comedy (7-24-56).
**Rainmaker,** St. Mart. (5-31-56).
**Reluctant Deb,** Cambridge (5-24-55).
**Repertory,** Old Vic (9-7-55).
**Romanoff & Juliet,** Piccadilly (5-17-56).
**Sailor Beware,** Strand (2-16-55).
**Salad Days,** Vaudeville (8-5-54).
**Seagull,** Saville (8-2-56).
**South Sea Bubble,** Lyric (4-25-56).
**Spider's Web,** Savoy (12-14-54).
**Such is Life,** Adelphi (12-14-55).
**To My Love,** Fortune (6-6-56).
**Waltz of Toreadors,** Criterion (3-27-56).

**SCHEDULED OPENINGS**

**Young & Beautiful,** Arts (8-15-56).
**No Time Sgts.,** Her Maj. (8-23-56).
**Towards Zero,** St. James's (9-4-56).
**Head Over Hearts,** Phoenix (9-5-56).

**CLOSED LAST WEEK**

**Teahouse Aug. Moon,** Her Maj. (4-22-54)
**Trip to Bountiful,** Arts (7-4-56).

**TOURING**

**Bed**
**Call Girl**
**Can-Can**
**Candida**
**D'Oyly Carte Opera**
**Free Love**
**Gay Deceiver**
**Girl Called Sadie**
**Head Over Hearts**
**King and I**
**Love on the Never Never**
**Mr. Bolfry**
**Reprise**
**Saturday Night at the Crown**
**Teahouse of the August Moon**
**This Happy Home**
**Too Young to Marry**
**Towards Zero**
**Twinkle**
**Under Milk Wood**
**Waiting for Godot**
**Water Gypsies**
**Women of the Street**

**SCHEDULED N. Y. OPENINGS**

*(Theatres indicated if set)*

**Loud Red Patrick,** Ambassador (10-3).
**Sixth Finger,** Longacre (10-3).
**Harbor Lights,** Playhouse (10-4).
**Feathered Fauna,** Golden (10-10).
**Reluctant Debutante,** Miller (10-10).
**Too Late Phalarope** (10-11).
**Double in Hearts,** Golden (10-16).
**Apple Cart,** Plymouth (10-18).
**Li'l Abner,** St. James (Wk. 10-22).
**Old Vic,** Winter Garden (10-23).
**Separate Tables,** Music Box (10-25).
**Separate Rooms** (10-25).
**Happiest Millionaire** (10-29).
**Long Day's Journey,** Hayes (wk 10-28).
**Major Barbara,** Beck (10-30).
**Auntie Mame,** Broadhurst (10-31).
**Sleeping Prince,** Coronet (11-1).
**City Center Drama Season** (11-7).
**Best House in Naples,** Lyceum (11-8).
**Child of Fortune,** Ityale (11-12).
**Very Special Baby,** Belasco (11-14).
**Girls of Summer,** Longacre (11-19).
**Candide,** Beck (11-22).
**Bells Are Ringing,** Shubert (11-29).
**Happy Hunting,** Majestic (12-6).
**Hole in Head** (12-12).
**Visit Small Planet,** Booth (1-9).
**13 Daughters,** Wint. Gard. (Wk. 2-18).

**OFF-BROADWAY**

**No Exit,** Theatre East (8-14).
**Dorian Gray,** Bleecker St. (8-16).
**Nobody's Child,** Open Stage (8-22).
**Rendezvous Vienna,** Barbizon P. (9-13).
**Take a Giant Step,** Jan Hus (9-25).
**Absalom,** Fischer Hall (9-27).
**Sea Gull,** 4th St. (10-9).
**Hamlet,** St. Ignatius (10-17).

# L.A. Lush; 'Prince' Wow 120G for 13, 'Yanks' $55,100, 'Wind' 27G, 'Desk' 31½G

Los Angeles, Aug. 14.

A new record gross for the veteran "Student Prince" was registered here last week as the operetta wound its two-week stand at the 4,470-seat Greek Theatre. Tally for 13 performances topped $120,000, believed to be far in excess of anything the operetta has accomplished anywhere in a comparable period of time.

**Estimates for Last Week**

**Damn Yankees,** Philharmonic Aud (MC) (6th wk) ($4.95; 2,670; $65,000) (Bobby Clark). Down to $55,100 (including tax; net would be $49,500). Closes next Sat. (18).

**Desk Set,** Carthay Circle (C) (4th wk) ($4.20; 1,518; $34,800) (Shirley Booth). Down to $31,500 ($28,400) but still smash. Previous week $36,500 ($32,900) for nine performances. Closes Aug. 25.

**Inherit the Wind,** Huntington Hartford (D) (4th wk) ($5.20-$4.95; 1,024; $31,000) (Melvyn Douglas). Smash $27,000 despite theatre parties; previous week, underquoted, was $27,400. Closes Sept. 1.

**Student Prince,** Greek Theatre (OP) (2d wk) ($4; 4,470; $68,000) (Brian Sullivan-Elaine Malbin). Walloping $57,500 for final six performances to hit $120,000 for two weeks. Succeeded last night (Mon.) by "Red Mill."

## Gone Legit

Mike Todd apparently can't get out of certain legit habits. The Broadway producer-turned filmmaker has scheduled Oct. 17 for the preem of his Todd-AO version of "Around the World in 80 days" at the Rivoli Theatre, N. Y.

He's registered that date with the League of N. Y. Theatres, a practice employed by legit producers to avoid conflicting openings.

## Stock Items

**Jane Fonda** will appear with her father, **Henry Fonda,** in "Male Animal" at the Cape Playhouse, Dennis, Mass., the week of Aug. 19 and at the Falmouth Playhouse, Coonamessett, Mass., the following week.

**Greta Keller** planes Europe-N.Y. Aug. 15 to start rehearsals for her one-week appearance in "Pal Joey" at the Putnam (N.Y.) County Playhouse beginning Aug. 27.

**Dolores Del Rio,** currently touring strawhat circuit in "Anastasia," slated to return to Mexico City by Sept. 10 because of two film commitments there.

**Howard Dayton** will be featured in the Litchfield (Conn.) Playhouse tryout of **Lawrence Slade's** "Smile of the Moon Man," beginning next Tuesday (21).

**Marjorie Gateson** will appear in the Olney (Md.) Playhouse tryout of "Old Boy" next week.

**Steven Hill** doubling as author-director of "A Question of Marriage," the **Farley Granger**-starrer currently trying out at the Bucks County Playhouse, New Hope, Pa.

**Janet de Gore** will appear in "You Never Can Tell" at the John Drew Theatre, East Hampton, L.I., next week.

**Eileen Geis,** the femme lead in "Sabrina Fair" at Wagner College, Staten Island, for three days beginning tomorrow (Thurs.).

**John Fostini** will appear in "Front Page," starring **Pat O'Brien,** at the Lakewood Theatre, Barnesville, Pa., next week. **Barney Bird** will also appear in the production, prior to resuming as stage manager for the National company of "No Time for Sergeants."

## Stock Tryouts

*(Aug. 13-26)*

**American Countess,** musical comedy by John F. Grahame and Alexander Maissel —Forrestburgh (N.Y.) Summer Theatre (16-18); Milford (Pa.) Theatre (20-21).

**Beasop's Fables** (Beatrice Lillie), revue —Spa Summer Theatre, Saratoga, N.Y. (13-18); Fayetteville (N.Y.) County Playhouse (20-25) (Reviewed in VARIETY, July 4, '56).

**Dead On Nine** (Barbara Britton), by Jack Poppelwell—John Drew Theatre, East Hampton, L.I. (13-18).

**Golden Egg** (Donald Cook), adapted by Gioia (Mrs. Donald) Cook from Philip King's British play, "On Monday Next"—Falmouth Playhouse, Coonamessett, Mass. (13-18).

**I Knock at the Door,** Arnold Perl's adaptation of Sean O'Casey's autobiographical volume—White Barn Theatre, Westport, Conn. (13).

**Love Is a Two-Way Street,** by A. E. Eckland—Sharon (Conn.) Playhouse (21-25).

**Mousetrap,** by Agatha Christie—Starlight Theatre, Pawling, N.Y. (14-19) (Prior U.S. production of this British original reviewed in VARIETY, May 25, '55).

**Question of Marriage** (Farley Granger), by Steven Hill—Bucks County Playhouse, New Hope, Pa. (13-18); Falmouth Playhouse, Coonamessett, Mass. (20-25).

**Old Boy,** by Maura Laverty—Olney (Md.) Theatre (21-26) (Prior U.S. production of this Irish original reviewed in VARIETY, Feb. 15, '56, under title, "Tolka Row").

**Pink Poltergeist,** by Romeo Muller—Theatre-Go-Round, Virginia Beach, Va. (14-19).

**Saint Joan** (Siobhan McKenna)—Sanders Theatre, Cambridge, Mass. (15-25).

**Scapin the Rascal,** English translation of the Moliere comedy—Monmouth Festival Theatre Co., Tinton Falls, N.J. (14-15).

**Smile of the Moon Man,** by Lawrence Slade—Litchfield (Conn.) Playhouse (21-25).

**Spa** (Gloria Vanderbilt, Turhan Bey, Violet Heming), adapted by Edward Chodorov from Ferenc Molnar's "Olympia"—Cape Playhouse, Dennis, Mass. (13-18); Paper Mill Playhouse, Milburn, N.Y. (21-26).

**Sticks and Stones** (Hermione Gingold), revue—Cincinnati (O.) Playhouse (20-25) (Reviewed in VARIETY, July 18, '56).

**Sudden Spring** (Celeste Holm), Elihu Winer's adaptation of a play by Halstead Welles—Famous Artists Country Playhouse, Fayetteville, N.Y. (13-18); Ogunquit (Me.) Playhouse (20-25) (Original Broadway version, titled "A Temporary Island," reviewed in VARIETY, March 18, 1948).

**Voice of Strangers** (Ethel Waters), by Roy Bailey—Ivy Tower Playhouse, Spring Lake (N.J.) Playhouse (20-25).

**Welcome Darlings** (Tallulah Bankhead), revue—Theatre by the Sea, Matunuck, R.I. (13-18); Ivoryton (Conn.) Playhouse (20-25) (Reviewed in VARIETY, July 25, '56).

**What's the Rush** (Robert Q. Lewis), revue—Playhouse-In-the-Park, Philly (13-25) (Reviewed in VARIETY, July 18, '56).

## LIBERACE FRERES PULL 45G IN DALLAS 'WALTZ'

Dallas, Aug. 14.

With rave reviews and continued good weather helping, "Great Waltz" nabbed a nice $45,000 for its first seven performances through last Sunday (12) matinee at State Fair Musicals. Liberace and brother George Liberace, starring in their first legit roles, with a cast featuring Jean Fenn, Lois Hunt, Paul Ukena and Ilona Murai, have drawn stubholders from 13 states. Produced by Charles R. Meeker Jr., Musicals' managing director, the revival is scaled to $3.75 top in the 4,100-seat air conditioned State Fair Auditorium.

Sixth and final show of this 15th season, "Show Boat," went into rehearsal yesterday (Mon.), also produced by Meeker. Jerome Kern tuner will star Shirley Jones, supported by William Tabbert, Betty Colby, Margaret Hamilton and Lawrence Winters. It's slated for an Aug. 20-Sept. 2 run.

## Operatic Pot-Pourri Mild $38,700 in St. L. Week

St. Louis, Aug. 14.

"An Evening of Music," a three-act operatic extravaganza featuring vocal, orchestral and dance excerpts from 13 operas, wound up a seven-night stand in the Municipal Theatre Assn. 10,000-seat alfresco theatre in Forest ark with a moderate $38,700 gross. Talent lineup was headed by Lucine Arama, Walter Cassel, Frances Bible and Thomas Hayward. Tickets were scaled to $3.

"Peter Pan" is currently making its initial local bow with Sandra Deel and Martyn Green heading the cast. It's the first time the flying bit has been used in an outdoor presentation. Others in the cast include Ruth Mattheson, Nancy Devlin, Michael Allen, Norman Shelly and Robert Cosden.

## Dick Weaver's 'Fortune'

Dick Weaver, who's currently drumbeating for "Fanny" and "The Matchmaker," will double as general manager and general pressagent for Jed Harris' forthcoming Broadway production of "Child of Fortune."

The play, adapted by Guy Bolton from Henry James' "Wings of the Dove," is skedded to open in New York the week of Nov. 11, with Edmund Purdom as male lead.

## Touring Shows

*(Aug. 13-26)*

**Boy Friend**—Curran, S.F. (13-18); Philharmonic, L.A. (20-25).

**Damn Yankees** (2d Co.) (Bobby Clark)—Philharmonic Aud., L.A. (13-18); Curran, S.F. (20-25).

**Desk Set** (Shirley Booth)—Carthay Circle, L.A. (13-25).

**Inherit the Wind** (2d Co.) (Melvyn Douglas) — Huntington Hartford, L.A. (13-25).

**Lark** (Julie Harris)—Opera House, Central City, Col. (13-25).

**Pajama Game** (2d Co) (Larry Douglas, Buster West, Betty O'Neil)—National, Wash. (13-25).

**Teahouse of the August Moon** (Larry Parks)—Geary, S.F. (13-25).

**Witness for the Prosecution**—Alcazar, S.F. (13-25).

# Presidential 'Theme' Songs

Continued from page 1

Truman catapulted into the Democratic race.

Not in evidence, however, are the solid standards like "Happy Days Are Here Again" and "Home On the Range" which became identified with Franklin D. Roosevelt just as "The Missouri Waltz" was more or less the "theme" song of ex-President Harry S. Truman. Berlin found out that when he fashioned "In The Fall We'll All Go Voting For Al" (Al Smith) it was eclipsed by "Sidewalks of New York," a solid popular standard, now in the public demain, which became better identified with the exponent of the brown derby.

Frequently, also, specially written theme songs, such as another that Berlin did for James J. Walker's mayoralty campaign—"It's A Walk-In For Walker"—meant nothing. If anything, Walker, himself an ex-songsmith, became better identified with his own "Will You Love Me In December As You Did In May?" (Incidentally, Berlin's original "Walk-In For Walker" may yet wind up in Bob Hope's "Beau James" biopic.).

In the same idiom as "Missouri Waltz" and "Sidewalks of New York," which were songs by association with Truman and Al Smith, the beloved Veep, Alben W. Barkley likewise inspired "My Old Kentucky Home" wherever he was to the fore.

ASCAP has just issued a topical "Ballads For Ballots" brochure of its copyrights which constitute a revealing cross-section of Americana. It again points up the affinity of pop songs with current events.

Besides the sundry marches by Sousa and Edwin Frank Goldman, such as "Semper Fidelis," "Stars and Stripes Forever," "Stepping Along" and the like, a reprise of some of the titles speaks for itself. George M. Cohan's "You're A Grand Old Flag"; the Gershwins' "Wintergreen For President," the turn-of-the-century "Tammany" and "There'll Be A Hot Time In The Old Town Tonight," Paul Lavalle's "Dwight D. Eisenhower March," Harold Rome's "F. D. R. Jones," "I Am An American," "Keeping Cool With Coolidge" (excerpt from Leo Robin-Jule Styne's "Gentlemen Prefer Blondes"), Berlin's "The Freedom Train," Edgar Leslie-Archie Gottler's standard "America I Love You" and "Any State In the Forty-Eight Is Great," by Jimmy Durante and Jackie Barnett, speak for and Jackie Barnett, best tell it by title. There are dozens of others.

As already announced, an independent outfit, Jefferson Records, has marketed an LP boosting the Democrats, with Henry Fonda handling the narration; Columbia is in the act with a non-partisan "Politics U. S. A." package, and the Sound Studio label has a "Ballots Battle" production.

In the earlier days of the Republic, marchers by torchlight sang "Tippecanoe and Tyler, Too" with vim and vehemence, and after the phonograph began to carry the recorded voices of candidates into party meeting places and homes the trend accelerated.

It would be impossible in limited space to mention even a tiny fraction of the political songs that were sung before Abraham Lincoln went to the White House. Only musical or political historians today know or care about a number such as "Clay and Frelinghuysen." Forgotten, too, is Dexter Smith's composition in honor of President Grant, "Ulysses Is His Name," as well as the "Auld Lang Syne" parody that began "Should brave Ulysses be forgot?" and answered the question by saying he shouldn't be. And who cares about "Horace Greeley's March" or "Honest Sam Tilden"? They are gone with the political winds of yesteryear, as much forgotten as a later topical song about a White House occupant, "When Grover Cleveland Gets a Boy." (The ertswhile "bachelor President" had married, become the father of a girl, and the song was a good-humored prediction of all the excitement should his union be favored with a Junior.)

**Starts with 1896**

The 1896 campaign makes a convenient starting point for considering past campaign songs and recordings. In 1892 wax cylinders and machines to play them weren't distributed widely enough to permit their being of much campaign use, but four years later large numbers were finding their way into penny arcades, saloons and homes, and a few virulently scratchy 7-inch disks were being sold.

A check of the 1896 and 1897 catalogs of Columbia cylinders reveals no identifiable campaign songs. "The Sidewalks of New York" is there, sung by J. W. Myers, but its political significance came later. However, some political songs and sketches were recorded.

A few years ago a Michigan man found a cylinder, whose title he couldn't identify, sung by Steve Porter, which took the hide off of GOP candidate William McKinley and McKinley's campaign manager, Mark Hanna. George Graham, a street corner patent medicine spieler who made "comic" talking records as a sideline, came through with a satire on the Democratic nominee, William Jennings Bryan, and his supporters with a Berliner platter, "The Free Silver Orator." He burlesqued part of Bryan's "Cross of Gold" speech and promised to deliver express wagonloads full of free silver to every American home.

By 1900 the nation was too busy hymning the successful conclusion of the Spanish-American War with such songs as "When Dewey Comes Sailing Home" and "What Did Dewey Do to Them?" to pay much attention to campaign tunes. On Sept. 5, 1901, President William McKinley made his last speech at the Pan-American Exposition in Buffalo and was fatally wounded by an assassin a couple of days later.

**Resurrecting McKinley**

Oddly, McKinley was resurrected as a recording subject a generation later. In the late 1920s Columbia issued a disk by one of its top hillbilly recorders, the late Riley Puckett, called "McKinley." It gave what almost seems a seriocomic account of the President's assassination and death. (Parenthetically, since Thomas A. Edison demonstrated his newfangled tinfoil phonograph before President Rutherford B. Hayes at the White House in 1878, a few months after the little squeaker was invented, it's likely that Hayes was the first President to make a record. It stands to reason that human nature couldn't have resisted Edison's inevitable invitation, "And now wouldn't you like to record your own voice, Mr. President?" There is nothing to indicate that Arthur, Hancock or Cleveland ever faced the horn—at least not on professional type recordings—but Benjamin Harrison is said to have made both Bettini cylinders and Berliner disks.)

"Teddy" Roosevelt was a controversial, but popular, President, about whom a good many songs were written. One was "Theodore." After he ceased being President and went on an African hunting tour, "Moving Day in Jungle Town" chronicled imaginary panic among the big animals when they heard the warning: "Run, you lions and tigers, run, run, run—here comes Teddy with his gun, gun, gun!"

Back in 1904, if any song was written directly honoring that prime example of a forgotten man,

(Continued on page 71)

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## Stock Review

### The Spa

Hyde Park, N. Y., Aug. 9.

George Quick presentation of comedy-drama in two acts (four scenes), by Edward Chodorov, based on Ferenc Molnar's "Olympia." Staged by Chodorov; sets and lighting, Jock Gaynor; costumes, Guy Kent. Features Gloria Vanderbilt, Turhan Bey, Violet Heming, Vladimir Sokoloff, Jonathan Harris, Paula Laurence, Stefan Schnabel, G. Albert Smith, Dana Elcar. At Hyde Park (N.Y.) Playhouse, Aug. 6-11, '56.

| | |
|---|---|
| Dingleman | Vladimir Sokoloff |
| Block | Dana Elcar |
| Lina | Paula Laurence |
| Albert | G. Albert Smith |
| Clementine | Violet Heming |
| Olympia | Gloria Vanderbilt |
| Capt. Kovacs | Turhan Bey |
| Col. Krehl | Jonathon Harris |
| Rudolph | Stefan Schnabel |

It's becoming increasingly evident that quality strawhat tryouts are pretty much a thing of the past. Whereas in the past "Life with Father" and "The Fourposter" had preliminary shakedowns in the barns and such modest hits as "Silver Whistle" and "Come Back, Little Sheba" were actually uncovered in silo stands, the present tendency is for authors and agents to avoid the risk of inadequate summer theatre production for any scripts with real Broadway potential. In effect, therefore, strawhat tryouts have become little more than forlorn hopefuls.

In the case of "The Spa," it's hopeless. As caught in its second citronella circuit engagement, this Edward Chodorov reworking of a 28-year-old Ferenc Molnar flop is a waste of effort, money and audience time. Except for what interest there may be in its presumably expensive cast, it's a clinker for the spots still scheduled to play it.

Fairly drastic measures are apparently being taken by adapter-stager Chodorov to patch up the show. Although the program listed three acts and indicated that the action was in regular time sequence, a mimeographed insert for the performance caught changed it to two acts of two scenes each, and shifted the action to a flashback for the middle two scenes. The switch seems to make a preposterous show even less comprehensible. Another evidence of major revision is the non-appearance of a featured actor, Dana Elcar, listed in the program as playing a character named Block.

The original Molnar play, adapted by the late Sidney Howard and produced by Gilbert Miller for 39 performances in the fall of 1928, had a cast including Cora Witherspoon, Laura Hope Crews, Fay Compton, Ian Hunter and Arnold Korff. It was a sardonic comedy about a charming hussar officer who poses as a criminal to seduce-by-blackmail an Austrian princess.

Chodorov's rewrite adds another switch, making the seducer actually a criminal and having the princess scheme with him to carry on their affair in various Continental resorts. It all seems pointless and rather silly.

Under Chodorov's paceless direction, the actors are understandably baffled. Most apparently have little idea of comedy playing, although Paula Laurence and G. Albert Smith give credible performances in inconsequential supporting roles and Stefan Schnabel is convincingly ponderous as a tiresome court politician and Jonathon Harris adds a broad portrait of a musical comedy Austrian counter-espionage officer.

Gloria Vanderbilt is decorative but otherwise at a loss as the smitten princess, Violet Heming emotes heavily as her distraught mother, Turhan Bey gives a smirking portrayal as the Hungarian hussar charmer and Vladimir Sokoloff is believable but fails to get laughs in the written-in role of a family retainer who was once a Tchaikowsky piano virtuoso.

More impressive than the show, however, is the playhouse, an attractive and unusually comodious U-shape building, the center section of which is the auditorium, with one wing housing the stage and backstage areas and the other a spacious lobby. A bell house in the centre of the courtyard serves as boxoffice. The whole setup is located on, but a little distance back from, the main road. The extensive grounds include ample parking space.

The buildings were formerly the stables for the former estate of Frederick Vanderbilt, one of the sons of late N. Y. Central Railroad tycoon Commodore Vanderbilt, and a quirk of the "Spa" engagement is that the ingenue, Miss Vanderbilt, is a grandniece of the former owner, and visited the estate as a child. The estate itself, across the road a short way south of the theatre, is now open to the public as a showplace, as is the Franklin D. Roosevelt estate, Krum Elbow, about a mile farther south on the same road. *Hobe.*

# Shows Abroad

### Head Over Hearts

Edinburgh, Aug. 4.

H. M. Tennent Ltd. (in association with Kenneth More Productions Ltd.) presentation of "Head Over Hearts," new 3-act comedy by Roland Culver. Stars Phyllis Calvert, Naunton Wayne, Roland Culver; directed by Jack Minster; setting, Hutchinson Scott. World premiere at Lyceum, Edinburgh, Aug. 3, '56; $1.20 top.

Col. George Ferring, D.S.O., M.C. ..... Roland Culver
Mrs. Tring ..... Christine Roberts
Maggie Denney ..... Ann Fairbank
James Denney ..... Naunton Wayne
Mr. Symington-Smythe .... Patrick Cargill
Mary Denney ..... Phyllis Calvert
Robert Denney ..... Moray Watson
Sheila Campbell ..... Jane Downs

Roland Culver, English actor of U.S. and British pix, shows a new talent with this light comedy, his first. Three-acter strikes a very English note, being set in luxury drawingroom of a River Thames-side house at Henley, near London, and throws up a cluster of ultra-English types, all pleasant and very human.

As such, play doesn't point any morals or call on more than a modicum of thought. It is merely a diverting bit of theatre, well staged and soundly acted by cast of eight.

Culver shows an insight into characterizing the human types met with on the Thames during the pukka boating week, annual regatta time. Play keeps away from the boat element, only bringing in an odd visitor and offstage sound effects of crews warming-up and concentrates, wisely, on the odd and very human problem of the Denney family. This group's 18-year-old daughter, treated for ringworm, finds her head carries a Nine of Diamonds mark, the "Curse of the Campbells" clan, and thus reveals an 18-year-old mistake of switched babes in hospital. The accident has lain dormant until gal, grown-up and lovely, now finds she's not a Denney but really Sheila Campbell.

Culver is himself cast as an irascible uncle, Col. Ferring, fuming and frothing and eye-popping until he's told the story of his niece who never was. Actor brings rich humor and abandon to role of the whisky-pouring Army type, dodging his own wife's telephone calls and revelling in solving the problem for his sister Mary Denney and his niece Maggie.

Boy-meets girl slant gets new twist through the gal with diamond-marked head finding her heart going for her "brother," played with juvenile verve by Moray Watson. Ann Firbank, young newcomer, is petulant, pretty and poised as the family's daughter.

Naunton Wayne, vet English thesper makes a right choice in role of the amused father, and Phyllis Calvert is warmly sincere as the mother.

Culver's best character has little to do with the plot. He's a cockney type with proud name of Symington-Smythe who intrudes into drawingroom after being stranded on river, and proceeds to psycho-analyze the occupants with an interfering confidence. Patrick Cargill does a standout cameo here.

Play will need usual quota of tidying on its tuneup tour. Jack Minster has directed with a light touch. The Hutchinson Scott setting of a well-appointed English drawingroom merits praise.

*Gord.*

### Daughter of Desire

Glasgow, Aug. 2.

Raystro Films Ltd. (by arrangement with Guy Charles) presentation of melodrama in two acts, by Deborah Bedford. Staged by Andre Van Gyseghem; settings, Michael Warre. At Empire Theatre, Glasgow, Aug. 2, '56; 70c top.

| | |
|---|---|
| Mona Blakeney | Janet Munro |
| Mrs. Meadows | Marjorie Wilde |
| Mrs. Jameson | Barbara Bruce |
| Minnie | Elizabeth Phillips |
| Tony Madrington | Anthony Harrison |
| Angelo | Alfred Hoffman |
| Angelo's Bodyguards | Roger Bizley, Robert Hartley |
| Flo | Margot Field |
| Daisy | Daphne Wetton |
| Trixie | Gwendolyn Gray |
| American G.I. | Peter Bartlett |
| Plain Clothes Man | Martin French |
| Constables | Reginald Collin, Martyn French |
| Sammy Rumbold | David Wylde |
| Older Man | Robert Childs |
| Prison Warden | Jennifer Gray |
| Wardress | Marjorie Wilde |
| Bruce Dunning | Robert Hartley |
| Fanny | Juliet Winsor |
| Barman | Peter Bartlett |

Janet Munro, young English repertory actress, is cast as a respectable girl trapped into prostitution. She skillfully conveys the difficult characterization of a youthful femme on the downward path after falling for a plausible type who offers marriage.

Plot, set in the London area shortly after the war, ranges through such sordid settings as a cheap boarding house, a Brighton flat, a call-girl apartment in Piccadilly, a London street, a public house, and a prison-warden's office.

Main thesping chores are shouldered more than adequately by Miss Munro, and Anthony Harrison is a plausible rogue as her lover, although he over-acts in early passages. Two prostitutes are comically portrayed by Margot Field and Daphne Wetton.

Jennifer Gray is good as a human if apparently impersonal prison warden. Bruce Dunning misses out in clarity of diction as a campaigning author who spills the victim's story and hounds abroad her persecuting gang.

As a whole, the show tends to be a trite potboiler whose appeal will be limited to easy thrill-seekers.

*Gord.*

## Equity

Continued from page 63

minimum payment is $175 per week. If the span of employment is less than seven days, the minimum salary is $50 per day.

In all cases, $15 per diem is the fee when the place of performance or rehearsal is not within reasonable daily commuting distance of the employee's residence. If a seven-day contract is signed and the engagement runs over that period, the minimum for the extra time will be $50 daily, or fraction thereof, plus the $15 per diem.

The minimum compensation for stage managers is set at $250 per week, but if the span of employment, rehearsals and performances is 14 or more calendar days and the entire cast, including the stage manager, numbers less than 13 persons, the minimum payment is reduced to $200. The per diem situation is the same as previously stipulated.

William Gibberson is heading the union's Industrial Show Dept. About 12 organizations have already signed the basic agreement.

## 'Threepenny'

Continued from page 63

Their version of the Bert Brecht-Kurt Weill German original, utilizes Marc Blitzstein's English adaptation of Brecht's text, with the Weill score retained. The original German version preemed in Berlin during the 1920s.

A Broadway production, using Weill's score, but with an English adaptation by Gifford Cochran and Jerrold Krimsky, ran for 12 performances in 1933. Cochran and John Krimsky doubled as producers. In line with the show's success at the de Lys, the "Theme" from the production was a top disk bestseller several months ago. Hefty deejay and jukebox play of the various recordings of the number resulted in a strong b. o. boost for the legiter.

## P.A.'s Switcharounds

Legit pressagent Howard Newman is exiting as Reuben Rabinovitch's associate on the Broadway productions of "Damn Yankees" and "Pajama Game" to take over as drumbeater for the touring "Teahouse of the August Moon," starring Larry Parks. He'll join the show Aug. 27 in Los Angeles succeeding Bev Kelley, who's leaving to handle "The Great Sebastians" tour.

"Sebastians," starring Alfred Lunt and Lynn Fontanne, has been laying off since its Broadway close last June and is scheduled to begin a road hop in September. Helen Richards will replace Newman as Rabinovitch's associate.

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# Critic New Head of Colon Opera; Can He Break Up Ruling Clique?

Buenos Aires, Aug. 14.

For the third time since the Liberation Revolution in September of last year, the management of the Colon Opera has changed hands, retiring manager Floro Ugarte having been in office only two months.

Sr. Ugarte was thanked for his "disinterested and patriotic" services in that short time, which is unusual when these changes occur. The new appointments—which it is to be hoped are to be longer lasting, were made by a committee appointed by B.A.'s Mayor to select the best candidates. Choice fell on former music and drama critic Jorge d'Urbano, who will have as his musical adviser pianist-conductor Rafael Gonzalez, who previously held this job in 1933.

A Professor of Literature and Philosophy, d'Urbano did excellent work at one time as Secretary of the Book Publishers' Assn. His first order of the day told the turbulent Colon staff that "up to now it has been my job to criticize you, now it will be yours to criticize me," adding that all constructive criticism will be welcome.

The Committee which made the appointments numbered Maestros Juan Jose Castro and Ferruccio Calusio, Dr. George White and Choirmaster Enzo Valenti, with scenic painter Horacio Butler.

It is hoped the new management will achieve some lasting reforms and clean up the chaos which has characterized the Opera management over the past decade. Musical and lyrical circles hope there will be a clean-up of the "camarilla" (clique) system which has ruled the roost for almost as long as the Colon has existed.

Spanish actress Margarita Xirgu is currently in B. Aires, on leave from the Uruguayan Academy of Dramatic Art, where she teaches, to help in rehearsals of Juan Jose Castro's new opera, "Bodas de Sangre," based on Federico Garcia Lorca's libretto, which is to have its world preem here this month.

## Concert Review

### Die Meistersinger
**(Wieland Wagner Re-Staging)**

Bayreuth, Aug. 9.

Richard Wagner is still kicking up a fuss in Bayreuth. The current uproar, most violent in years, is over "The Master Singers of Nurnberg," as staged by the composer's grandson, Wieland Wagner. Diehard Wagnerites are screaming "heresy," while more modern fans defend the innovations.

Here's what all the commotion is about: The staging of the second and third acts breaks completely with all tradition. The second act is supposed (according to the composer) to show a typical street in Nurnberg. Instead, the new version shows a big round lilac bush, a statuette of cupid, and no sign of Nurnberg at all. Similarly, the third act is expected to represent a grassy plot outside of town, but has been turned into an arena, resembling a bullfight ring.

The European press is debating these matters vigorously. Though they may not appear world-shaking to those of us who don't idolize Wagner, they at least demonstrate that Bayreuth is very much alive and stirring up exciting theatrical disputes.

After having seen this new "Meistersinger," VARIETY's reviewer makes a different criticism. Wagner intended the work to be a popular comic opera, with certain touching elements. "The whole style of the thing," he wrote to his publisher, "should certainly strike a light popular note." In the present Bayreuth production, it fails to do so. The whole thing never comes alive, because there is little rapport between the people on the stage and those out front. The character of Hans Sachs is probably the most human, touching role Wagner ever created. Yet no personal warmth projected across the footlights to capture the sympathy of the audience. Consequently, no one really cares what happens to Sachs or to any of the others.

His colleagues didn't do much to breathe life into the work, with the notable exceptions of Toni Blankenheim as Beckmesser, and Gerhard Stolze as David. They at least made some effort at being funny. The audience, apparently stiffened into paralysis by their reverence for Wagner, hardly dared snicker, which didn't make the actors' job any easier. Since "Meistersinger" is supposed to be a comedy, it isn't unreasonable to expect a few laughs.

In the current Bayreuth version, the opera is played for its full symbolic value (sample symbol: writing a song is like bearing a child). The controversial sets for the second and third acts clearly aim at heightening the symbolism. But in concentrating on the "hidden meaning," the surface action has been neglected. Too much reaching for symbolism seems pretentious in a "popular comic opera." The real entertainment values are hardly stressed at all. In a five-hour opera, this means enough boredom to make an endurance contest out of what should be a pleasurable experience.

The usual fine, minute Bayreuth care was evident in the staging. Even when there were upwards of 100 extras on stage, as in the third act, each one had been carefully drilled.

The cast was not quite up to Bayreuth standards in some respects. Gustav Neidlinger, as Hans Sachs, sang excellently but made no effort to reach the audience. Even a few facial expressions might have helped establish sympathy. In the role of Walther, the tenor Wolfgang Windassen sang with some insecurity. Since his "prize song" is the climax of the work, this detracted from the evening's enjoyment.

Beautiful singing was heard from Lore Wissman (Eva), Josef Greindl (Veit Pogner), Kurt Rehm (Kothner), and Georgine V. Milinkovic (Magdalene). The Bayreuth Festival orchestra was conducted by Andre Cluytens. The audience of the faithful responded with heavy applause and apparent enthusiasm. *Pims.*

## Irish Harpist Confuses A Very Scots Affair

Edinburgh, Aug. 14.

A 21-year-old harpist from Ireland, Mary O'Hara, already known through video dates, will guest in "Pleasure of Scotland," which Edinburgh Festival Society will present on apron-stage of the Assembly Hall next week as opening production of the Festival.

Jameson Clark, Scot actor of radio and tv, will appear as narrator of the show. John Burgess, leading bagpiper, is also pacted, and James Macbeath, a singer of brothy ballads, will also appear.

A team of Scottish Country Dancers will perform traditional Auld Lang Syne reels.

# Inside Stuff—Concerts

Long Island's Little Orchestra will do a "Twilight Terrace Concert" Aug. 19 at the Oyster Bay home of Mrs. Carlton H. Palmer Dance News exec ed.) and under the co-hostessship of the Contessa de Dampierre (former ballerina Luba Rostova) and Suzanne Remy, the painter. Conductor is Clara Bueling Roesch described in the handout as mingling "the iron of harddriving musical leadership with unfailing charm and electric vivacity."

Louis Applebaum, who started the Stratford, Ont. Festival Foundation's music festival here last summer,, has resigned as director. He'll remain as consultant. "Since I am and must remain primarily a composer," he said, "my continuing here could only compromise the Music Festival's future."

Virgil Thomson in Salzburg, to participate (only American composer) in Austrian Government-subsidized conference Aug. 27-Sept. 2 on "Opera in Radio, Television and Film."

# Vague-to-Promising Concert Outlook In Mexico ($50 Visa) & Guatemala

*(This is the third in a series of articles dealing with the concert business in Latin America.)*

**By PAUL PIMSLEUR**

One way to make a fast judgement about the concert potential of a country is to look at the literacy figures.

Mexico is a big country, with 28,000,000 people. But it's no place to open a pencil factory, because only half the population can write. That's about par for the course in Central America. The variation goes from a high of 75% literacy in Costa Rica to a low of 25% in Guatemala, and indicates that there's a gap like the Grand Canyon between the culture of the Indian natives and the western European culture from which classical music stems.

It's only the minority middle and upper classes that support serious music in Mexico and Central America. So Mexico City, with 4,000,000 actually has the musical life of a city about one-third that size. The quality of the musical offerings in Mexico City is top-notch, but the variety of fare doesn't compare with, say, Boston.

Buenos Aires, is about the same size as Mexico City but it has a large middle-class that is willing and able to plunk down the pesos for concerts.

The concert business got a big boost about 20 years ago, when many emigrants arrived from Europe, bringing their cultural traditions with them. There isn't a concert series in all Latin America that doesn't have a couple of sponsors with names that might have come right out of the Vienna phone book.

The only important management in Mexico City is the ubiquitous Asociacion (sic) Musical Daniel headed by Ernesto de Quesada, Jr. His father, in Havana, contracts the artists for a whole tour, of which Mexico is a key point. Often, the tour begins there, when the artist is coming from the U.S.A. Quesada Jr., in Mexico City, serves the double function of impresario and agent, for he presents the artists at his own risk in the capital, and also sells the artist for other dates. These may include concert series in the provinces, engagements as soloist with orchestra, etc.

The Daniel office presents a roster of about a dozen foreign artists during a season. They have a large number of members, who don't buy a series in advance, but rather get reduced-price tickets to whichever events they choose to go to.

**Erratic Management**

Concerts take place in the beautiful Palacio de Bellas Artes, famous for its glass curtain from Tiffany's, and for the fact that, like everything else in the city, the theatre is sinking into the ground at the rate of a couple of inches a year. The stage is large and well equipped, though some difficulty may be encountered in getting scenery up to the stage, two flights above the street. (The stage elevator works only when its in the mood.)

Artists applying for a visa to perform in Mexico are in for a rude surprise. It's the most expensive visa you can buy, costing close to $50 per person. In New York, at the Consulate, they explain that it's so expensive because it includes your taxes. But that doesn't stop them from taking some more tax money from an artist when he's ready to leave Mexico.

Outside the capital, concert series are not well organized in Mexico. The only city that books a goodly number of artists, at good fees, is Monterrey, about 400 miles north of the capital. There, the series is aided by the University. Other Mexican cities, like Tampico, Guadalajara and Veracruz, are potential playdates for future development.

The exchange rate in Mexico is a favorable one of about 12½ Pesos to a dollar. Hotels can be had that are cheap and nice. The Guadeloupe is a good offbeat one, with nice doubles, with bath, for $6.

**Guatemala**

The next natural date after Mexico is Guatemala, her neighbor to the south. In the capital, Guatemala City (pop. 320,000), the Pro Arte Society presents a series of about 7 events yearly, all booked from Quesada. Pro Arte, by the way, is the name of many of the Latin American concert series, inspired by Quesada. In Guatemala City, the society has about 300 members, including some who pay extra when necessary to make sure good talent comes to their city. The hall is the Teatro Capitol, a motion picture house seating 1000. Booking is done through Gaston Pellegrini, Quesada agent there.

The Guatemalan money is the Quetzal (the name of a local bird), and is one-to-one with the dollar. The two decent hotels are the Pan-American and the San Carlos. The country itself is so picturesque it hurts. It's the closest thing to Paradise our little old hemisphere has to offer.

The highest rate of literacy (75%) in Central America is in progressive Costa Rica. The whole country hasn't got a million people, and the capital, San Jose, has under 100,000. But they've got a conecrt series which takes place in their little Italian-style opera house. The mgr. is Ludovico (Spanish for Ludwig) Hurwitz.

Other playdates in Central America are uncertain. Managua (Nicaragua)—a hot place—has a shaky series. Panama takes a few artists. Natural dates for future development are airplane stopover point like Tegucigalpa (sic) (Honduras) and El Salvador.

# Danish Ballet's 'Pickup Trolley'

Because the Royal Danish Ballet will perform in only 10 American cities come September there is unprecedented out-of-town partying in process of organization. Most of the enthusiasts will come into Manhattan travelling by air under arrangements of Train & Planes Ins. but the Chesapeake & Ohio railroad is running a "pickup trolley" out of Cincinnati with stops at Lexing on, Louisville, and Huntington, W. Va.

Parties are running as high as 100 persons. Denver group was set for Sept. 20 in April. Junkets from such improbable places as Greenville, Miss., are lined up. Swedish Minneapolis is coming in big delegation. Oklahoma City is another with a party to the Metropolitan Opera. Atlanta's zealots will crowd an evening, matinee and evening performance into two days.

Best explanation for the tours is that the Copenhagen terps are known for their unusual repertory. They go in a lot for stage effects and magic tricks. Indeed the Danes need stages of such depth and facilities that the present tour was limited by that fact. Danish group is believed to be largest ballet troupe in world though Denmark is only 4,000,000 in population.

That several hundred, perhaps over a thousand, Americans propose to travel thousands of miles at great personal cost to see the Danes is a fairly unique commentary. Interestingly it took some three years of negotiations to close the deal first off between Columbia Artists and Howard Lanin Inc. on the U.S. end and the Royal Danish Theatre.

**Enrique Jorda**, San Francisco Symphony conductor, flew to his native Spain to conduct six weeks of concerts in Madrid, Seville and Santander.

**Jussi Bjoerling** will join soprano **Renata Tebaldi** for a special concert at the Frisco Opera House Sept. 9 as part of a week-long Italian Festival (mostly films) sponsored by the Italian Government.

# Westminster Choir to Orient

## 75 Concerts for Private Managements—Plus Military Posts and Symphonies

Westminster Choir, under the personal direction of John Finley Williamson, its founder, will make a globe-circling tour, with emphasis on the Far East, starting in October. The around-the-world hejira, lasting more than four months, may be the most comprehensive and significant tour undertaken by any American musical organization since the end of World War II.

Westminster's bookings will take it across the country, starting on Oct. 1, and after playing about 25 dates in the U.S., the Choir will be flown overseas to begin appearances in Korea, Japan, Hongkong, Formosa, etc. The overseas portion of the tour is made possible by the co-operation of the International Exchange Program, administered by the American National Theatre & Academy.

The Choir has toured for 35 consecutive years, always under the direction of Dr. Williamson, who declares he's "never missed a concert." It has appeared more than 100 times with the New York Philharmonic-Symphony, as well as with the NBC Symphony under Toscanini and with other major symphs. The coming tour will be its third abroad, but the first time the Choir has toured the Orient. It is the only major American musical organization that has toured the Soviet Union (the Boston Symphony is scheduled to concertize in Russia on its forthcoming European tour beginning later this month).

The Westminster has made numerous appearances in England, France, Germany, Italy, Yugoslavia, the Scandinavian countries and others.

The Choir is expected to appear at U.S. military camps and bases throughout the Far East, in addition to its estimated 75 concerts for private impresarios. In addition to its own engagements, it probably will appear with local symph orchestras abroad. It will be prepared to perform the Beethoven Ninth Symphony and Brahms' Requiem with these orchs. Numerous choral festivals, often featuring choirs trained by former pupils of Dr. Williamson, will be held, and the singers will teach at choral clinics, etc.

The overseas schedule still is in process of negotiation, but the Japanese portion of the tour already is firmed with a minimum of 14 concerts and broadcasts. The Japanese dates were closed by Nobutaka Shikanai, one of the founders of the International Cultural Exchange Association of Tokyo and head of the Nippon Broadcasting System, Inc., when he was in New York recently. The Choir will be in Japan for 16 days, with Hongkong, the Philippines, Malaya, Thailand, Burma, Pakistan, India, Indonesia, Ceylon, Lebanon, Syria. Egypt, Turkey, Yugoslavia all on the tentative booking sked. If time permits, the Choir will perform in Western Europe en route home, but major accent of the tour is on the Far East.

# Caracalla Opera Gross: $125,300

Rome, Aug. 14.

Boxoffice returns on the first half of the current Caracalla Baths Opera Season in Rome indicate that this year's alfresco opera series will top them all. Attendance is also up over previous years, despite a poor stretch of weather during the opening performances, and the nets for the first 20 performances are likewise well above those of 1955.

Statistics released by the Opera office set the number of spectators for the equivalent period in 1955 at 92,130, while this year's total is given as 99,203. Gross for 1955, again half a season (20 performances) was 71,704,000 lire (roughly $107,600). Figurs for the same period this year: 83,528,000 lire (roughly $125,300).

# Literati

**Bartlett's Dutton Post**

Scott Bartlett, last managing editor for McGraw-Hill, will have a similar title in his new post with E. P. Dutton & Co. where prexy Elliott B. Macrae continues as chairman of the editorial board and William E. Larned, sales-promotion veepee, continues as vice-chairman of the board. Dutton, like several other publishers, operates on a board basis, sans an editor-in-chief title, per se.

William Raney, senior ed at Dutton, recently exited the firm in a policy difference. Similar "policy difference" figured in Stuart (Sandy) Richardson resigning as exec ed of Rinehart (he has since joined Knopf), and Bartlett and former editor-in-chief and director Edward C. Aswell both exited McGraw-Hill for the same "p.d." reasons.

**S&S' Legal Setback**

Fedor Nikanov, member of the Language Guild and author, won a plagiarism suit last week against Simon & Schuster before Judge Thomas Murphy in U.S. District Court. It was the first time the over-30 year-old publishing house lost a plagiarism case, and the company indicates that it will appeal in an effort to wipe the blight off the record.

Nikanov's contention was that S&S printed "Invitation to Russian," a book he said he penned and submitted to the company. After it was returned to him, a similar text came out under the authorship of Sonia Bleeker and Margareta Madrigal. Miss Madrigal, according to S&S, had done "Invitations" to French, Spanish and Portuguese before the disputed Russki tone. Case had been dragging on for several years.

**Kountze Vice Trump**

Denman Kountze Jr., son of one of Omaha's leading social families, last week was named to replace Glenn Trump as amusement editor and film critic of the Omaha World-Herald. Trump earlier had resigned to accept a position of assistant general manager of Ak-Sar-Ben, Omaha civic org.

Kountze, 26, has been on the paper for three years, serving as church editor and later with the W-H bureau in Council Bluffs, Ia., just across the Missouri River.

**Buchwald Switches Pubs**

N.Y. Herald Tribune's Paris correspondent Art Buchwald, now in the States covering the political conventions, is switching publishers (from Little, Brown which published his Paris book) to Harpers which will bring out "The Brave Coward" in January.

Parts of it appeared in Collier's a couple of year ago. It treats with Buchwald's mis-exploits on an African safari.

**Dudley Frasier Moves Up**

Rinehart's ad and sales promotion manager Dudley Frasier moves up to managing editor. Stuart (Sandy) Richardson has resigned as exec ed to join Knopf. The e.e. spot will not be filled. Rinehart's two senior editors, Robert Loomis and Jean Crawford, continue as is. Patricia Newell is to be publicity manager.

Bob Cochrane, from sales, takes over Frasier's former slot under Theodore S. Amussen, veep and editor-in-chief of the trade book department.

**Clubs Bullish On 'Nun'**

Kathryn Hulme's "The Nun's Story" will be published finally on Sept. 7 by Little, Brown after several postponements, dating back to last April, brought about chiefly by the extraordinary demands from book clubs.

It's a Book-of-the-Month, Catholic Book Club and Reader's Digest Book Club selection.

**Time Inc.'s Peak Profits**

Earnings for Time Inc. for the first half of 1956 after taxes were a record $8,627,300, or $4.43 per share, compared with $4,674,700, or $2.40 per share, for the first six months of 1955. In addition to the whopping net profit, prexy Roy E Larsen told stockholders in a midyear report this week, the company also realized a non-recurring capital gain of $15,113,700 which stemmed from liquidation of its holdings in the Houston Oil Co. of Texas.

Net profit plus the capital gain totaled $23,741,000. Revenues for the first half of 1956 were $110,960,300, up $14,053,500 over the equivalent 1955 period. Operating profit was 14% of revenues, Larsen pointed out, compared with an 8% margin for the first half of '55. Higher profit margin for the first half of '56 resulted mainly from the improved earnings position of Time Inc. magazines.

Liquidation of Time Inc.'s 144,540 shares of the Houston Oil Co. or about 10.6% of the latter's common stock was part of an arrangement whereby the publishing combine took over the oil firm's 50% interest in East Texas Pulp & Paper Co. to make it a wholly owned subsidiary. Pulp and paperboard sales of the new subsid, Larsen said, are reflected in the parent company's increased revenues.

In crystal-balling the future, Larsen opined that "circulation and advertising volumes will continue at high levels throughout 1956, and profits will also benefit from inclusion of East Texas Pulp & Paper's earnings during the whole of the second half." But, he warned, costs have continued to increase and "because of the seasonal nature of our business, profits are usually not as high in the second half of the year."

**Can. Tax on U. S. Mags**

In spite of strong objections from the official opposition in the House of Commons as well as from U. S. publishers, the federal government in Ottawa has approved legislation to tax special Canadian editions of magazines published in other countries. The legislation would impose a 20% tax, beginning next Jan. 1, on gross advertising revenues of Canadian editions of such publications as Time and Reader's Digest.

Besides Reader's Digest and Time, magazines to come under the tax would include Canadian editions of Better Living, Everywoman's, Family Circle, Parents, Canadian Office, Canadian Farm Chemicals and Cleaning & Laundry World.

When the tax was proposed last March, Canadian circulations were: Time, 164,611; Reader's Digest (French and English), 854,825; Better Living, 239,175; Everywoman's, 141,808; Family Circle, 148,055; Parents, 75,005.

**Sat. Review's Single Corp.**

Saturday Review Inc. has been formed as a consolidation of The Saturday Review Associates Inc. (N. Y. corporation), World Literary Projects Inc. (Delaware corporation) and The Saturday Review Inc. (Delaware corporation and the surviving corporation), according to papers filed with the Secretary of State in Albany by M. M. Ryan, U. S. Corporation Co.

**French Literati Season**

This month marks the end of the French literati season as no books are published and the best-sellers go along with the migrating Parisians who leave their town to tourists. Biggest sellers were known names or had gotten one of the top literary prizes, which always insure at least 25,000 in sales. There were no revelations, but some new young talent was unearthed.

With her second book, "Un Certain Sourire" ( A Certain Smile), Francoise Sagan, authoress of the international bestseller "Bonjour Tristesse," walked away with honors again. Her insight at a young girl in love with an older man won critical palms and established her as an authentic talent. "Tristesse" will be made as an indie venture by Otto Preminger and "Sourire" has been bought by 20th-Fox. The editor, Juillard, sold over 350,000 copies of "Sourire" last year.

Winners of the Goncourt and Femina, "Les Eaux Melees" (The Mixed Waters) edited by Albin Michel, and Andre Dhotel's "Le Pays Ou N'On Arrive Jamais" (The Country Where No One Never Arrives), respectively each had about 200,000 in sales. Renaudot kudos gave Georges Govy's "The Moissoneur D'Epines" (The Gatherer of Thorns) a neat 100,000 circulation. Publisher is La Table Ronde. Also in for 100,000 was Flammarion's edition of Roger Peyrefitte's "Jeunes Proies" (Young Prey).

Over 60,000 was drawn by General De Gaulle with his "Memoires" and by Henri Troyot for "La Grive," both published by Plon. In the 50,000 category came Albert Camus' philosophical tome, "La Chute," edited by Gallimard, and Jean Reverzy's "La Place Des Angoisses" of Juillard. Jules Romain's "Fils De Jerphanion," of Flammarion, was also in this bracket.

At 40,000 was Blaise Cendrar's "Emmene Moi Au Bout Du Monde" of Denoel; 30,000 was the figure for Editions De Seuil's rendition of Pere Thielard's "Le Phenomene Humaine" and Pauvert's "Histoire D'O."

Among the 15 new writers who got some critical notice, there were only 30,000 copies of their books sold in all, but pub eyes are on them for next time. Among them are Kated Yacine with "Nedjma"; "Etienne Lalou with "L'Escapade"; France Arudy with "Le Pain Et L'Eau" (Bread and Water); Pierre Klodowski's "Le Bain De Diane"; Paulette Houdoyer's "L'Oiseau De Pluie," and Alexandroff's "Les Apatraides."

In all, it has been a good season and foreign and show biz sales have also been brisk to give coin to writers and pubs alike.

**Boston Post's SEC Confab**

In an attempt to get the faltering Boston Post back on its feet, three members of the Federal Securities & Exchange Commission met Saturday (11) with John Fox, publisher of the financially troubled newspaper.

SEC approval would be necessary if notes are to be issued in an effort to raise money for continued operation of the 125-year-old paper. Leaders of three newspaper unions were at the session briefly at Fox's request.

The deadline of 6 p.m. tomorrow (Wed.) was reaffirmed by union officials in their 10-minute meeting with Fox and the SEC. Fox must get up $186,000 in back pay for employes by the deadline or union members will not work.

Representing Post employes at the session were C. Stanley Whyte, president of the Boston Typographical Union; Edward J. Mylett, president of the Pressmen; and Israel Learner, head of Teamsters Local 259.

**Barney Ross' Autobiog**

Barney Ross, onetime boxer who conquered the narcotics habit, has been inked by J. B. Lippincott to write his autobiog for 1957 publication. Tentative title for the tome is "God Was In My Corner." Screen rights have already been acquired by indie producer Edward Small.

Co-author of the work will be Martin Abramson, mag writer and longtime friend of Ross. Ross now handles record promotions for Eddie Fisher and is currently on the Coast with the singer and the latter's manager, Milton Blackstone.

Another "fighter-to-films" tome, incidentally, was the Rocky Graziano story, "Somebody Up There Likes Me." Written by Rowland Barber, it was subsequently leased as a Metro picture.

**CHATTER**

Bernice Kavinsky sold her novel, "Honey From a Dark Hive," to Charles Vidor for indie film production.

Roger Thames, Birmingham News radio-tv editor, syndicating a column on country music to papers in south.

Virginia McDavid resigned her society column writing job with the Birmingham News to get ready for her marriage to tv producer Mark Goodson.

Gene Wortsman, former political writer for the Birmingham Post-Herald, appointed Washington correspondent for the Post-Herald and Denver Rocky Mountain News.

Apropos VARIETY's story last week, "Everybody A Circus Expert," the sports editor of Our Sunday Visitor, Catholic sheet, devoted his entire space last issue to passing of the tented Ringling show.

McGraw-Hill Publishing Co. Inc. has increased its capital stock from 1,200,000 shares at $5 par value to 3,600,000 shares at $3 par value, according to a certificate filed with the Secretary of State at Albany by White & Case, N. Y. C.

Frank Clarvoe, former editor-in-chief of the Frisco News, Coast editorial rep of Scripps-Howard and now associate editor of the Santa Barbara Press, has a novel, "The Wonderful Way," appearing early in September via Henry Holt. Story of a minister.

Random House, which is not due to publish "Bon Voyage," by the husband-wife writing team of Joseph ("Desperate Hours") Hayes and Marrijane Hayes, until spring '57, states that there is "embarrassment to the Hayeses' agents" because "the N. Y. offices of several motion-picture companies have somehow gotten their hands on copies of the mss."

"The Doctor's Secret"
By D. L. Dern
All Book Shops — $2.50
Pageant Press, 130 W. 42 St., N. Y.

# SCULLY'S SCRAPBOOK

## By Frank Scully

Desert Springs, Aug. 14.

To observers from Venus where I am spending part of my vacation, Operation Alert needs to be recut and perhaps some added scenes before it will rate the success its producers claim it is. The press-agents plugged it fore and aft as if it were another "Marty," which in solar circles is thought to deal with Martians.

The trouble was, in the L.A. area at least, that while 450,000 persons were being mock-bombed to oblivion. Carol Morris, 20, of Oblivion, Ia., 36-25-36, was being crowned as Miss Universe in a jampacked Long Beach municipal auditorium while Miss Israel objected to being photographed next to Miss Germany, and Al Teitelbaum, despite good notices from Joan Crawford, Dore Schary and Joan Caulfield, was being convicted of stealing nearly a quarter of a million of his own furs.

How could people be expected to keep their minds on their own possible liquidation with juicy distractions like these? Not the measurements of the bombs but Miss Germany's was what most people wanted to know. (She measured 40-21-36, but for once mere bigness didn't win in California.)

Only a handful were interested in survival. CBS told us they would be off the air from 1:15 to 1:30 and for us to tune in on 640 or 1240. The Conelrad radio warning system would be coming on on these wavelengths so that enemy bombers could not use the standard stations to guide them to vital targets. We were not told where the control center was (in Southern Cal it was at the William S. Hart high-school, Newhall) and we were further told to keep off the telephones.

Around Desert Springs that's easy. We have one phone and seven parties are on it. Rancho Pancho is blessed with no phone, no doorbells, no door-to-door peddlers. We could get a phone in for $125, but when I offered a $50 bonus to keep it out, they got the idea that being eighth on a party line didn't seem to me worth as much as a Swiss yodel.

**Nine Minutes Of Awful Silence**

Then a voice that sounded like Pat Bishop or Frank Goss (news commentators of NBC and CBS who sound alike) began test-toning from a secret station which sounded like Powerwrath but probably was Conelrad. The testimony went on for nine minutes and made one wish for the good old days, 10 minutes before, when Alka-Seltzer signed off with an aspirin opera dealing with two young things misunderstanding each other up to the very moment 450,000 persons were presumably killed and 375,000 burned to what Jimmy Durante in a lighter era used to call "a crips."

The commentator explained that Operation Alert was a survival plan against hydrogen bombs and it would be too late to start rehearsing when the sirens started wailing. "I have a little advice for you," he continued.

What it was we will never know because the radio went dead and a frantic switching between 640 and 1240 brought nothing but a dull hum, which is the dullest advice I ever got. My imagination began to run riot. Suppose some friendly pilot crazed by all this simulation loaded a real hydrogen bomb and let Long Beach and the beauties of 29 friendly countries have it right between their trophies. Suppose the jury bent on clinking Al Teitelbaum got blown to areas where furbearing animals are a ruble a pelt. Suppose the radioactive dust met a batch coming from Bikini and obliterated everything between Long Beach, Calif., and Long Beach, N.Y.

By the time these day-mares were resolved the 15 minutes were over, 10,000 Federal employees in Washington, D.C., had emerged from their bomb shelters, reporters 100 miles away had filed their copy that Conelrad was a success beyond the dreams of the Federal CDA and target time was over. Millions had been "killed" by the simultaneous attack on a bunch of major cities with bombs 250 more powerful than those which made a mess of Hiroshima. The L.A. Times building had been leveled, but by a miracle it was out with a 52-page paper the next morning advertising "factory fresh" cars at cut rates and even "reconditioned cigars," whatever they are. (Probably made from the butts of Jack Benny's el ropo segundos.)

**Nobody Home For Bombing**

Dick Sinclair of KFI after first assuring us the test was a success began dialing listeners to find out how they survived. The first dame said she was tuned to 940 (which supposedly wasn't in the line of communications at all) and all she got was a request to write to Sacramento and report how good or bad the reception was. Sinclair turned to some music of "Oklahoma!" while trying some other numbers to add to his snap tally. The second one hadn't even listened. A third said he got bad reception on 640 (NBC's wavelength) but better on 1240. He might write a card to Sacramento if goaded hard enough. He said he was not only tired but retired. He lived over near Forest Lawn Cemetery.

The next check was on cars. CDA was trying to find out how much gas cars were carrying, it being explained that around L.A. at least any car without a full tank of gas could block thousands of cars trying to get through the passes. About 24 p.c. of those checked at Holywood and Vine had enough gas to get them to my ranch. God forbid, 29 p.c. had half a tank and 8 p.c. had virtually none. These may have been traveling on atom power, for they were still rolling when flagged down.

Dick Sinclair kept telephoning people and reported he guessed everybody had gone to the beaches because of 20 calls he could find nobody home. As they had been warned to stay off the phone, it is equally possible they wouldn't answer it for love or money. Still, his guess may have been right as it was hot in town and lovely at the beaches.

By the next day the theoretical dead had climbed to 696,000. This of course was only for the area of L.A., one of the 75 cities singled out for the nuclear attack. The number of injured had climbed to 713,000. How the statisticians arrive at such boxcar figures was estimated by the fact that supposedly two H-bombs and one A-bomb were dropped. The biggest, equal to 5,000,000 tons of TNT, was dropped in San Pedro Bay, the harbor of L.A. This it was figured would suck up millions of tons of water and pour it as radioactive rain over all Southern Cal. Unless you were a college football player and your hands were under the table for the weekly greasing, you'd be sure to be burned in such a deluge.

**Less Horsin' With Orson**

In many respects the drill was as exciting as when Orson Welles released those Martians over the New Jersey marshes. Particularly was this true when nothing came through. Dead air has conditioned people into thinking its favorite radio station has gone out to attend a wake and under the circumstances standing by for instructions which never came, lent a certain excitement to those of us who were well out of the range of bombing, whether the thing was a mock-bombing or for real.

It drove one guy to filing a permit to build a bomb shelter and this sort of activity may be expected to increase across the country. It may even extend to towns like Topeka, Kan., where tornadoes are not unknown but where at present our military are housed in boxes costing $125 a month with one bath and no cyclone cellar.

My findings indicate that anybody spared a burning around L.A. had better put a match to the gasoline in his car and start walking toward the Mojave Desert equipped with a survival kit and a water bag. I'll meet him at Rancho Pancho, the Scully summer residence, with some Scotch for his water.

## Broadway

Vet Songsmith Edgar Leslie in hospital for a checkup.

Sterling Lord International Inc. chartered to conduct a literary and theatrical agency in New York.

Major Albert Warner and Mrs. Warner in Saratoga for the racing. They are annual visitors to the Spa.

Vet songsmith Henry I. Marshall ("Be My Little Bumblee Bee"), 73, in St. Michael's Hospital, Newark, as result of a cerebral spasm.

Robert Baral in Ft. Wayne, hometown, recuperating from surgery. After nurses saw him reading VARIETY they figured him for a celeb and service improved.

Martin Shapiro, son of Robert K. Shapiro, managing director of Paramount Theatre, serving as assistant stage manager at St. John Terrell's Musical Tent, Haddonfield, N.J.

Zany Joe E. Lewis wires from Las Vegas, where he's, per usual, at Beldon Katleman's El Rancho Vegas: "Just finished your Golden Jubilee Issue. Congratulations from me too."

Bob Christenberry, Ambassador Hotels exec; World-Telly columnist Frank Farrell, Ray Heatherton and Peter Donald among those participating in the Times Square ceremonies opening an intensive Marine Corps recruiting drive. All are ex-marines.

## Paris

**By Gene Moskowitz**
(28 *Rue Huchette; Odeon* 4944)

Joan Fontaine in to visit with sister Olivia De Havilland.

Sol Hurok and wife off to Deauville for rest and the waters.

"Mutiny on Bounty" (M-G) going into firstrun reissue here on wide-screen.

Pier Angeli through on way to Riviera to star in "The Vintage" opposite Mel Ferrer and Michele Morgan.

Olympia closed down for facelift and opens Aug. 23 with its new season with vaude show topped by Lena Horne.

Mervyn Le Roy in after a special showing of his "Bad Seed" (WB) in Monte Carlo to Prince and Princess Rainier.

Tony Martin, now shooting a pic in London, over for a weekend to visit with Billy Wilder. He is accompanied by wife Cyd Charisse.

Marc-Gilbert Sauvajon adapting two Anglo plays for production here next season. They are a Guy Bolton piece and Peter Ustinov's "Romanoff and Juliet."

Two new femme shows opening to catch tourists looking for bare facts here. They are "Frivolities Amoureuses" at the Comedie Caumartin and "Strip Champagne" at the Theatre En Rond. Both have the usual risque sketches, vaude numbers and strippo bits, and are average in the summer sweepstakes.

## Madrid

**By Ramsay Ames**
(*Castellana Hilton;* 37-22-00)

The 1956 "Holiday On Ice" show opened for nine days at Madrid's bullfight plaza, the Monumental.

Darryl F. Zanuck in to look over his "Sun Also Rises." Crew started doing exterior scenes recently in Pamplona.

Lola Flores opens with her folklore company at the Theatre Champs-Elysees, Paris, in October at the finish of a Latin-American tour.

Saturday Evening Post's John Reese here to profile Sophia Loren. She plans to stay on in Madrid after she winds up her starring chore in "Pride and the Passion."

Mischa Elman, the Marques de Cuevas Ballet, ditto of Pilar Lopez, Hilde Guden, and Freidrich Gulda will perform for Sevilla's third international festival (Sept. 21-Oct. 7).

Flamenco singer Manolo Caracol (who discovered Lola Flores) and his new protege, Luisa Ortega, joining the company of Pilar Lopez for her presentation at the Teatro Calderon in September.

Felix, charge d'affaires of the Restaurante Valentin, has opened a new spot in the Retiro. It is called Florida Park, and features cool out-of-doors comfort, luxurious food, and dancing to the mambos of Lorenzo Gonzalez.

Actress Conchita Montes continuing her presentations of Edgar Nevilles "El Baile" (The Dance) for a second, and possibly a third, month at London's Fortune Theatre. In September, actress and writer-producer Neville, who is working now on a new translation of "Dance," will take their opus to the U.S.A.

Local No. 1 glamor girl Carmen Sevilla on her way to becoming an international favorite. When she winds up her current "Desert Lovers," opposite Ricardo Montalban in Italy, she comes back to her native Spain to do "Adventure for Two" opposite Richard Kiley for Paramount, and then "Pan, Amor, y Manzanilla" (Bread, Love, and Wine) with Vittorio DeSicca.

Alberto Closas voted this year's best actor at the San Sebastian Film Fest. Best picture was "Todos Somos Necesarios" (We Are All Needed); best director, Jose Antonio Nieves Conde, for the same film; and best writer, Gonzalez Aller, for script of the same. Award for the best color went to Italy's "Un Po Di Cielo" (A Bit of Sky).

## Cleveland

**By Glenn C. Pullen**

Erroll Garner on return Cotton Club visit.

Musicarnival's "Merry Widow," headed by Beverly Sills, doing the biggest biz of season sofar for tent theatres.

Hollywoodites making quick personals here range from Richard Widmark, plugging "Run for the Sun," to Rhonda Fleming, in last week to drum up "Queen of Babylon."

Eve Roberts, singer who moved to New York recently, to double between Kornman's Back Room and lead role in "Tea and Sympathy" for Chagrin Falls stock company during visit.

Charles Wick, former Clevelander, here for chat with Frances Langford and Ralph Evinrude, one of his reported backers in new West Coast film production deal. Promotion deal on Miss Langford's new disk and husband's big yacht grabbed boffo space.

## Berlin

**By Hans Hoehn**
(76 02 64)

Lotar Olias will write the musical score for the French film "Bonjour Paris—Bonjour l'Amour."

The German-Dutch coproduction, "Ciske—The Rat," sold to several East European countries, including the Soviet Union and Poland.

The local Steward Theatre, a U. S. soldier cinema, will be among the first 16m theatres in Europe to receive CinemaScope.

"Solistin Anna Alt," German film made shortly before the end of the war, was shown via a special performance at Filmbuehne Wien. Anneliese Uhlig, star of this film, attended the show.

The U. S. Army is currently sponsoring a jazz contest in Europe. All Army enlisted personnel now on active duty in Europe are eligible to participate as solo performers or in a group act.

Walter Koppel, head of Real-Film (Hamburg), awarded with the Grand Cross of the Order of Merit, the highest distinction in the Federal Republic of W-Germany. It's the first time that it was given to a film producer.

## Riviera

**By Ed Quinn**

Cy Howard relaxing at the Hotel Carlton, Cannes.

Jack Buchanan holidaying at the Beach Hotel, Monte Carlo.

Greta Garbo in to "The Rock" her Riviera hideout at Cap d'Ail near Monte Carlo.

Charles K. Feldman popping up at Monte Carlo, Antibes and Cannes on Riviera vacation.

Joan Fontaine guest of Prince Ali Khan at his Chateau de l'Horizon at Golfe-Juan, near Cannes.

John Taras, ex-choreographer for Marquis de Cuevas, now planning dances for the Monte Carlo Dancing Stars at the Sporting Club, Monte Carlo.

Gloria Swanson commuting between Eze near Beaulieu and Rome. Actress is now scribing a gossip column.

Audrey Hepburn and Mel Ferrer vacationing at Cap d'Antibes. She then goes into "Ariane," Billy Wilder directing.

Gary Cooper came back to the Cap d'Antibes Hotel for long stay with much swimming and sunbathing at Eden Roc.

Otto Preminger looked in for a few days at Cap d'Antibes before leaving for London to set production of "Joan of Arc."

The "Monte Carlo Story" production with Marlene Dietrich and Vittorio de Sica finished work here but complained of heavy location expenses.

Eddie Constantine and daughter Tania finished location work on "L'Homme et l'Enfant" (title of a big Constantine disk hit, "The Bluebird").

Mervyn LeRoy, Dick Powell, Edgar Bergen and Georgia Gibbs contributed to Monte Carlo Red Cross Gala in presence of Prince Rainier and Princess Grace Patricia of Monaco.

## London

Eartha Kitt starred in commercial tv's film, "24 Hours in London."

Cyd Charisse and son returned to Hollywood leaving Tony Martin behind to continue filming.

Pamela Browne took over the Peggy Ashcroft role in "The Chalk Garden" at the Haymarket.

Mervyn LeRoy called in during a European visit he's been on in connection with "The Bad Seed."

Esther Williams, currently appearing in her own aqua spectacle, tossed a party to celebrate her 33d birthday.

Eric Maschwitz bought the rights to Nevil Shute's novel, "Beyond the Black Stump," which he's to turn into a tuner.

Eric Porter succeeds to the late Frederick Valk's role in Peter Ustinov's "Romanoff and Juliet" at the Piccadilly.

The Lord Chamberlain banned "The Lonesome Road," latest play by Philip King, author of current longrun "Sailor Beware."

Rita Hayworth, back from the Riviera where she's been visiting her daughters, continues work on her latest pic, "Fire Down Below."

Illness of composer Benjamin Britten postponed preem of his ballet, "Prince of the Pagodas," originally set for Covent Garden next month.

Hugh Hastings, screen writer and author of "Seagulls Over Sorrento," planing to Hollywood for confabs with Al Manuel, his rep in the U.S.

"Summer Song," British musical based on an incident in the life of Dvorak, being set for a country-wide tour under John Buckley's sponsorship.

Leo Jaffe, veepee of Columbia Pictures, planed in for confabs with Mike Frankovich, Columbia's UK topper and heads of indie production enterprises.

Alicia Markova will guest at a ballet gala in the Festival Hall Sept. 7, as part of the sixth anni celebrations of founding of London's Festival Ballet.

Joan Crawford here to take up her role in the Remus production of "The Story of Esther Costello," which will be distributed worldwide through Columbia.

Edith Evans, who suffered a relapse shortly before leaving hospital, is to take a short vacation before returning to the cast of "The Chalk Garden" at Haymarket Theatre.

Executive producer Maxwell Setton has signed Ella Raines, U.S. legit and tv actress, to star opposite John Mills and Charles Coburn in his production, "Town on Trial," for Columbia.

Peter Daubeny, in association with Leon Hepner, brought Les Ballets Africains back to Palace for a threeweek run, after which they will present the Berliner Ensemble from East Berlin.

First tv presentation of a Frederick Lonsdale play will be beamed by Associated Rediffusion in September with the production of Rodney Ackland's adaptation of "The Last of Mrs. Cheyney," starring Margaret Lockwood.

BBC-TV to cover the preem of "King and I" at the Carlton on Sept. 11. Celebs will be interviewed for tv's "Picture Parade," making it the first live event of this kind ever covered by BBC-TV. Derek Bond, "Picture Parade" actor-interviewer, engaged by 20th to introduce the guests.

## Frankfurt

**By Hazel Guild**
(24 *Rheinstrasse;* 776751)

Columbia has announced seven German films on its new fall schedule in Germany.

Astrid Varnay in Mainz to sing the lead in Beethoven's "Fidelio" at Mainz Gutenbarg Festival.

Russia has bought three more Austrian films—"Mozart," "Vienna Dances" and "Symphony in Gold."

Finland's controversial hit film, "The Unknown Soldier," to be released in Germany through Pallas Films.

Sylvia Bossert is first German nightclub singer and actress to be signed to a long-term contract by Bavarian Films.

Caterina Valente now filming "Du Bist Musik" (You Are Music), a CCC-Gloria color film, under direction of Paul Martin.

Tennessee Williams' "The Rose Tattoo" to open Oct. 15 at the City Stage in Essen. Inge Meysel and Karl John play the leads.

Frances Bergen playing her first film role with June Allyson and Rossano Brazzi in Universal's "Interlude," filming now in Bavaria.

"The Forgotten," an original radio drama by Peter Adler, about the life of German Jews in Paris, to be aired on the German radio net Aug. 22.

First jazz concert in the Soviet Zone now being held in Dresden. The Dresden Dance Symphony under direction of Guenther Hoerig is the headliner at current series of concerts.

"Liebe Sommer und Musik" (Love, Summer and Music), now in work as a German-Austrian coproduction in Salzburg, stars the twins Isa and Jutta Guenther and Joe Stoeckel.

Jerry Sims here photographing newsreels for Walt Disney Mickey Mouse show on ABC-TV, showing happenings with American kids in Europe, including the Kinderlift, American Air Force airlift of German children from West Berlin to holiday in free West Germany.

Hollywood director Robert Siodmak, currently filming "Mein Vater der Schauspieler" (My Father, the Actor) starring O. W. Fischer in Berlin-Spandau, is set for next United Artists co-production between American-Italy and France based on Thomas Mann's novel "Confession of Felix Krull."

"Interlude," Universal production filming at Bavaria Studios and starring June Allyson and Rossano Brazzi, wound up on schedule last week, with only one day delay in shooting due to rain in Salzburg when filming there. Miss Allyson and husband Dick Powell are off to Rome to holiday with Brazzi and his wife.

## Scotland

**By Gordon Irving**
(*Glasgow: Kelvin* 1590)

Edinburgh Festival Tattoo being tel[illegible] Aug. 25.

C[illegible]ie Chester vaude unit to Capitol cinema at Aberdeen.

Stanley Baxter waxing radio comedy series prior to September-October concert tour of Canada.

John Cairney, Scot actor, to South of France for location lensing of Powell-Pressburger film, "Ill Met by Moonlight."

Toni McGettigan, 20-year-old Scot actress, won minor role in new musical "Let's Be Happy," currently before cameras at Elstree.

Jimmy Logan, Scot comedian, took over emcee role in "Sunday Night at Blackpool" on indie tv. Regular compere Tommy Trinder held up by bad weather in London.

Christopher Plummer set for title role in Stratford (Ont.) Festival Company's production of "Henry V" at Edinburgh Festival. Douglas Campbell playing Pistol and also title role of "Oedipus Rex."

## Munich

**By Karin Thimm**
(*Saebenerstr.* 54)

German star Liselotte Pulver got a contract for a French film.

"The Harder They Fall," with Humphrey Bogart, new and big here.

Bruno Walter, who has not conducted in Munich for 34 years, will baton concert here.

Italian actor Marcello Mastroianni and French starlet Isabelle Corey got the main parts in the German-Bavaria film, "Maedchen und Maenner" (Girls and Men), which is being shot in Yugoslavia.

Old Cuvillies Theatre will be renewed, since this doesn't cost so much as the rebuilding the big National Theatre would. Most of the famed Cuvillies interior decorations were saved after the old playhouse was bombed.

Prominent Indian film experts visited the Bavaria studios and talked about India-German film exchange. They were Jagat Murari, head of the film department in the Indian government; producer Ajit Bose and director Satyn Mitra. Yugoslavian film director Fedor Hanzekovic also visited Bavaria.

## San Francisco

Richard Jackson Cumming, composer who lives here, has been elected to ASCAP.

Dick Einfeld set deal here last week to open his "Mohawk" at Irving C. Ackerman's 400-seat Regal on Market Street, Frisco's main stem, tomorrow (15). It's first time film's ever opened at the subsequent-run Regal, reflects jamup of big, holdover pictures in Frisco during height of convention season.

## Westport, Conn.

**By Humphrey Doulens**

Dick Haymes at Stonehenge.

Victor Gilbert opened his new roofdeck at Stonehenge.

Joseph Verner Reed back from o.o.ing Central City and Stratford (Ont.) festivals.

John Tyers joined his wife Helena Bliss at Jones Beach where she is in "Show Boat."

Barron Polan back from Coast and at his Redding farm, now setting Doretta Morrow's new nightclub routine.

## Hollywood

Joan Fontaine and John Payne planed in from Europe.

Roy Rogers to Akron as guest of annual Soapbox Derby.

Jack Benny and Mary Livingstone back from England.

Roger Corman to Honolulu to produce and direct "Shark Reef."

Sydney Boehm back into 20th-Fox after three months in Europe.

Jack L. Warner, on his annual vacation, planed for Nice via Polar flight.

Actor Larry Barton joined the Jack Donaldson agency as an associate.

James Stewart heading for an aerial tour of country to plug "Spirit of St. Louis."

American Cinema Editors will hold its first ACE Achievement Award presentation in September.

Irving Greenwald joined the Ben Yost agency as veepee in charge of developing new talent.

## Boston

**By Guy Livingston**

Arthur Blake current at Bradford Roof.

Helen Halpin opened Sunday (12) for week at the Frolic, Revere.

Sylvia Sidney opened at Lee Falk's Boston Summer Theatre in "Anniversary Waltz" Monday (13) for week.

Siobhan McKenna opens in a revival of "Saint Joan," final production of Cambridge Drama Festival, at Sanders Theatre, Harvard, Wednesday (15).

Brandeis U, Waltham, established an annual Creative Arts Awards in theatre, with two awards—a medal for achievement and $1,500 cash prize.

Boston Symphony Orch got the official city sendoff Monday (13) in the Mayor's office before the 80 members planed to Ireland for tour through British Isles, Europe, including Russia for first time.

## Chicago

Richard Widmark in last week advancing his "Run for Sun" pic.

Bob Weiner, ex-Columbia Pix pressagent, signed on with the Kuttner & Kuttner ad agency.

Pressagent Victor (Rasputin) Weinshenker underwent surgery last week at Illinois Masonic hospital.

Holiday mag editor Ted Patrick day-and-dated here with the mag's issue saluting the Windy City and Illinois.

Jerry Field, ex-Universal Pictures flack, opened his own public relations shop with Dan Belloc's orch the initial account.

Balaban & Katz prez John Balaban and veep Dave Wallerstein flew to Houston for a gander at Thrillarama film process.

## Minneapolis

**By Les Rees**

Local Fox Quartet into Hotel Radisson Flame Room.

Minneapolis Civic Opera Co. presented "Down in Valley."

Recording vocalist Russ Miller here for radio stations' personal appearance.

Hildegarde set for another Hotel Radisson Flame Room September engagement.

John Stafford Jr. emcee for otherwise "All Girl Revue" at Persian Palms nitery.

Mrs. Don Stolz, wife of Old Log strawhatter's managing director, profiled in Minneapolis Star.

Ralph Flanagan, Ralph Marterie and Glenn Miller orchestras played Prom Ballroom one-nighters.

Jan Pearce soloist with Minneapolis Symphony for third of its series of five "under the stars" concerts at new baseball stadium here.

Northwest Variety club postponing from Sept. 7-8 to next spring scheduled "world's biggest" bingo party to raise funds for its heart hospital.

## Portland, Ore.

**By Ray Feves**

"South Pacific" continues to play SRO at Portland Civic Theatre for 10th week.

Helene Hughes inked to produce the stageshow at Oregon State Fair for 10 days opening Labor Day.

"Inherit The Wind," starring Melvyn Douglas, signed for the Auditorium first week in September.

Joe Baris and Winged Victory Chorus, The Ryan Sisters and the Sparkletts held for second week at Amato's Supper Club.

20th-Fox star Felicia Farr set to make personals here Aug. 28. Evergreen Oregon District Manager Oscar Nyberg is setting stiff schedule for date, since "Last Wagon" has a 187-playing-dates saturation program in Portland-Seattle, Denver-Salt Lake area.

# OBITUARIES

### JOHN T. LATOUCHE

John Treville Latouche, 38, noted lyricist whose production credits mirrored the Broadway scene since the depression era, died of a heart attack Aug. 7 at his summer home in Calais, Vt. He arrived there only 10 days previously after revising the folk opera, "The Ballad of Baby Doe," which had its first performance July 7 at the Central City, Colo., Opera House.

Latouche, who had a unique style and flair for the original, also wrote the lyrics for such works as "Cabin in the Sky," "Banjo Eyes," "The Golden Apple," "Beggars Holiday" and "Ballet Ballads." "Apple," on which he collaborated with composer Jerome Moross, won laurels as the best musical of the 1953-'54 season in an award bestowed by the N.Y. Drama Critics Circle.

But perhaps best known of Latouche's numbers is "Ballad for Americans," a cantata which the lyricist himself once described as a "pamphlet for democracy." At the time of his death he was turning out the lyrics for a musical version of Voltaire's "Candide" slated for a Broadway unveiling in the fall.

In Memory of My Dear Pal
**BILLY MURRAY**
August 17, 1954
J. V. MARTINDALE

A native of Richmond, Va., he won a scholarship to Columbia U. where he wrote the book and lyrics for the school's varsity show. Success of the collegiate venture led him to a Broadway career. Among his earlier credits were sketches and lyrics he authored for the memorable revue, "Pins and Needles." In addition he wrote a book, "Deep in the Belgian Congo," which was based upon his experiences as a member of an expedition there.

Surviving are his mother and a brother. He was the husband of the late Theodora Griffis, daughter of Stanton Griffis, former U.S. envoy to Spain and chairman of Paramount Pictures' executive committee.

### LEETA CORDER

Leeta Corder, 66, who appeared in opera and legit musicals, died of cancer Aug. 10 in New York. She was seen as a featured player in "Blossom Time," "The Last Waltz," and with Willie & Eugene Howard in "The Passing Show."

Miss Corder started about 1918 with Roxy at the Rialto and Rivoli Theatres, N.Y. A coloratura soprano, she was later signed by the Shuberts. She was one of the early singers on Edison records. Her operatic career was cut short by World War I. She was pacted by the Chicago Civic Opera, but outbreak of the war eliminated the season. She toured as a concert singer instead. She worked on the Keith circuit with her own act and with Jack MacGowan, who later authored "Excess Baggage." She was also in films and radio.

Survived by her husband, John F. Murray, who worked for a while on theatrical trade papers, including VARIETY and also as a press-agent.

### WILLIAM LOOS

William (Billy) Loos, 70, of the Loos Bros. vaudeville harmony team, died Aug. 7 in Chicago. The Loos Bros. were "spotlight singers" during the heyday of the nickelodeon and helped plug such old hits as "By the Light of the Silvery Moon," "Moonlight Bay" and others. Their vaude career spanned 35 years and they pioneered in radio. Loos died in a Chicago forest preserve, where he was foreman in recent years. Ernie, the other brother in the team, died in 1945.

His wife, two daughters, and a sister survive.

### IRWIN ESMOND

Irwin Esmond, 81, director of the motion picture division of the N.Y. State Education department from 1932 to 1945, died Aug. 6 in Albany. He served as chief film censor for the state until 1945 when he reached the statutory retirement age.

A graduate of Cornell U. law school, Esmond joined the Education dept. in 1915. He headed the motion picture division when the controversial "Birth of a Baby" case arose.

Surviving are a son and daughter.

### JAY B. SMITH

Jay B. Smith, 56, magician and onetime theatre manager, died of a heart ailment Aug. 9 in St. Louis. A native of Reading, Pa., he started his theatrical career as a youth when he joined an itinerant magic show.

Smith, who toured for a time with the Howard Thurston show, later managed a St. Louis theatre for the Skouras Bros. Although starting an undertaking business in 1922, he gave magic shows for charity from time to time.

His wife, two brothers and a sister survive.

### ALICE JOHN

Alice John, 75, retired actress and one of the first members of Actors Equity, died Aug. 9 in Binghamton, N.Y. Her last Broadway role was in a revival of "Crime and Punishment" during the 1947-'48 season.

Born in Wales, Miss John made her stage debut in Chicago. She later toured with Minnie Maddern Fiske in such vehicles as "Vanity Fair" and "Salvation Nell." Among her other credits were "Berkeley Square" with Leslie Howard and "The Swan" with Eva Le Gallienne.

### BLAKE SEWELL

Blake Sewell, 44, orchestra leader, and his 11-year-old daughter were killed in a six-car crash Aug. 5 near Montreal. For years he led the Ritz-Carlton Hotel orchestra in Montreal. Lately he had been a printing salesman for the Montreal Gazette, and had played at weekly dances in his home town of Mount Royal, north of Montreal.

His wife, another daughter (both in another car, which escaped), mother, brother and two sisters survive.

### RUSSELL MORRISON

Russell Morrison, 72, actor-stage manager, died Aug. 12 in New York. He launched his career with E. H. Sothern and Julia Marlowe in Shakespearean repertory. He also appeared in the original 1922 U.S. production of Pirandello's "Six Characters in Search of an Author," and in the off-Broadway revival last December.

Recently, he had been preparing a book of reminiscences about Sothern, Marlowe and the Barrymores.

### SCOTT HELT

Scott Helt, 49, patent administrator at the Allen B. DuMont Laboratories Inc., in Clifton, N.J., died Aug. 9 in New York after a brief illness.

A veteran in the radio-tv field for more than 32 years, he joined DuMont in 1944. Prior to that he served as an engineer in numerous radio stations throughout the south and mid-west.

Surviving are his wife, son, mother and brother.

### MILTON LUBAN

Milton Luban, 46, novelist, publicist and former film reviewer for DAILY VARIETY, died Aug. 10 in Hollywood following a heart attack.

In addition to several novels, Luban screenplayed a number of pictures, including "Grand Canyon" and "Tough Assignment." He was a former researcher for Time mag in NY, and served as a paratrooper in World War II.

His wife and two daughters survive.

### MARIE O'NEIL

Mrs. Marie O'Neil, aunt of Thomas F. O'Neil, prexy of General Teleradio and RKO Pictures, died in a fall from a N.Y. hotel window on Sunday (12). She was the wife of Cyril F. O'Neil, brother to W. O. O'Neil, boss of the General Tire empire, in which her husband was a veep and director.

Mrs. O'Neil was described by a company's spokesman as being in her mid-fifties.

### WALTER S. STANFORD

Walter S. Stanford, actor and radio performer, died Aug. 6 in Lorain, O. In recent years he appeared with "King Jack's Show" on WXEL, Cleveland, and also was seen in summer stock at the Chardon and Chagrin Falls strawhatters, both in Ohio.

At the time of his death he was a motion picture projectionist in Lorain.

### SAM WOOD

Sam Wood, 64, manager of studio maintenance on the Hal Roach lot, died Aug. 8 in Los Angeles following a heart attack. Before moving to the Roach studio he was associated with the old Metropolitan Studios, Paramount and 20th-Fox for more than 30 years.

Survivors include his wife and two sons.

### THALIA ZANOU

Anita Lachmund, specialty dancer known professionally as Thalia Zanou, died Aug. 7 in New York after a long illness. Before World War I she trouped in vaude and appeared at the Radio City Music Hall, N.Y., among other showcases.

Surviving are her mother and a brother and a sister.

### JULIA GABINET

Mrs. William J. Caschler, 39, violinist known professionally as Julia Gabinet, died July 29 in Philadelphia. A graduate of the Philadelphia Conservatory of Music, she was widely known in Philly variety circles here.

Her husband, son and daughter survive.

### ALBERT VEES

Albert Vees, 71, for 50 years an actor and manager, died Aug. 4 in Philadelphia. He appeared in plays with Elsie Ferguson, Fay Bainter, Francine Larrimore, Judith Anderson and others. He managed and directed numerous stock companies.

Survived by two sons.

### TOMMY MANN

Tommy Mann, 59, office manager of Columbia Pictures' London branch for seven years and in his 21st year with the company, died Aug. 5 in Surrey, Eng. Before joining Col, he was with Universal.

His wife, two sons and a daughter survive.

**Jack Killifer**, 58, film editor for 25 years, died Aug. 6 in Hollywood. His wife survives.

## BIRTHS

Mr. and Mrs. Edward Nassour, son, Hollywood, Aug. 5. Mother is former actress Sharon Douglas; father is a film producer.

Mr. and Mrs. Albert Califano, daughter, Los Angeles, Aug. 5. Mother is actress Virginia Belmont; father is maitre de at the Mocambo.

Mr. and Mrs. Kenneth Grainger, son, New York, last week. Child is grandson of disk jockey Martin Block.

Mr. and Mrs. Jose Ferrer, daughter, Santa Monica, Cal., Aug. 9. Mother is singer Rosemary Clooney; father is an actor.

Mr. and Mrs. Charles Harley, daughter, Chicago, Aug. 3. Father is a salesman at WBBM there.

Mr. and Mrs. Gil Nelson, daughter, New York, Aug. 6. Father is with General Artists Corp.

Mr. and Mrs. Kevin Scott, son, New York, Aug. 8. Mother is the former Stella Claire, a dancer; father is currently appearing in the Broadway production of "Fanny."

Mr. and Mrs. Athan Karras, daughter, New York, July 31. Father is a singer, currently appearing on Broadway in "Most Happy Fella."

Mr. and Mrs. Ken Ayers, son, New York, July 28. Father is a singer, currently appearing on Broadway in "Most Happy Fella."

## MARRIAGES

Margret McDonald to Dr. Raymond J. Rimmer, Fort Worth, Aug. 15. Bride is director of publicity-promotion for WBAP AM-FM-TV.

Lois Bannerman to John S. Senior Jr., Hempstead, L. I., Aug. 11. Bride is a concert harpist.

Jean Picker to Paul B. Firstenberg, New York, Aug. 9. Bride is daughter of Eugene Picker, veep of Loew's Theatres.

Ellen-Cobb Hill to Richard French, New York, Aug. 1. Bride is an actress; he's WRCA-TV unit-supervisor.

Jean Patterson Myers to Bruce R. Sullivan, Delmar, N.Y., Aug. 4. Bride is women's editor of Albany Times-Union and conductor of "Prudence Penny" show via WRGB-TV, Schenectady.

Adrienne Marden to Wendell Holmes, Hollywood, Aug. 12. Bride and groom are screen players.

Mary Williams to James Keeton, San Antonio, July 19. Bride is a cashier at the Majestic Theatre; he's treasurer at the State Theatre is that city.

Gloria Rand to William Shatney, Toronto, Aug. 11. Bride is a tv actress; he's an actor and tv playwright.

Gloria Jane Stroock to Leonard B. Stern, New York, August 12. Bride is an actress-daughter of James E. Stroock, president of the Brooks Costumes Co.; he's a tv writer for "The Phil Silvers Show."

Beatrice Ruth to Bob Williams, Cohasset, Mass., Aug. 10. Bride is singer-actress at South Shore Music Circus there; he's N.Y. Post scribe.

# Presidential 'Theme' Songs

Continued from page 67

the Democratic nominee, Alton B. Parker, this writer doesn't know of it. But there were at least two campaign songs, both of which the late Billy Murray, who by then had become the most popular recording artist, sang for Columbia. The Republican entry was "We Want You, Teddy, for Four Years More"; the Democratic, "Goodbye, Teddy, You Must March, March, March." For the record, Murray in private life was a Republican.

**'Tammany'**

This was the period of "Tammany," written by Vincent Bryan and Gus Edwards when they were asked to entertain at a Tammany Hall celebration. It became the unofficial anthem of the N. Y. City Democratic organization and was widely recorded with topical references to "Big Bill" Devery, a police chief fired by Tammany, and other events and characters of bygone years that make the original lyric rather baffling to 1956 hearers. Bryan and Edwards also paid their respect and disrespect to the Republicans by writing "G. O. P.," a comic ditty that both praised and satirized their subject. The lyrics are as dated now as those of "Tammany."

There were few campaign songs in 1908, although Rosie Lloyd and Monroe H. Rosenfeld did come through with "B-I-Double L-Bill," in honor of the Republican nominee, William Howard Taft. But for the first time in political history, both major candidates—Taft and the Democratic nominee for the third time, Wm. Jennings Bryan . . . made a series of records outlining their policies. They spoke for both Victor and Edison (Victor set up special recording equipment at White Springs, Va., where Taft vacationed), and Edison announced the Bryan records were the biggest sellers they had ever issued. The people may have bought Bryan's records but they voted for Taft, who was easily elected. Perhaps in gratitude to Victor for courtesies at White Springs, Taft set up a "Victrola corner" in the White House. When Bryan became Secretary of State under Woodrow Wilson, Edison happily chortled that "Mr. Secretary" had just bought a New Edison Diamond Disk instrument.

**T.R.'s Campaign Song**

In 1912, Theodore Roosevelt tossed a crimp into Taft's re-election hopes by bolting the G. O. P. and running for president on the Progressive ticket. Roosevelt made several Victor and Edison records, and Taft and Wilson both recorded for Victor. So did Champ Clark, speaker of the House, who gave Wilson a tough fight for the Democratic nomination.

The big campaign song of 1912 was one that didn't directly mention politics. Called "The Missouri Houn' Dawg Song," its correct title was "They Gotta Quit Kickin' My Dawg Aroun'," and it was noisily sung by Clark's supporters, who felt that their man had been given unfair treatment through some of Bryan's convention maneuvers. The "Houn' Dawg" song has lasted well enough to receive occasional latterday recordings by hillbilly virtuosos.

Woodrow Wilson and his Republican opponent, Charles Evans Hughes, made no records in 1916, and this historian can't recall ever reading or hearing of any song boosting Hughes, who for all his brilliant intellectual qualities was regarded as something of a human iceberg. Wilson's "keep us out of war" stand was praised in such numbers as "We Take Our Hats Off to You, Mr. Wilson" and "I Think We've Got Another Washington And Wilson is His Name." There was also a votes-for-women plea, in serious contrast to the good many comic songs that had been written about the bomb-throwing, street fighting tactics of the suffragettes. It was called "She's Good Enough to be Your Baby's Mother," and it contained the cogent argument that if a woman was good enough "to be the mother of Woodrow Wilson, she's good enough to vote with you."

**Speeches on Wax**

Campaign songs were missing from the record companies' lists in 1920, but Columbia issued a Nation's Forum series of speeches by the leading politicians of the time.

The Democrats were represented by their presidential nominee, Ohio Governor James M. Cox; the vice presidential nominee, Franklin D. Roosevelt; William Gibbs McAdoo, A. Mitchell Palmer, Rabbi Stephen S. Wise, Bainbridge Colby, Homer S. Cummings and Senator Robert S. Owen.

Aside from various recordings of "The Sidewalks of New York," the 1924 campaign had probably only one recorded souvenir, "The Teapot Dome Blues," named for the oil lease scandals which the dissension-torn Democrats exploited without much effect as a campaign issue.

The 1928 campaign brought more action. A lot of folks in N. Y. City thought Al Smith was going to be elected president, even if few people in other sections did. Lew Brown and Al Von Tilzer hoped they had a campaign hit in "He's Our Al," but though a number of popular recording artists made platters of the ditty it wound up as a dog. Billy Jones & Ernie Hare sang several waxings of a "Gallagher and Shean" type number, "Mr. Hoover and Mr. Smith," in which, because of the lyrical structure, the successful Hoover invariably topped Smith's wisecracks. Amos 'n' Andy recorded a presidential campaign skit for Victor. They evidently had no illusions about who was going to win, because the platter ended with Al Smith walking into the White House—"Herbert Hoover had sent for him."

**Depression Themes**

In 1932, with the "Brother, Can You Spare a Dime?" theme prevalent in depression-ridden pop music, the Democrats gave the nation a psychological lift with "Happy Days Are Here Again," originally issued as a routine pop song two or three years before. Otherwise there was little campaign music and apparently no recordings other than radio transcriptions of Hoover and Roosevelt speeches. Four years later there was still a dearth of musical enthusiasm, but the Republicans gleefully played on the air recordings of Roosevelt's 1932 promises and contrasted them with his performances. To no effect, since Roosevelt carried 46 states.

In 1940 it looked for much of the campaign as if the Republicans had a better than fair chance to keep FDR from getting a third term. There was a Willkie song called "Thank God We've Found the Man," and Willkie made a recorded address in which he appeared to be asking the suffrages of his fellow "Americans." Roosevelt didn't record, but there was a "Vote for Roosevelt" song—strictly run-of-the-mill stuff, like the one for Willkie.

Roosevelt's speech asking for a declaration of war was widely recorded off the air, and several years ago Victor issued an album of 12-inch 78rpm platters, containing the recorded voices of all the American presidents from the first Roosevelt to Truman. But since 1940, Berlin's "Ike" ditties have dominated.

There have been other Berlin items, for sundry military and patriotic causes, such as "Angels of Mercy" specially written for the American National Red Cross; "Arms For The Love of America" (American Ordnance Assn.), "Any Bonds Today" (Treasury's bond drive), "I Paid My Income Tax Today" (Treasury Dept.), "I Threw A Kiss In The Ocean" (Navy Relief Society), "President's Birthday Ball" (National Foundation For Infantile Paralysis), and of course the soldier show, "This Is The Army," was replete with songs such as "American Eagles," "The Army's Made A Man Out Of Me," "How About A Cheer for the Navy," "I Left My Heart at the Stage Door Canteen," "This Is The Army Mr. Jones" and "With My Head In The Clouds."

## SUES CINERAMA

**Widow of Blackton Charges Illegal Appropriation**

Hollywood, Aug. 14.

The widow of the late J. Stuart Blackton, picture pioneer and founder of the old Vitagraph Co., has sued for unauthorized use of clips in a Cinerama production. Now Mrs. William P. S. Earle, widow asks $500,000 damages, an injunction and deletion of the footage.

Besides Cinerama those named include Stanley Warner, Lowell Thomas and Merian C. Cooper.

# ROBERT CLARY

VARIETY

**Hotel Pierre,**
**NEW YORK**

Robert Clary takes full command of his surroundings. He's got a strong voice; he capers and uses the full amount of his floor space; he uses lots of physical humor and most important, his personality projects throughout the room . . . it builds to the point where it's a begoff.
*Chan.*

VARIETY

**Hotel Radisson,**
**MINNEAPOLIS**

Robert Clary makes his local bow brilliantly. There probably has never been a nitery performer here to display more sheer vocal gusto, bounce and vitality on the amusing side than this tiny ball-of-fire Frenchman whose reputation had preceded him, judging by the warmth of his reception and the near-capacity premises.

. . . Swift pacing and rare liveliness as he exploded in dynamite fashion with numbers sung and performed differently, and enhanced by rib-tickling gestures, grimaces, prancing and incidental business. Every number clicked.
*Rees.*

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*Personal Management:* JERRY SINGER

FILMS | RADIO | VIDEO | MUSIC | STAGE

# VARIETY

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# PIX PIONEERING—'56 STYLE

## Showtune Writers Keeping Tight Grip On Scores Including Album Rights

Broadway showtune writers are keeping a tight grip on their properties. Latest wrinkle in the musicomedy cleffers' hold on their works is the retaining of complete control over original cast album rights rather than have the backers share in the disk album royalties.

There have been instances in the past where the cleffers shut out the backers from sharing in the disk album gravy but the usual procedure has been to give 'em a cut of the original cast set profits. A few years ago Rodgers & Hammerstein withheld the album rights for "The King and I" (cut by Decca) and last season Frank Loesser pulled a similar deal for "The Most Happy Fella" (cut by Columbia).

The pattern is being followed this coming musicomedy season by Johnny Mercer & Gene De Paul for their "Li'l Abner" score and Betty Comden-Adolph Green-Jule Styne for their "Bells Are Ringing" score. "Li'l Abner" has already been nabbed by Columbia while "Bells Are Ringing" is still up for grabs. It's reported, however, that Columbia has the inside track on "Bells."

The legituner cleffers are also keeping their hold on the scores via their own publishing setups. In the past such tunesmiths as Rodgers & Hammerstein and Cole Porter affiliated with Chappell

(Continued on page 14)

### The Cool War

The Soviets are apparently turning the Iron Curtain into a swinging door.

RCA Victor's international division recently received a request from the Russian Ministry of Foreign Affairs for mambo and cha-cha-cha disks to be used among the Soviet youth clubs. Victor is supplying the platters.

## 'Naughtiest In World': Havana's Strange Theatre

Havana, Aug. 21.

Havana has the naughtiest theatre in the world. The Shanghai provides customers with a view of 1) risque plays, 2) completely naked women, and 3) pornographic films.

The Shanghai is located in Chinatown, just a few blocks from the ultra-modern buildings of Havana's main shopping area. At one time the Shanghai was a Chinese theatre, but 25 years ago it was converted into a burlesque house. Despite its name and location, there is nothing Chinese about it now.

There have been other burlesque houses in Havana, but poor business and reform efforts have wiped them all out, except the Shanghai. The Shanghai, by keeping publicity to a minimum, has managed to escape the attention of the law. (No cameras are permitted inside, except occasionally when a foreign newspaperman agrees not to take pictures of nudes.)

The Shanghai is an old theatre, and it shows its age. It is hot, uncomfortable and often smelly. It seats 750, and on a Saturday night is usually full. The audience is in-

(Continued on page 14)

## 'PAJAMA GAME' 1ST U.S. MUSICAL INTO HEBREW

Tel-Aviv, Aug. 21.

"Pajama Game" will have the distinction of being the first modern American musical comedy to be presented in Israel. George Val, director of Israel's only legit tuner operation, the Do-Re-Mi Theatre, has acquired the rights to the musical, which will be given a Hebrew translation by Uri Sela and Miriam Tamir-Sela.

Negotiations for the hit Broadway property were made by Illan Melody Press, Israeli music publishing firm, which will publish the

(Continued on page 18)

## Beer Barons Bottling Up Travelin' Talent Who Don Their Best Duds for Suds

Life-of-the-party emcees and gang-song cheerleaders, along with other show biz appurtenances, have become stock-in-trade for Alfred Epstein's Pfeiffer beer, out of Detroit; Anheuser-Busch's Budweiser (St. Louis), and National Distillers. Two ex-showmen are the highly paid personal court jesters of these institutions. Phil Regan does his stuff for Budweiser and National, and Bob Hall, the "rhyming comedian," dittos for Pfeiffer.

Hall has been on the latter's payroll for 16 years on a year-round basis, going to lodges, fraternal organizations, wholesaler and dealer (package store) powwows, gagging it up for the boys. A subtle program line, "by courtesy of Pfeiffer Brewery" (or "Bud") is all that the brewer wants. He finds it pays good dividends.

Just as often the local whizbang wants the emeee to line up extra acts and make it a real show.

The other breweries are not permitting Budweiser and Pfeiffer to walk away with this sort of goodwilling. They have their concepts of extra frills for similar shindigs,

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## GOLDENSON TAKES NEW B.O. SLANT

By ABEL GREEN

Leonard H. Goldenson, as president of American Broadcasting-Paramount Theatres Inc., is perhaps in the most advantageous show biz position as of now, to go the entire distance into television. But he is the last to "write off" the picture business.

What the young showman objects to is the "opportunistic so-called producers who have forgotten how to build a business, or at least continue perpetuating the one which the pioneers have so well built up. If needs be, it may be that the new virility in the picture business will be built on the bones of the pioneers, but there is plenty film boxoffice around if we know how to approach it."

Goldenson has been forthright and vocal in this thinking for some time, not only as head of the biggest theatre circuit in America (600 theatres) but because, while also having the ABC network as a healthy ally to his cream Paramount Theatre chain, he feels that

(Continued on page 16)

## Presley's 100G Pic Bow for 20th

Elvis Presley, the rock 'n' roll kid, has r&r'd himself into $100,000 a picture, which is what 20th-Fox is paying him for his Hollywood debut in "The Reno Bros." Richard Egan will be the other outlaw frere—the Renos were the Coast counterparts of the James Boys, etc.—and Debra Paget is the femme lead.

Hal Wallis has next call on Presley, and then 20th has an option for two more. Wallis didn't have a vehicle ready but is now readying an original short story, "Call From Mitch Miller," which Herbert Baker is transforming into screenplay. The title refers to the Columbia Records a&r topper and obviously will be changed, if only to preserve intra-trade sensitivities, considering that Presley is an RCA Victor disker. (Title change to "Call From Manie Sacks"?). William Morris set the Presley deals with Buddy Adler at 20th and Wallis (Paramount).

### Drive-Ins Get Stung

Minneapolis, Aug. 21.

This territory's drive-in theatreowners have what may be something new in the way of an alibi for dwindling grosses the past several weeks.

They're blaming an unprecedentedly large influx of mosquitoes for their boxoffice drop.

## Kazan's 'Face' in Strong Bid to Spark N. Y. as Major Film Prod. Centre

New York's potential as a filmmaking centre meets its acid test with Elia Kazan's "A Face In the Crowd." Scheduled to begin interior filming at the Gold Medal Studios (formerly Biograph) in the Bronx on Aug. 28 after two weeks of location shooting in Piggett, Ark., the production, set for Warner Bros. release, will require a total of 61 indoor sets. It's claimed that a production of this size has not been attempted in Gotham during the modern period of filming in the east.

New York, in recent years, has been employed frequently as a production base by indies and, to a smaller extent, by the major film companies. However, the films made in Gotham can, at best, be described as "small" pictures and rarely did the set requirements go over a dozen units. Anything larger was automatically shifted to Hollywood.

Desire of Kazan to maintain his film production activities in the east has resulted in the effort to make a Hollywood-type picture in Gotham. The result of Kazan's bold experiment will be watched with considerable interest by the filmmaking fraternity, many of whom are also desirous of establishing eastern headquarters.

As his art directors and set designers Kazan has selected a team

(Continued on page 14)

### A Memory of Doc Cook

Life mag's current feature on Dr. Frederick Cook's phoney "discovery" of the North Pole recalls that almost 50 years ago he received vaudeville bookings, including a date at the London Palladium.

The first squawk the London management heard from the hot newsworthy Dr. was that his dressingroom was too cold. VARIETY thought that funny enough to cable from London and box on P. 1.

## College Prof's $500-$750 Wkly. Royalty on '64G'

Not generally known that a backwoods college professor, Dr. Peter G. Cranford, now residing in Atlanta, Ga., has been collecting $500 to $750 a week from the "$64,000 Question" as result of his original "double-or-nothing" radio idea which he first brought to adman Milton Biow before the video era. When Biow bought it he added the category theme and changed the "double-or-nothing" to "Take It or Leave It" (which got to be commonly known as "The $64 Question" show) and which made "right (write) with Eversharp" a national catchphrase for over 10 years and put such emcees as Bob Hawk, Phil Baker and Garry Moore to the fore.

When that property became a toprated radio show, Dr. Cranford's tithe was a $50 weekly royalty from Biow. When the show was scrapped but eventually refined into the "$64,000 Question" by Louis G. Cowan, Biow received a $1,500 royalty, of which Dr.

(Continued on page 18)

## KEFAUVER TELEPIX SERIES PUT ON ICE

Hollywood, Aug. 21.

Sen. Estes Kefauver's nomination has stymied negotiations of Nassour Bros. to narrate a projected documentary telefilm series "Crime Report." They have been dickering with him for two years on the deal where he'd okay material from the Senate Crime Committee investigation which he headed, and discuss each ease.

Now Edward and William Nassour are shelving plans until after the election. If Democrats lose, they'll renew the pitch.

## Palace May Go Legit When Anna Magnani Does Williams' Play

The RKO Palace, longtime flagship of bigtime vaudeville and in recent years vaudfilm, may essay a legit flyer for two and one-half months some time in January or February, depending on Anna Magnani's availability to come to the U. S. for Tennessee Williams' new drama. The play's working title is "Orpheus Descending," but it probably will be retagged. Play is a rewrite of an earlier Williams drama, "The Battle of the Angels."

Williams, a close friend of the Italian star whose first U. S. picture, "Rose Tattoo" (Paramount), won her an Oscar as the top femme, has had "Orpheus" in mind for her for some time. As a matter of record, he had authored "Tattoo" as a vehicle for her, but she was then too much committed in her native Italy to do it here. The role was played on Broadway by Maureen Stapleton, but Miss Magnani eventually did it in the Hollywood film version of the yarn.

For the limited 10-11 weeks, which is all she can spare, the idea is to convert the 1,700-seat Palace on Broadway into a legit stand just for that special engagement. Williams and his agent, Audrey Wood, are slated to produce the play.

# Why the Ringling Circus Closed: From the Horse's Mouth, J. R. North

By ABEL GREEN

In a phone interview from his Sarasota base, winter quarters of the Ringling Bros.-Barnum & Bailey Circus, prexy John Ringling North detailed some of the plans he is making for the Big Top's future touring plans, exclusively as an indoor show. Per annual custom it kicks off at New York's Madison Square Garden, the 1957 date set as April 3. Miles White has already designed the costumes, Max Weldy is creating the decor, and North and newcomer Tony Velona have written the special songs. A longtime ASCAPer, North has written the circus' special scores annually for the past several years with the late E. Ray Goetz, Irving Caesar and others.

Umberto Bedini, longtime talent agent for the Ringlings, is "making the grand tour this year again for us," says North, "because it looks like this will be the second

(Continued on page 50)

## COMO, CYD CHARISSE TO PREEM WW SHOW

Las Vegas, Aug. 21.

Perry Como and Cyd Charisse will topline the guest stars on Walter Winchell's opening NBC-TV show in October. Columnist, here for the Roberta Sherwood opening at the New Frontier, revealed Como would "preview" his own show on the Winchell segment, since he returns to the air the following night.

Winchell added that Metro, which had previously banned tv appearances of all its stars except for interviews, had specifically cleared Miss Charisse's stint. Winchell is emceeing Miss Sherwood's preem.

## H'wood, Scribes to USSR For 'World' Bow in Nov.

Hollywood, Aug. 21.

Show biz, leading the way to greater hands-across-the-Iron-Curtain cooperation, will give Moscow an unprecedented touch of American glamour in November when perhaps a dozen top film names will fly to the Russian capital to participate in festivities marking the opening of Mike Todd's "Around the World in 80 Days."

Arrangements have been set for approximately 40 "publisher-level" newspapermen to make the trek and take part in the planned gala.

Todd's plans for the Moscow preem and future co-production deals with the USSR were confirmed at a luncheon press conference today (Tues.) at the strictly capitalist Bevhills Hotel by Vladimir Surin, Russia's first Vice Minster of Culture, here to tie up details. Surin also confirmed all previously printed details of Todd's four-picture parlay in Russia.

## L. Wolfe Gilbert's Salute By Friars on His 70th

Hollywood, Aug. 21.

The Friars will kudos L. Wolfe Gilbert with a testimonial banquet Sept. 17, on occasion of his 70th birthday and his golden anni as a contributor to the American musical scene.

George Jessel will chairman event. Slated to attend are Jack Benny, Eddie Cantor, George Burns, Jerry Lewis, Eddie Fisher, Danny Thomas and others.

## N.Y. Herald Trib Policy: Staff Byliners on TV A Plus for the Paper

New York Herald Tribune, which has jumped its Sunday circulation by some 77,000 in the past year to 596,000 through the publication of its television supplement and in the face of a price rise to 25c, has decided on a definite policy of television appearances for its byliners. Editor Ogden R. (Brownie) Reid has passed the word on down to the staff: do as much tv as you like; it pays off for us as well as you.

While unable to pin down tangible circulation results on the television impact of some of its columnists like Hy Gardner and sports editor Bob Cooke, the Trib has found the Sunday supplement a definite circulation-getter, so it theorizes that any appearances, regular one-shot, by Trib staffers should also prove beneficial. Aside from the plug involved, the theory is that television serves to "personalize the byliners" and thus makes viewers want to read their stuff as well as watch them on tv.

Up until now, there had been no

(Continued on page 14)

## LAINE TO AUSTRALIA FOR OLYMPIC SEASON

Hollywood, Aug. 21.

Frankie Laine has been set for a series of personals in Australia in November during the height of the Olympic games activity there. He'll play a fortnight at the Moulin Rouge here, starting Nov. 7, before departing for the trek.

Laine is slated to open in Sydney Nov. 26 for eight to 10 days for promoter Lee Gordon. He'll go from there to Singapore and thence to Manila before returning to the U. S.

## Coe's WB Prod. Bow

Fred Coe makes his Hollywood production debut for Warner Bros. with "Billy the Kid," Paul Newman in the title role. Latter came to attention as Rocky Graziano in Metro's "Somebody Up There."

Arthur Penn, also from tv, is director and Gore Vidal, another video alumnus, did the script.

8/22

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## SUEZ CRISIS STALLS UA'S 'OBSERVATION'

London, Aug. 21.

The Suez Canal crisis is having serious repercussions on at least one film production unit in this country. The War Dept. has temporarily withdrawn its support—troops and equipment—from Hammer Films' "Observation Post" which has a military setting, owing to extensive service drafts and movements.

Michael Carreras, producer-director, is shooting round the main sequences where genuine Army personnel would have been required, but he plans to use extras if the time embargo gets too tight, until the War Dept. is able to cooperate again. If the Suez situation remains status quo, Carreras will try for necessary equipment from friendly countries with vehicles no longer in service with the British army.

"Observation Post" stars Leo Genn, and is set for United Artists distribution worldwide.

Progress on two other pictures, "Off the Record" and "Yangtse Incident" which are both receiving help from naval authorities, has not been affected by international developments.

## Scot Film Fest Attracts Celebs

Edinburgh, Aug. 21.

Edinburgh is a brighter name than before in the film firmament. With personalities gathering here from many nations, and a growing entry of new films, the International Film Festival, though run on a shoestring budget, is achieving a new prestige.

Gene Kelly's pic, "Invitation to the Dance," followed closely after the Kirk Douglas starrer, "Lust for Life," as opening films, thus giving a strong Hollywood emphasis to early screenings. Queen Elizabeth honored the Kelly pic by attending its gala showing in Arthur Rank's plushy New Victoria Theatre.

Queen of England also honored local pride by seeing "Festival in Edinburgh," and "Magic Lamp" (M-G), lensed in Hollywood. The Royal gesture, plus widespread headlining of the visit and reviews in local and national journals and newspapers, has given a new boost to the Fest which had been in danger of lapsing into a mere prestige event.

**Many Nations Send Reps**

Nations sending delegations this year include the U.S., Yugoslavia, China, Netherlands, Poland, Germany and Canada. American reps expected, among others, are Colonel Willard Webb and Mrs. Webb, Library of Congress, Washington; Mr. and Mrs. Ashley Beatty, Motion Picture Service, and Mr. and Mrs. Benno H. Selcke, USIS. Danish explorer and producer Jens Bjerre has come to introduce his

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## Effie the Elephant In Double-Header (Just Like Sinatra)

San Francisco, Aug. 21.

Most telegenic elephant in Frisco is Effie, who ordinarily inhabits the Oakland Zoo.

Effie ambled into the Mark Hopkins Hotel on Nob Hill about 4 a.m. yesterday (Mon.), grabbed a dandy spot on Will Rogers Jr.'s CBS "Good Morning" show.

A half-hour later, Effie, shepherded by Don Blum and Bob Lee, wandered across the street, into lobby of Fairmont Hotel where Dave Garroway and "Today" were holding forth. Effie performed amiably for NBC, thus scoring a rare "double" on both major nets (just like Frank Sinatra did in N.Y. Sunday.)

### Shaw Makes Good

Bernard Shaw has been rediscovered. The John Drew Theatre, East Hampton, L. I., had an ad in last Sunday's (19) N. Y. Times legit section touting its current production of Shaw's "You Never Can Tell."

The playwright, however, was billed as the author of "My Fair Lady."

## Write Your Own Head

VARIETY last week published three house reviews in its entire department. One of them was Radio City Music Hall, which changes its presentations from four to eight weeks sometimes. One other was the Empire, Glasgow, Scotland, and the third was the RKO Palace, the lone vaudfilmer on Broadway and, when the Apollo in Harlem goes straight pix as it does sometimes in midsummer, the only vaude house in the biggest city in the world.

A harkback to exactly 25 years ago disclosed, in the Aug. 18, 1931, issue that the Paramount, Capitol and Roxy were the Broadway deluxers with stageshows; Loew's State, on Broadway, played vaudeville; there were shows reviewed in that edition at the Fox and the Albee, Brooklyn; an RKO unit was at the 86th St., and the Hippodrome (now a garage) also had a stageshow.

The Chicago, Capitol, and Palace, Chicago, Loew's State and the RKO Hillstreet in Los Angeles, rounded out the 14 house reviews that week.

And 25 years before that vaude bills consumed over a page in VARIETY and House Reviews ran three and four pages every week.

# 10th Int'l Edinburgh Fest Launched With Brit. Royalty at 1st Concert

By GORDON IRVING

Edinburgh, Aug. 21.

The 10th International Festival of Edinburgh has opened here with a flourish of trumpets, a visit by English royalty, and a selection of talent from most countries, includmajor entries from the U.S. and Canada. Despite clouded world politics, the international galaxy is undimmed. Foreign accents mingle with sturdy Auld Lang Syne speech. Overseas visitors have taxed hotel and rooming house accommodations to the limit. Hundreds are housed with local families.

Queen Elizabeth, accompanied by her husband the Duke of Edinburgh, and by Princess Margaret, graced the opening Fest concert given Sunday (19) by Britain's Royal Philharmonic under Sir Thomas Beecham. Program featured Beethoven's Choral Symphony with the Edinburgh Royal Choral Union and soloists Sylvia Fisher, Nan Merriman, Richard Lewis and Kim Borg.

Transatlantic influence will be more to fore next week (26) when the Boston Symphony under Charles Munch and Pierre Monteux ar-

(Continued on page 43)

## Hazards of Barn Acting: Heckling by Raccoons

"The Chalk Garden" apparently isn't a play for raccoons. A nest of the animals, living in the rafters of the Sea Cliff (L. I.) Summer Theatre for the last four or five years, kicked up such a racket that they almost broke up a recent performance of the Enid Bagnold play. It's the first time they've caused such a disturbance.

State law restricts the hunting of raccoons, so Thomas G. Ratcliffe Jr., the strawhat's co-producer, obtained a license to trap the animals. He's caught one thus far, but figures there are still two adults and several young ones left.

## Like Pix and Legit There's No Room For 'B' Books, Sez Cerf

Multiple-threat publisher Bennett Cerf (Random House) says that modern publishing is like the picture business or a Broadway legit—either it's a smash or a quick flop. There's no room for a "B" book; it's as obsolete as a B-picture.

Book merchandising these days is closely allied with Hollywood, as witness the $25,000 each for extra advertising from Hecht-Lancaster and Metro, respectively for Irwin Shaw's "Lucy Crown" and William Brinkley's "Don't Go Near the Water." H-L paid Shaw $400,000 for screen rights to the novel and Metro's $355,000 for "Water" can graduate up to $600,000, depending on the gross. The novel about Navy life in modern wartimes as regards its offshore non-combative activities is the top seller in RH's history—three weeks after publication it's No. 1, with over 100,000 copies sold. Cerf thinks the tradebook edition may hit 250,000 copies.

Cerf's close identification with the toprated tv show, "What's My Line?", supports his longtime premise about tv helping rather than hurting reading, especially children's books which, if given video exposure, creates extraordinary juvenile demand. Cerf, as a panelist personality, has also found his lecture-fee standards raised to

(Continued on page 14)

## Novelist Davis Grubb"s Rhubarb in Philly Cafe

Philadelphia, Aug. 21.

Novelist Davis Grubb, arrested in a raid on the Hi-Fi Room of the Rittenhouse Hotel, was charged with intoxication. Grubb, who affects the dress style of his friend and idol, Sean O'Casey, was sporting a turtleneck sweater, slacks and cap when picked up.

At the hearing the next morning, the author was released by Magistrate Elias Myers. No literateur, the judge looked over Grubb and cracked: "A writer, huh? You ought to go out and get yourself a job." Nobody told the Magistrate that the "writer" had snagged $70,000 for the film rights alone of his best-selling first novel, "Night of the Hunter."

Four members of the Hi-Fi staff were held in $500 bail for the Grand Jury on charges of selling to minors and visibly intoxicated persons.

## Mull Satchmo as Star Of Brit. Musical Film

London, Aug. 14.

Negotiations are near completion to bring Louis Armstrong to England, for the second time this year, to star in a British tuner scheduled for sometime in December. In this full-length pic, Armstrong will portray himself but there's no likelihood of his band appearing with him.

The picture is being undertaken by a major British company, and will make music its central figure. Leslie Macdonnell, negotiator of the signing, has completed most of the arrangements on this side, but now awaits a working permit for Armstrong from the British Ministry of Labor. Joe Glazer is managing the star's business affairs here.

## Charge WB's 'Santiago' Distorts Cuban History

Havana, Aug. 21.

Cubans are aroused over the film, "Santiago" (Warner Bros.). Editorials in magazines and newspapers condemn the film for allegedly distorting Cuban history and tampering with the facts about Cuban patriots.

The widely read magazine, Bohemia, carried a lengthy article by historian Herminio Portell Vila pointing out historical inaccuracies in the film. Particularly resented by Cubans are the portrayals of patriots Jose Marti and Antonio Maceo.

The Teachers Union of Cuba sent the U. S. ambassador biographies of Marti and Maceo and requested that he send them on to WB "so that, in future films concerning Cuba, the studio will avoid committing so many inexactitudes, historical errors and events detrimental to our patriotic feelings."

The teachers added: "We hope that once the contents of these biographies have been read, Warner Bros. will consider whether it is right to launch on the world market a film which deals with Cuban historical events with lightness and plagued with innumerable errors."

# H'WOOD'S 'AGE OF THE TEENS'

## Playing Tag With Teleplay Titles

On the basis of a survey conducted by Metro, the title of the Robert Alan Aurthur tv play, "A Man Is Ten Feet Tall," converted to the screen for M-G release by Talent Associates, was changed to "Edge of the City."

According to the Metro poll, those who had seen the story on television indicated that they wouldn't want to see it again as a picture although they had enjoyed it on video. M-G, which has been extremely active in tv conversions, has had similar experiences in the past. However, a title change or keeping the same title apparently has not made a significant difference in influencing the public.

"Fearful Decision," for example, was presented on the screen as "Ransom"; yet it still failed to cause any b.o. excitement. "The Last Notch," offered as "Fastest Gun Alive," fared much better, and appears to be emerging a winner in its budget classification. "The Rack," presented under its original title, made out poorly in test engagements and was withdrawn temporarily in the hope that Paul Newman, star of the film, would be a bigger b.o. name after "Somebody Up There Likes Me." "The Catered Affair," also issued under its original title, can be termed a mild success."

United Artists' "Patterns," released under its tv title, failed to arouse much wicket activity. On the other hand, Allied Artists' "Crime in the Streets," same as the tv title, proved a success on the basis of the production cost involved. "Marty," the first tv play issued under its original title, is, of course, the classic success story.

In general, the film companies have not been able to determine a formula for the release of films made from tv properties. In some instances, it seems that the original title and story may be forceful enough to bring audiences to theatres. In other cases, it appears to be a wise move to disguise the tv title and tv origin.

## H'wood at 'This Is Your Life' Peak; Latterday Subjects Lead Titles

Hollywood, Aug. 21.

With current releases pointing to continuing hefty boxoffice interest in biopix, Hollywood has scheduled a record number of "life story" productions for shooting during the next 12 months. Modern-day personalities are favored by about 2-to-1 in the approximately 40 films of this genre listed for production. Current "Somebody Up There Likes Me" and "Eddy Duchin Story" returns underline the growing studio belief that the field is one which will continue to be lucrative for some time.

Universal-International, which had "The Benny Goodman Story" earlier this year, heads the parade with a total of eight more biofilms slated. Columbia has six on its production schedule and Paramount, Warners, 20th-Fox and Metro each is planning five.

UI, which also has "Walk a Proud Land," story of John Philip Clum, who captured Geronimo, now in release, recently completed "Battle Hymn," the Dean Hess story. Coming up are "The Col. Everest Story," who sped his jet 1,900 m.p.h.; "The Lonesome Gal," spotlighting Jean King Rousseau, radio singer; "The Man of a Thousand Faces," Lon Chaney, to be enacted by James Cagney; "The Life of Charles Russell"; "The Boy From Korea," war orphan Joseph An-

(Continued on page 16)

## TODD TESTING CALIF. TAX RAP ON '80 DAYS'

Los Angeles, Aug. 21.

Superior Court test of the validity of the personal property tax assessment on "Around the World in 80 Days" was filed here by Michael Todd Co. Inc. Assessment was based on production costs incurred as of March 5, 1956.

Todd contends the assessment is invalid and in violation of the firm's rights under state and Federal constitutions since the negative was never in California at any time on or prior to the tax date. It was shipped from an eastern lab to Technicolor in July, action alleges, when it was found that the eastern lab couldn't complete the remaining lab work and that the Technicolor facilities would be available. Shipping date, it was stressed, was after the last tax date.

Most of the film, Todd adds, was shot in other countries and none of this production activity was undertaken to avoid any taxes.

Defendants listed in the action are Los Angeles county assessor, county tax collector, county counsel, county auditor, county board of supervisors and Los Angeles city attorney.

## 'SLASHER' BAN CLOSES W. ST. PAUL THEATRE

Minneapolis, Aug. 21.

When ordered by suburban West St. Paul Mayor John Sperl to discontinue showing a British film, "The Slasher," W. R. Frank shuttered his non-artie West Twins Theatre pending a hearing by town officials. Frank charges that the mayor in effect closed the theatre because no immediate replacement attraction could be obtained.

Mayor Sperl says he issued the order after receipt of numerous complaints and advice that "Slasher" is "obscene and offensive to standards of moral decency." He charges Frank had ignored his previous similar order to halt a Finnish pic, "The Witch."

## Andrews Sis Get Into Biopic Act; TA's Metro Deals

Talent Associates has acquired the rights to produce a film biography of the Andrews Sisters. The picture will be based on a film treatment by Alvin Boretz, who has interviewed the trio on the Coast and has completed his research. It will be produced by TA topper David Susskind, who made his debut as a motion picture producer with the recently-completed "Edge of the City" (formerly titled "A Man Is Ten Feet Tall"), which Metro will release.

Talent Associates, which started as a tv package firm, is now firmly entrenched in film production, partly as a result of M-G's acceptance of "Edge." In addition to "The Andrews Sisters Story," the firm has three other film properties scheduled for filming in the near future.

The Andrews Sisters will provide the musical soundtrack for their biopic, but will not appear in the film. A number of their outstanding hits will be woven into the story. According to Susskind, the film will not consist of the usual saccharine treatment, but will be a hard-hitting biopic in the tradition of "Love Me or Leave Me" and "I'll Cry Tomorrow." The family quarrels of the sister team, which has recently reunited, will be included, Susskind maintained. No distribution or financing ar-

(Continued on page 16)

## NEED STARS WITH COKE-SET DRAW

By HY HOLLINGER

In its desperate effort to maintain and build audiences via the development of new star personalities, the film industry has become teenage conscious. It is making a concentrated attempt to build teen type performers; that is, personalities whose main appeal is to the Coke set.

The influence of the teeners—from the bobbysoxers of the Frank Sinatra era to the bluejean worshippers of the late James Dean—has been a social phenomenon of the past 15 years, perhaps reaching its peak during the past decade. The potential of this market has been recognized by the record industry and non-entertainment businesses. Hollywood, however, is regarded as lax in catering to this all important segment of the population whose buying power and king-making ability have reached astronomical proportions in recent years.

To be sure, the teen set has not been completely neglected by the film solons. On the other hand, no determined effort has been made to extract the full capacity of the age 13 to 19 group by making pictures especially geared for the youngsters or building performers with "built-in" teen appeal. The pic biz borrowed occasionally from other entertainment media, picking up for film exposure a teen hero or heroine who had already obtained a degree of acclaim via disk outings.

**Stress New Talent**

Now the film industry is stepping up this effort as well as making a direct move to introduce and develop on its own personalities who will excite the highschool trade. The mysterious aura of adoration that still exists for James Dean and the wild cultist attraction that surrounds Elvis Presley among the teenage set have played important roles in awakening the film industry.

There's not a studio around that is not hopeful of coming up with a successor to Dean. And, as a result, there'll be any number of up-

(Continued on page 14)

## TOA Urges Gov't Loans to Theatres To Beat Livingroom Rap; Points To Obsolete Equipment, Furnishings

Washington, Aug. 21.

Theatre Owners of America made a strong pitch to the Small Business Administration last week to provide Federal loans to exhibitors to modernize their establishments to keep up with the times. Following up the recommendation of the Senate Small Business Committee favoring SBA consideration of such loans where banks will not grant credit, TOA told the agency that survival of the motion picture theatre hinges on financial aid.

In a statement submitted to SBA, the exhibitor organization asserted that while the motion picture industry has advanced "technically" the theatre itself has been so engrossed in its fight for survival that it has been unable to keep up with other retail businesses in conforming to modern standards.

TOA pointed to television as playing a major role in the difficulties of the theatre but declared that "after tv has saturated a given area (and provided, of course, that the theatre has survived the period of decline), attendance can be maintained at a sustaining level." However, said TOA, this stabilization "is by no means produced by tv saturation in itself." Statement went on to quote from the Senate report that the exhibitor, after weathering the advent of tv, "still has his share of problems in attempting to lure patrons from the comfort of their living room."

Declaring that theatres have come out of the struggle against tv with obsolete equipment and "threadbare" furnishings, TOA informed SBA that "the potential movie-goer cannot be wooed back on the basis of past habits alone. He must be offered the modern improvements which he has come to expect in all postwar industry."

These improvements, the organi-

(Continued on page 12)

## PENNSY'S CENSORS TURN IN PENCILS

Philadelphia, Aug. 21.

The Pennsylvania Board of Motion Picture Censors, after a run of 41 years, shutters next week (31). The employees under administrative director Mike Felt go off the payroll and the Vine St. offices will be dismantled and the equipment shipped to Harrisburg.

Action came as a result of the Supreme Court decision that motion picture censorship is unconstitutional coupled with the failure of the State Senate to approve Governor Leader's appointees.

Industry leaders and parent-teacher associations have been importuning the governor's office to provide funds to keep the group functioning until the Senate deadlock could be broken.

## Scorecard on WB Assets As & When Unloaded for $

Further clarification of the Warner Bros. unloading of assets and lease-back, where needed, secs Charles Allen Jr., Serge Semenenko, Jack L. Warner & Co. visualizing the cashing-in of such holdings as the following:

The Burbank ranch may be worth $9-$10,000,000; it's down at a book valuation of around $350,000-$400,000. The WB theatres in England may bring $7,500,000 to $9,000,000. The major Burbank studio could be sold and leased back for the film production purposes that Warner envisions, since he will very much head up an ac-

(Continued on page 20)

## National Boxoffice Survey

### Drop in Mercury Ups Trade; 'Society' Again Champ, 'King' 2d, 'Duchin' 3d, 'Wonders,' 'Boats' Next

Rain in many sections of country coupled with cooler weather, is boosting biz in many key cities covered by VARIETY this stanza. There are few new big entries but recently released blockbusters continue to rack up great trade.

"High Society" (M-G), No. one last session, again is finishing first by a wide margin. Currently it is playing in 14 key cities covered by VARIETY correspondents. "King and I" (20th) continues in second position, same as last week.

"Eddy Duchin Story" (Col) is holding in third spot, which is the same as a week ago. "Seven Wonders of World" (Indie) is moving up to fourth position from sixth place of last session.

"Away All Boats" (U) is holding in fifth position. It was fourth last week. "Moby Dick" (WB) is pushing up to sixth slot. "Pardners" (Par) is climbing to seventh place as against ninth a week ago.

"Somebody Up There Likes Me" (M-G) is winding up eighth. "Oklahoma" (Magna) is taking ninth money while "Cinerama Holiday" (Indie), now in fewer keys with "Wonders" out in release, rounds out the Big 10 list.

"Trapeze" (UA), which has finished its biggest key city firstrun dates, still is accumulating sizable coin in the few scattered spots currently playing.

"Wilder Years" (M-G), a newcomer, hints some promise. It is stout in Minneapolis and big in N. Y. where paired with vaude. "Naked Hills" (AA), also new, looms torrid in Louisville.

"Walk Proud Land" (U), also a fresh entry, shapes solid in Chi and fine in Denver. "Bus Stop" (20th), due at N. Y. Roxy soon, looks big in Boston. "Bigger Than Life," also from 20th-Fox, looms fine in N. Y. but slow in L.A. "Run For Sun" (UA) is good in Philly.

"Johnny Concho" (UA), okay in Frisco, is soaring to non-holiday week high at N. Y. Paramount where it is being boosted by stage-show headed by Frank Sinatra, star of this pic. "Seven Men From Now" (WB) is okay in Washington.

"Fastest Gun Alive" (M-G) continues hotsy on extended-run in N. Y. "Kettles in Ozarks" (U) is rated good in Toronto.

"Hot Rod Girls"-"Girls in Prison" (Indie) combo is smash in Boston. "Ambassador's Daughter" (UA), nice in Washington, looks big in L.A. and Chi.

"Francis in Haunted House" (U) shapes lofty in Louisville. "Earth Vs. Flying Saucers" (Col), torrid in Chi, is good in Omaha and fine in St. Louis.

*(Complete Boxoffice Reports on Pages 8-9)*

### Welsch's Longhair Pix

Holywood, Aug. 21.

Howard Welsch is planning program of 16 features in color tagged "Masters of Music," based on lives of great composers. Deems Taylor will narrate the series.

Nicholas Ray will direct the first four, based on Bach, Lizst, Brahms and Beethoven.

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# 'Friendly' M-G May Become 1st Distrib Rapped by Allied States in Trade Ads

Allied States Assn. is contemplating purchase of advertising space in trade papers to rap the film companies whose selling policies are considered detrimental to the interest of exhibitors. This move is reportedly one of the counter actions weighed at last week's Allied board meeting in Louisville, Ky.

Metro, which for a long time enjoyed the status of the "friendly company," may be the first distributor to be blasted in the trade journals. Allied members have been cautioned by the exhib association's Emergency Defense Committee, which convened prior to the board meet, "to look, listen and be careful when dealing with Metro."

The new attitude toward M-G, which for years enjoyed a favored position with exhibitors, is based, according to Allied, on the film company's demands for 50% terms sans adjustment on such pictures as "I'll Cry Tomorrow" and "High Society." The Allied leaders expressed themselves as "hurt and indignant" at Metro's policy and indicated that they feared that M-G's demands would set a precedent which the other film companies would follow. Somewhat bewildered by the M-G switch, they left the door open for a reconciliation by stating that they hoped the filmmaker would reconsider its present terms and again revert to its position as the "friendly company."

The Allied board, under the leadership of prexy Rube Shor, made a pitch for an enlargement of the proposed industry roundtable conference. With invitations already issued to the film company presidents, Allied asked that the scope of the palaver be increased to include not only theatre problems but also the difficulties facing production-distribution under current market conditions. The two-day board meeting renewed its bid to the film company toppers for the proposed roundtable session devoted to industry problems.

### The 'Big D' Powwow

Minneapolis, Aug. 21.

The national Allied States convention at Dallas Nov. 26-28 will be for many exhibitors "a make or break convention," according to the current North Central Allied bulletin which urges as many as the territory's theatreowners to attend.

"Many problems, and especially the baffling and discouraging film problem, will be gone over thoroughly by experts," the bulletin promises.

# MPD Acquires Toronto's 'Rex'

Distribution rights to "Oedipux Rex," first of a series of films featuring the players, costumes and scenery of the Stratford (Ontario) Festival productions, has been acquired by Motion Pictures Distributors Inc., firm headed by Irving M. Lesser and Nathan H. Gates.

Picture, directed by Tyrone Guthrie and produced by Leonid Kipnis, was filmed in Toronto, utilizing a majority of the performers who appeared in the original Stratford production. MPD, which holds worldwide distribution rights for all media, is gearing the film for theatrical release in October. The production, in Eastman color and widescreen, has a running time of 88 minutes. A total of 40 prints will be available for key city engagements in the fall.

"Oedipus Rex" launches an ambitious long-range undertaking by Guthrie, who will serve as artistic director, and Kipnis. Although embarking on their project with the Greek drama, pair have organized Shakespearean Films, a production company that plans to film the entire first folio of Shakespeare, with the Stratford productions being converted to the screen.

Company has been privately financed, with Kipnis and Judge Samuel Friedman of Fairfield, Conn. the key figures in the group. Under present plans, the company hopes to film two or three films annually in Canada, either in Montreal or at Stratford when the Festival moves from its tent headquarters to a permanent structure. The Stratford Festival is down for a percentage of the profits. It, however, is compensated for the use of its costumes and scenery. The performers receive a straight salary for the film stint.

"Oedipus" was filmed in three weeks. This was made possible, according to Guthrie, by using the original sets and employing performers "who knew their lines backwards and forwards."

# Par on 2 Courses—Hoopla on Tolstoy Vs. Decalog Drive

Paramount has found itself in an ad-pub version of "Can You Top This?" That the promotional breaks for "War and Peace" have been top-rung is recognized throughout the trade. Last week's life cover and beaucoup pictorial layout stuff inside was the third time the weekly gave a cover and spread to the adaptation of Tolstoy. Other spotlighting has been tremendous all around, adding up to the biggest attention ever copped by a Par release.

Now comes chapter two. Jerry Pickman, ad-pub v.p., and his department are faced with the task of topping "W & P" for Par's next epic, Cecil B. DeMille's "Ten Commandments." The Decalog production reputedly cost about $12,000,000 to bring in, which is about twice the negative budget for "W & P." In view of the stake in "Commandments," DeMille's industry position and the Par hierarchy's great expectations re the film, greater-than-Tolstoy freespace will be looked for.

Pickman, et al., got a headstart with the recent observance of DeMille's 75th birthday. This received wide coverage. But, then, "W & P" had both Mike Todd and the Soviet Union as assets, their announcements about another version of Tolstoy having served to focus attention on the Par entry.

### Chi Projectionist's Ad Device for Pic Bally

Chicago, Aug. 21.

Vet Chi projectionist Jim Small, Balaban & Katz screening room operator and a boothman since 1907, has come up with a rear screen projection unit for 16m film, similiar to a tv set, which he plans to sell as an advertising device to the motion picture industry. Situated in store windows and supermarkets at away-from-the-theatre situations, the unit would show film clips and cartoons, "selling movies with movies," as Small puts it.

Small says commercial time could also be sold, to be interspersed between the clips or cartoons. Small thinks the major theatre circuits would be natural customers for his device, under a franchise or an outright sale plan.

### Europe to N.Y.

George Chasin
Finlay Currie
Mary Gray
Lorne Greene
Helen Hayes
Sol Hurok
Leo Jaffe
Katy Jurado
Joseph Kramm
Milton Lehr
Eric Leinsdorf
John Merivale
Nicholas P. Perry
Anthony Quinn
Ann Sheridan
Irving Stone
Theodore C. Streibert
Renata Tebaldi

# U Tightens Up on Entry Rules for Tyro Players; Gotta Have Some Training

As part of its general economy of program, Universal has revised the entry requirements for its Coast talent development school. From a strictly dollars-and-cents view, the film company has discovered that it unwise to sign up youngsters for the school who have not had some previous dramatic training.

Operation of the school is costly, probably running to about $1,000,000 annually. It's figured that it takes a year or two of schooling of untrained hopefuls before a chance can be taken in placing the young thesps before the camera.

Under its new policy, U is only accepting students who have had some previous training, either in colleges or in accepted drama schools. Rather than operating as an undergraduate school, it is offering a post-graduate course. Thusly, the film company feels it can save a year or two in salaries, since it is of the opinion that it can weed out more quickly or develop faster the youngsters with previous dramatic experience.

# Shorts Short On Cheery Prospect

Importance of the short subject and the newsreel in the overall industry scheme of things is diminishing rapidly as evidenced by personnel shifts at the companies.

Shorts and newsreel sales are being integrated into the overall sales setup and no longer seem to rate a special department. Motivation given is that the companies must effect economies and are starting to do so where it hurts the least.

Latest instance of shorts sales integration is at Universal, where Irving Sochin has quit and is not being replaced. Sochin handled shorts and the newsreel. From now on, the individual division and branch heads will take care of these subjects.

The U move followed a similar change at 20th-Fox, where Lem Jones has bowed out and shorts and newsreel sales are being taken over by the general sales force. At Warner Bros., the Jack L. Warner-Serge Semenenko management has discontinued shorts and the newsreel via elimination of the entire Warner News subsidiary.

Warners is the only company that has actually gone to the extreme by cutting out shorts and the newsreel altogether.

Cutback has been a long time a-coming. Shorts sales managers for the past few years have complained that, with rising costs, they were finding it more and more difficult to make ends meet, particularly since exhibitors were in no mood to boost rentals on the reelers.

### L.A. to N.Y.

Ann Baxter
Max Bercutt
Emmett R. Callahan
Arlene Dahl
David Davidson
Laraine Day
Roy Disney
Vikki Dougan
Leo Durocher
Leonard Field
Florida Friebus
L. Wolfe Gilbert
Martin Geodman
Bill Hendricks
Tab Hunter
Sam Katzman
Jessie Royce Landis
Fernando Lamas
Dorothy Malone
Robert Middleton
Jack Mullaney
Dennis OKeefe
William Ornstein
Walter Pidgeon
Cameron Prud'homme
Rosalind Russell
Harry Saltzman
Rod Steiger
Ralph Wheelwright
Jonothan Winters
Natalie Wood

### N.Y to L.A.

Mike Conner
Carl Fisher
Mary Gray
Robert Griffith
Richard Kollmar
Forrest Tucker

# *New York Sound Track*

**Adolph Zukor** on the mend at home after minor surgery. No problems . . . MPAA is stalling on its annual 50G contribution to the Will Rogers Memorial Hospital, the donation being blocked by **Barney Balaban** who feels the Saranac Lake institution is not hard pressed for money . . . Hecht-Lancaster outfit excited about **Don Murray's** showing in "Bus Stop," H-L having the newcomer in its "Bachelor Party" . . . **Frank Sinatra** was tossed critical posies by the local papers for his role in "Johnny Concho," western he made independently . . . Since **Samuel Goldwyn** is a Republican, how come a clip from his "Best Years of Our Lives" was made available to the Demos in Chi? . . . Though they're still buddies, **Milton Pickman,** entrenched at Screen Gems, is not joining **Jerry Wald** at 20th-Fox.

**Richard Brandt** to Venice as the official rep of the Independent Motion Picture Distributors Assn. . . . Stockholder rep **Mia Copping** complaining "they're mortgaging our future" via percentage deals with the stars . . . 20th-Fox looking to a $5,000,000 profit from its oilwells next year . . . **Brandt** circuit planning a drive-in at Phillipsburg, N.J. It'll be built this year . . . **Walter Koppel**, head of Germany's Real Film, which headquarters in Hamburg, awarded the West German Republic's Order of Merit. He expects to visit in the U.S. this fall . . . **Clayton E. Bond**, former 20th-Fox tv and shorts exec, named sales v.p. for Animatic Productions . . . 'Twas **Alfred E. Daff's** wedding day last week, but he made his telephonic longdistance check of the Universal homeoffice as per usual. Above the call of duty, etc. etc. . . . Technicolor's **Herbert T. Kalmus** back in town this week.

**Eric Johnston** going to Spokane from San Francisco where he's attending the Republican convention. He's due back in Washington Sept. 1 . . . That $5,000,000 Metro theatrical 16m deal cooking and due for early signature, confirms M-G's **Orton Hicks** . . . Czechs are interested in buying 20 to 30 American pix as a starter, according to **Norman Katz** of Associated Artists Production . . . **Joshua Logan** in for the "Bus Stop" preem Aug. 31.

**Carlo Ponti,** associate of **Dino DeLaurentiis** in the making of "War and Peace," doesn't see eye-to-eye with his partner on the length of the picture. "It should be cut," he agreed in New York this week. DeLaurentiis has been battling Par to keep the 3 hr. 28 mins. running time. DeLaurentiis and Ponti have now split. DeLaurentiis is dickering a coproduction deal with **Harry Brandt** on "Le Notti di Caberia." Ponti's next venture isn't set.

A few quotes dropped at the ITOA luncheon honoring **Bob O'Donnell** and **Bob Coyne** for pressing the tax campaign to its successful conclusion: "We present this scroll (to Dallas-based O'Donnell) to a gentleman from deep in the heart of taxes"—Max Cohen; Sam Pinanski (who has no reputation for word economy) "approaches every issue by indirection, and if he were a writing man I think he would use parentheses around a comma"—Coyne; "Joe Vogel made an impassioned plea, before Treasury Secretary Humphrey, telling him about the 4,000-scat theatres being empty, but he forgot to mention Loew's was playing 'Kismet' that week"—O'Donnell.

**Eric Johnston,** warning the companies against individual action in dealing with the Commie countries, recalled Warner Bros.' problems with "Mission to Moscow." Pic was made at the prodding of White House and State Dept. Yet, when it became an issue in the 1947 House Un-American Activities Committee hearings, neither agency would step forward to acknowledge its part in the production of the film.

In the interests of technical credits, director Robert McCahon says that's all he did on "The Seagram Story," the costly Louis de Rochmont industrial film for the distillery, and that Tom Orchard rates the producer credit . . . Exec veepee C. B. Stratton, Mike Clofine et al. of Hearst Metrotone News are proud of the scoop that Charles Shutt got in wrangling an exclusive from Adlai Stevenson on the civil rights plank statement, and both clarify last week's VARIETY statement that "the tv boys stepped right up and used it first." That's right, but only because News of the Day, via its affiliated INS Telenews, services ABC-TV which gave that network an exclusive. INS Telenews has an exclusive only with ABC-TV but syndicates its services to a flock of indie video stations.

**Hon. Giuseppe Brusasca,** Italian Undersecretary of State, Coasting this week while **Eitel Monaco** of ANICA stays in town for huddles with the MPEA. Brusasca has been pitching with the Assn. for more coproduction in Italy a la "War and Peace."

**Leo Jaffe,** Columbia v.p., back at his homeoffice desk from an extensive tour of Europe during which he conferred with Col-affiliated producers filming abroad . . . Metro Canadian field press rep **Chester Friedman** returned to his Toronto headquarters after attending the wedding of his son in New York . . . **Joe Pasternak** due in from the Coast Friday (24). . . .

**Harold Gabrilove,** chief barker of Albany Variety Club, former Paramount city manager in Newburgh and president of RTA Distributors, has returned with Mrs. Gabrilove from a month's vacation in Italy.

Cinerama crew which has been filming sequences for the new **Lowell Thomas** adventure, "Search for Shangri-La," has returned to N.Y. after four months in Ceylon, Burma, Nepal, Pakistan and India. Headed by director **Otto Lang,** the crew includes **Harry Squire, Jack Priestly, Michael Zingale, Peter Passas, Jack Wallace, Fred Bosch** and **Ray Scharples** . . . According to an editorial analysis by the **Lloyd H. Hall Co.,** Look Magazine devoted a greater percentage of its editorial space to amusements and entertainment than did any other magazine in the major weekly field. Analysis indicated that Look's show biz coverage during the first six months of 1956 occupied 16.6% of the mag's editorial content, compared with 9.9% for Life, 9.7% for Collier's, and 5% for the Saturday Evening Post . . . **Walter Slezak** returns to Hollywood for a co-starring role in Metro's "10,000 Bedrooms." He resumes his Broadway activities at the completion of the film, having signed to star in "First Gentleman" . . . Theatre Owners of America has named a special convention reception committee to welcome delegates to the N.Y. Coliseum convention Sept. 20-24. It consists of **Samuel Rosen, Joseph R. Vogel, Sol Schwartz, Russell V. Downing, Harry Brandt, Emanuel Frisch, Sam Rinzler, Robert C. Rothafel, Solomon Strausberg, Donald Rugoff, Leo Brecher,** and **Charles B. Moss** . . . **Stubby Kaye,** who just completed a role in Columbia's "You Can't Run Away From It," returns to Broadway as Marryin' Sam in the "Li'l Abner" tuner . . . **Sam Rosen, S. H. Fabian,** and **Harry Kalmine** addressed Stanley Warner zone managers and executives at a homeoffice palaver Thursday (16).

### N.Y. to Europe

Diana Adams
Walter Alford
Robert Ardrey
Ira Ashley
George Balanchine
Leon Barzin
Herbert Bliss
Phillip Bloom
Todd Bolender
Richard Brandt
Mark Bucci
Jacques D'Amboise
Henry Deutschmeister
Andre Eglevsky
Melissa Hayden
Jillana
Tanaquil Le Clercq
Ray Milland
Francisco Moncion
Lee Richards
Gregor Piatigorsky
Maria Tallchief
Richard Thorpe
Jean-Loup Tournier
William Warfield
Patricia Wilde

# PIX BLOCK THEIR OWN KICKS

## Bark Vs. Legion Worse Than Bite

The talk in independent distribution circles, on and off for years, has been about a possible legal bout with the National Legion of Decency. But the seriousness of such dialog never has reached the point where someone went to the nearest courthouse in a move for an injunction.

Conclusion always has been reached that the Legion has the right to call the shots on the moral level of films from the Catholic angle. And priests and prelates could hardly be restrained from urging a Catholic boycott of a theatre whose policy is to play "condemned" pictures.

Any group of any religious, or other, inclination has the similar right.

So far as owners and distributors of "C"-rapped pictures are concerned, the major irritant is the Legion's effectiveness. More and more theatremen are refusing to play "morally objectionable for all" product. This means, of course, that non-Catholics are affected, for their opportunity to see such material commensurately dwindles.

## Retain MPEA Unity on Soviets; New Formula for Profits Divvy

A compromise arrangement last week saved the industry's "united front" approach to film dealings with Russia and the satellites. With the exception of United Artists, which — strictly speaking — was never a real party to it anyway, all the member companies of the Motion Picture Export Assn. renewed for one year the MPEA franchise on pic deals with the Iron Curtain areas.

UA, in a special situation via its indie producers, will do its own selling but "in coordination with the MPEA." The MPEA board authorized initial negotiations with Czechoslovakia and Poland, which have indicated an interest in purchasing Hollywood films.

However, the formula under which any deals will operate will differ substantially from that which applied to the original MPEA operation in the Iron Curtain countries following the war.

Whereas the companies then pooled their product and let MPEA pick whatever films it wanted from a prepared list, with the profits equally split among all regardless of whose pix were chosen, the new formula limits the contribution of each company to five features for any one territory.

UA is said to have agreed to this limitation. It's questionable,

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### MPEA Bars Bamboo

While authorizing film negotiations with the Soviet satellites last week, the Motion Picture Export Assn. board firmly nixed sales to countries behind the Bamboo Curtain for another year.

Primarily affected is Red China, which in times past has shown some interest in acquiring U. S. pix.

## MPAA Unit Hints A 'Separate' Seal For Foreign Pix

That special Code seal for foreign films may become a reality after all.

Clear hint that some sort of special arrangement is in the offing is contained in the report on the Code, submitted last week to the Motion Picture Assn. of America board by the committee appointed to study possible changes in the document and its application.

While not committing itself outright, the committee recommended a "continuing study" of the Code, specifically in reference to the idea of issuing a separate seal to non-English-language imports.

It's felt that, with the considerable pressure being brought to bear on the MPAA by foreign producers whose pix couldn't qualify under the Code standards, the committee reference carries considerable meaning. In the past, on several occasions, it had been made plain by Code Administrator Geoffrey Shurlock and others that a separate classification for imports wasn't praetical.

In recent months, however, MPAA thinking appeared to change, with Erie Johnston and his aides seemingly more disposed to give thought to the predieament of the overseas pix. Pressure has come also from the American majors who've been handicapped via the Code in the acquisition of foreign films.

Outfits like Columbia have gotten around that by shunting those imports on which they couldn't get

(Continued on page 16)

## Reade, Benton Dissolve Saratoga Pool; Former Takes Over 2 Houses

Albany, Aug. 21.

On Sept. 1, the pool between Reade and Benton in Saratoga dissolves and Walter Reade Theatres Inc. becomes sole owner and operator of the modern-style Community and the older Congress, the latter a seasonal situation in recent years. Albany exchanges were notified of the takeover in a telegram from Walter Reade Jr., James E. Benton and Saratoga Theatres Inc.

The wire said the new owners wished to discontinue bidding and to negotiate for available product. However, Sarto Smaldone, of the nearby Malta Drive-In, credited with cutting into the business of the Spa's conventional houses by screening Columbia and Universal produet firstrun last season and with pulling profitable patronage in the 375-car layout this year through bidding with a number of distributing companies in competition with Reade-Benton, could continue to obtain product by bidding if he wished to do so.

Jack Harris will buy and book the Community and Congress for Reade, as he does other Reade theatres. In recent months, Frank Williams, of the Benton organization, has bought and booked both Spa situations. This switch came about after litigation between the Reade and Benton interests.

With the takeover of the two theatres, Benton will be operating only the Strand and Champlain in Plattsburg. Reade Jr. owns the Community Motel, within the Saratoga city limits. He has recently indicated construction of a drive-in there next spring.

## Chicago, B&K Flagship, Books Double Features

Chicago, Aug. 21.

The Chicago Theatre, Balaban & Katz kingpin house, come Aug. 30, will for the second time in its long history, offer a double bill. Combo of two Warner Bros. pictures, "Burning Hills," and "Seven Men From Now," will occupy the screen for a couple of weeks. P.a.'s by Tab Hunter and Natalie Wood opening day will kick off the double firstrun.

Move highlights searcity of top pix at that time. Last double bill at the Chicago Theatre was booked four years ago as a Christmas season stop-gap.

## 'SHOCKERS' GET PUSSYFOOT PLAY

Problem and controversial pictures, selected for filming because of their unique ingredients, are emerging as a "double standard" headache for the film companies. Aware of the necessity of providing offbeat themes to lure the public away from television, the film companies nevertheless find themselves in the paradoxical position of soft-pedalling the controversial contents of the film in advertising and publicity.

In some instances, great pains are taken to avoid any mention of the picture's true theme and efforts are made to come up with "safe" selling material. This sets up a situation in which a film company buys a "shock" property because it is hopeful that it will lure customers to theatres and then studiously avoids telling the public exactly what the picture is about.

The pictures, of course, are designed to obtain Production Code approval; yet the film companies are aware they cannot blatantly pitch the theme. A straight-from-the-shoulder approach, it's feared, might offend a section of the public or might keep some customers away who are not interested in the situation or the problem presented. As a result, selling techniques on many recent pictures are geared to intrigue the potential filmgoer but not to tell him specifically what he's going to see.

The advertising technique being employed for Metro's "Tea and Sympathy" and Warner Bros.' "The Bad Seed" perhaps illustrates the quandary of the film companies. Both films, based on successful Broadway plays, contain offbeat and controversial material. Hardly

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## Exhibs Not Hot For Appeals Bd.

Exhibitors made it plain this week that they had strong reservations about providing representation on the appeals board. Several felt the Motion Picture Assn. of America was trying to "use" them for the twin purpose of easing off indie producer pressure and to tie the theatres closer to Code decisions.

Allied's Abram F. Myers said he couldn't see the idea at all. "Making pictures is the responsibility of the studios," he commented. "Also, it might compromise theatremen to be on such a board." Theatre Owners of America's Walter Reade felt exhib representation on the appeals level was "a good idea in principle" but he couldn't see it in practice. "I'm afraid somebody is

(Continued on page 16)

## Arties' Tabu on Pix With 'C' Rating May Cue 'Safer' Themes From O'seas

National Legion of Decency now has the art theatres on the run. That is, a number of the offbeat situations, which traditionally played imported product without regard to the sensitivities of any individual or minority group, are now refusing to book pictures condemned by the Legion.

This new turn of events could have obvious international implications, for foreign filmmakers, notably French and Italian, who've felt uninhibited in past, might well deal in "safer" subject matter in future rather than lose increasingly-imported art outlets in the United States.

"C" rating from the Catholic reviewing organization automatically means little chance of a booking in various areas across the country. Jack Ellis, distributor of "Three Forbidden Stories," disclosed this week he couldn't get the film shown in Baltimore, Washington, St. Paul and Providence because the Legion gave it its thumbs-down treatment.

Only territories which apparently aren't concerned about the Legion are the south and southwest, according to Ellis. Such key cities as New York, Chicago and Los Angeles are open to playdates, but the exhibitors still would like it better if there were no "C" attached.

This is a growing problem for distributors like Ellis because they usually enter deals to handle imports prior to inspection by the Legion. When the latter brands the product "condemned," the distrib right off sustains a monetary setback.

That the Legion has become more powerful than the Production Code has long been recognized. No major circuit will give screen time to a "C" entry, whereas "Man With the Golden Arm" played all the top chains. "Arm"

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### 'W&P's' Gargantuan VV

For the debut of "War and Peace" yesterday (Tues.) at the Capitol Theatre, N. Y., the house installed a new screen, described by the management as one of the "world's largest VistaVision screens."

The new, highly-reflective screen is said to enhance the quality of the VistaVision process.

Following the invitational preem yesterday (Tues.) night, the Capitol commenced regular continuous showings of "War and Peace" at 9:30 a.m. today (Wed), with the last complete showing beginning at 8:45 p.m.

## Pinanski Pushes 'A Film Industry On Longterm Pull'

Samuel Pinanski, Boston circuit operator and board member of John Hancock Mutual Life Insurance Co., wants the industry's top figures in economics to map a blueprint for reestablishing the picture business on a "sound, longterm basis."

Addressing a luncheon of the Independent Theatre Owners Assn. of New York, the exec spoke in broad terms about ways and means of making the trade attractive to leading private financial institutions. He further suggested the idea of proposing a Government agency which, in its relationship with the film business, would function similarly to the Federal Housing Administration.

The ultimate objective is availability of sufficient capital to assure both filmmakers and exhibitors a longevity of operation. Theatremen would thus be in a position to modernize and the producers would be certain they'd have exhibition outlets in the years to come.

(In recent weeks some leading exhibitors have been plugging for loans via the Small Business Administration.)

Under the Piananski plan, the industry would be elevated to a "legitimate level" and, with the Government as a prop, outside agencies would go for longterm (up to 30 years) loans to stabilize the business on the eeonomle front.

The industry itself would set up a "financial authority" with the Council of Motion Picture Organizations as the focal point, said Pinanski, who's also a member of the COMPO governing board.

## Propose Exhib-Indie Structure For Code's New Appeals Board

New appeals board for the Production Code, taking in both exhibitors and indie producer reps, was proposed last week to the Motion Picture Assn. of America board of directors.

Suggestion is one of a series contained in a report to the board from the special committee set up to study procedural and administrative changes in the Code setup. Company presidents are expected to meet in New York at an early date with all indications pointing to aeceptance of the committee's recommendations.

Latter don't involve any changes in the Code document itself and appear eoncerned mostly with an attempt to scuttle the charge that the MPAA is a "club" whose members sit in judgment not only on their own films but also those of the independents. This charge has been made a couple of times in the past when indie productions were refused a Code seal.

Apart from the appeals board aspect, the committee also recommended that the MPAA drop the $25,000 fine which now is mandatory when a member outfit releases a picture sans seal. RKO under Howard Hughes was fined when it released "The French Line" without Code approval. However, the MPAA never collected. The committee observed that the punitive assessment had "lost its meaning."

At the same time, the MPAA member companies would continue to pledge that they wouldn't distribute pictures without a seal.

The committee that drew up the report was made up of MPAA prexy Eric Johnston, Paramount's

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## Demo Convention a Boon Of Sorts to Mpls. Exhibs; Axed TVers Drove 'Em Out

Minneapolis, Aug. 21.

Exhibitors here figure that the televising of the Democratic convention last week helped the boxoffice more than it hurt because it resulted in the cancellation of so many video programs popular with numerous fans, many of whom sought a different sort of entertainment from that provided by the conclave.

And, judging by the manner in which grosses held up, a large number of tv adherents deserted their homescreens for the showhouses in quest of their diversion, film row here is pointing out.

Similar results are expected this week during the Republican National Convention, says S. D. Kane, North Central Allied executive counsel. And the same goes for radio, he feels.

It isn't only because this year's Democratic eonvention was comparatively dull and tame during the night sessions, but also because the bulk of those attracted to this type of program, stressing oratory and sans hot fights, aren't avid films fans anyway, Kane believes.

### Herb Bonis With Par On Hypo for Big Pix

Herb Bonis, former manager of the Palace, N.Y. has been set by Paramount to work under Charles Boasberg, who is handling the special sales campaigns on "Ten Commandments" and "War and Peace." Bonis was on the Coast last week, studying the layout of the Stanley Warner Beverly Theatre where "Commandments" will premiére in November.

After setting up a ticket scale and okaying construction of a special boxoffice, Bonis returned to N.Y., over the weekend.

A specialist in hard-ticket presentations, Bonis left the Palace to go out with the Danny Kaye units.

## War and Peace
(Italian-U. S.)
(COLOR-V'VISION)

**A blockbuster destined to be a perennial cinematic classic.**

Paramount release of Ponti-DeLaurentiis production. Produced by Dino DeLaurentiis. Stars Audrey Hepburn, Henry Fonda, Mel Ferrer; costars Vittorio Gassman; features Herbert Lom, Oscar Homolka, Anita Ekberg, Helmut Dantine, Barry Jones, Anna Maria Ferrero, Milly Vitale, Jeremy Brett, John Mills. Directed by King Vidor. Based on Leo Tolstoy's novel. Screenplay, Bridget Boland, Robert Westerby, King Vidor, Mario Camerini, Ennio DeConcini, Ivo Perilli; camera (Technicolor), Jack Cardiff; 2d unit camera, Aldo Tonti; art direction, Mario Chari, Fraz Bachelin, Giani Polidori; editors, Stuart Gilmore, Leo Catozzo; sound editor, Leslie Hodgson; music, Nino Rota; music conductor, Franco Ferrara; costumes, Maria DeMatteis; sets, Piero Cherardi; production mgr. Bruno Todini; prod. asst. N. Y., Giliphe Serpe; dialog, Guy Thomajan; asst. to Vidor, Arthur Fellows; asst. directors, Piero Musetta, Guidarino Guidi. World premiere Aug. 21, '56, Capitol Theatre, N. Y. Running time, **3 Hours 28 MINS.**

| | |
|---|---|
| Natasha | Audrey Hepburn |
| Pierre | Henry Fonda |
| Andrey | Mel Ferrer |
| Anatole | Vittorio Gassman |
| Helene | Anita Ekberg |
| General Kutuzov | Oscar Homolka |
| Napoleon | Herbert Lom |
| Platon | John Mills |
| Dolokhov | Helmut Dantine |
| Lise | Milly Vitale |
| Count Rostov | Barry Jones |
| Prince Bolkonsky | Wilfred Lawson |
| Countess Rostov | Lea Seidel |
| Nicholas Rostov | Jeremy Brett |
| Petya Rostov | Sean Barrett |
| Mary Bolkonsky | Anna Maria Ferrero |
| Sonya | May Britt |
| Kuragin | Tullio Carminati |
| Denisov | Patrick Crean |
| Peronskava | Gertrude Flynn |

The classic Leo Nicholas Tolstoy novel, "War and Peace," said by many to be the greatest ever written, took six years to create its more than 600,000 words in 1869. Long after the historic Russo-French military campaigns of 1805-1812, millions the world over have been afforded an insight on Napoleon Bonaparte of France versus Czar Nicholas I of Russia, perhaps as no history books have done. A century and half after the event, Hollywood and Italian know-how, some $6,000,000 capital investment, and an overwhelming production personnel which, in the recreated battle scenes utilized between 5,000 and 6,000 Italian troops doubling as celluloid soldiers, have produced a visual epic that is assured of permanent stature in the annals of the motion picture industry.

"War and Peace" is a real blockbuster. This is not a celluloid entry for once or even twice around. It is a rich contribution to the art form of the picture business in the best tradition. It is an entertainment and educational force and a production powerhouse on size and stature values alone. It is big in the biggest sense of the cinematurgical art and, in this alone, there is a payoff.

"War and Peace," the novel, was timely at all times and timeless throughout epochs and eras. This was never truer than now. Because, as at no time before has the world known the fast-moving means of communication as exists today, the meaning of world strife takes on new values. The graphic Dino DeLaurentiis production and King Vidor direction of this Italian-made Paramount release reduces the meaning of war—and peace—to the most common denominator of everyday understanding.

The classic Tolstoy novel which requires weeks and, more often, months to read has been digested into three and a half hours of vivid cinematic magic in the topmost scientific advances (Technicolor and VistaVision).

These factors are garnished with a marquee that reads like a benefit and a production investiture that looks like Fort Knox. For once it's a production that looks more than its $6,000,000 investment.

"War and Peace" may not be the perfect motion picture. What is? There are opportunities for the captious to become caustic. Some of the opportunities are perhaps DeLaurentiis' and Vidor's own faults, such as that heavily-cockneyed John Mills personation, quite a discordant dialog note in the general unfolding.

There may be some who will want to know what or, at the very least, profess confusion as to whom he or she can identify themselves with. There may be some who will concede the power and the artistry of the pictorial Technicolorful vignettes, some of which hold compelling beauty (both in splendor and simplicity), and yet wonder if it isn't too episodic. Some also may find their interest lagging in the long dialog stretches and the genteel pleasantries of the period.

The greater wonder is that such a monumental work could be condensed to three and a half hours. It may not be long before it penetrates to the public that almost as much footage had to be scrapped, and to this the carpingly captious may testily add then why not a few more feet if it creates a discordancy? In short order and with relative simplicity this can be fully ascertained and, if needs be, corrected.

Paramount has a merchandising problem which may compel revision or modification of original plan. Wisely, it is selling "War and Peace" with a forthright accent that this is a long picture—three hours and 28 minutes long. That it is being shown on a grind in a Broadway deluxer, instead of reserved-seat roadshowing, may or may not be concomitant to the fact that Par's DeMillepic, "10 Commandments," is somewheres in the offing. Public reaction can well shift "War and Peace" into an advanced-priced, two-a-dayer because it has all the attributes of a roadshow.

The wonder of the DeLaurentiis-Vidor production is that it has maintained cohesiveness and fluidity of story and also has given fullest accent to the size and sweep of Bonaparte's armies at Austerlitz and Borodino. Life among the Russian aristocracy with its passion for the good living and innate respect for the church in time of stress is brought into sharp focus in a pyramiding sequence of grand balls, gay life, debauchery, titled officers' shenanigans, the riding to the hounds in pastoral terrains, and with it all a pot complete disregard for their serfs.

Audrey Hepburn is the epitome of wholesome young love under benevolent aristocratic rearing. Henry Fonda, the confused young liberal who aped the French as so many Russians did until Napoleon forced the czar's armies to resort to a scorched earth campaign, is perhaps sometimes too literally the confused character. The scenes where he, a civilian, wanders and weaves in and out of the crude battery of bombardiers manning the buttress make one wonder if a little pruning here would not be to advantage.

The ranking members of the proud Count Rostov and Prince Bolkonsky clans and their lineage have all been accorded capital histrionic investiture to match the many-splendored life, love and trappings under the imperial czaristic regime until Napoleon's would-be conquerors invaded the Russian steppes.

Other than the above and the moody but compelling performance by Mel Ferrer, the rest are lesser roles but almost wholly effective. The assorted in-laws, kin, friends, aristocracy, along with Napoleon (Herbert Lom), the opportunistic Anita Ekberg, the predatory Vittorio Gassman, Oscar Homolka as the Russian commander-in-chief and Barry Jones are done with more or less conviction. True, sometimes the English dialects make for a curious infidelity of speech. Homolka is very Akim Tamiroff as the Russian general but some of his aides speak in clipped British English. That is true also of Napoleon, as played by Herbert Lom. Some of the lesser principals, of native Italian lineage, also found themselves dubbed into British English. But these are among the relatively minor footnotes in this major production of size and realism and grandeur which easily qualifies it for the cinema hall of fame.

The majesty of Jack Cardiff's masterful lensing is not the least of the credits. Whether in the soft pastels of the pastoral scenes or in the brilliant hues of the grand ball; whether in the eye-filling sweep of gallant, fresh troops on battle plains or the bleak despair of footsore, retreating Frenchmen slogging in the mire of defeat; whether in the rich and colorful palace interiors or those arresting shots of snow-covered trees against the scorched earth, the American director, King Vidor, the Italian producer, DeLaurentiis, and the peerless British cinematographer Cardiff have restored to the Italian film industry a long forgotten tradition. It is the tradition of size and spectacle and splendor. It is Technicolor at its artistic peak.

So vivid has been the postwar Italian school of drab realism that the world has almost forgotten the epochal sweep of the once Italian standard of motion picture production which has still not completely removed the memory of a "Cabiria." With "War and Peace" the artisans have recaptured the epic canvas which was indigenous to the Italian school.

The film's scripting credits are a strangely multiple thing in light of Irwin Shaw's request to remove his billing when director Vidor reportedly rewrote so many scenes on his own. But to whomever true billing belongs, the screenwriting chore was a yeoman job for a battery of scriveners. The celluloid transmutation of Tolstoy is nothing from which anybody need hide identity. In fact, "War and Peace" has credits in plenty for all concerned. *Abel.*

## The Unguarded Moment
(COLOR)

**Esther Williams, sans bathing suit, in psychological sex melodrama. Slickly-produced, generally satisfactory entry.**

Universal release of Gordon Kay production. Stars Esther Williams & George Nader; features John Saxon, Edward Andrews, Les Tremayne. Directed by Harry Keller. Screenplay, Herb Meadows and Larry Marcus; based on story by Rosalind Russell and Marcus; camera (Technicolor), William Daniels; editor, Edward Curtiss; music, Herman Stein. Previewed in N.Y. Aug. 16, '56. Running time, **95 MINS.**

| | |
|---|---|
| Lois Conway | Esther Williams |
| Harry Graham | George Nader |
| Leonard Bennett | John Saxon |
| Mr. Bennett | Edward Andrews |
| Mr. Pendleton | Les Tremayne |
| Prof. | Jack Albertson |
| Josie Warren | Dani Crayne |
| Sandy | John Wilder |
| Attorney Briggs | Edward C. Platt |
| Pendleton's Secretary | Eleanor Audley |
| Detective | Robert B. Williams |

Having severed with Metro, Esther Williams, in her first freelance outing, essays a straight dramatic role without jumping into a pool, going near the water, or even donning a bathing suit. The result is on the plus side, for the bathing suit-less and dry Miss Williams emerges as a competent and appealing performer without the aquatic accoutrements.

In the slickly-filmed Gordon Kay production, having the typical Universal polish (as identifiable with the film company as popular magazine fiction), Miss Williams portrays a high school teacher involved in a psychological sex melodrama. The story is also out of the pop magazine hopper, but it is agreeably presented and sufficiently suspenseful to place it a notch about the norm. Theatres that play Universal product will find "The Unguarded Moment" a generally satisfactory entry.

In addition to presenting a grounded Miss Williams, the film marks Rosalind Russell's debut as an author, the actress having written the original story in collaboration with Larry Marcus who, in turn, co-scripted the screenplay with Herb Meadows.

Universal, as most film companies, is seeking a performer to assume the mantle of the late James Dean. As its contender, it is offering John Saxon, a young graduate of its talent development school who is receiving the "introducing" treatment in "Unguarded Moment."

Saxon is seen as a handsome, brawny and brainy football hero who despite his many assets is outwardly girl shy. He turns out, however, to be the writer of mash notes and a night prowler criminally inclined to assault woman. Miss Williams, as a shapely, attractive music teacher, is a victim. Her efforts to protect the school and the mixed-up youth backfire and she finds herself charged with encouraging the boy, resulting in her suspension from the school.

Her attempts at clearance and reinstatement are aided by George Nader, young police lieutenant who also eyes Miss Williams romantically. The boy's sexual problem is traced to his demented father whose values are twisted by his wife's desertion.

Saxon no doubt, will have a degree of appeal among femme teenagers, but he has a long way to go before he can be compared to Dean. Nader is smoothly efficient as the police lieutenant. Edward Andrews, as the unctuous, overprotecting father, and Les Tremayne, as the confused high school principal expertly put across their roles.

Harry Keller's direction succeeds in eliciting the maximum suspense elements. William Daniels' camera work and the technical aspects of the production, as stated previously, are slick and polished. *Holl.*

## The Ship That Died Of Shame

"The Ship That Died of Shame," British import which preemed Monday (20) at the Little Carnegie, N. Y., was reviewed from London by VARIETY in the issue of May 11, 1955. Rank presentation of Michael Balcon-Ealing Studios production is based on a Nicholas Monsarrat story which ran in the Satevepost. Continental Distributing Inc. is releasing in the U. S. Original running time of 91 minutes is retained.

"The author's name alone on this one," *Clem* opined, "should attract filmgoers who flocked to 'The Cruel Sea.' This fact coupled with the reputation of Ealing Studios should make it a good b.o. potentially both in Britain and overseas." Reviewer added that the degradation endured by a "ship with a soul" is "impressively depicted" while the story of three men mainly concerned in her career is unfolded with "suspensive interest." Cast headed by Richard Attenborough turns in "effective" performances. Direction of Michael Relph and Basil Dearden also drew praise.

## The Boss

**Strong exploitation picture headed for hefty returns during the election period.**

Hollywood, Aug. 18.

United Artists release of Frank Seltzer (Walter Seltzer associate) production. Stars John Payne; costars William Bishop, Gloria McGhee, Doe Avedon. Directed by Byron Haskin. Screenplay, Ben Perry; camera, Hal Mohr; editor, Ralph Dawson; music, Albert Glasser. Previewed Aug. 17, '56. Running time, **88 MINS.**

| | |
|---|---|
| Matt Brady | John Payne |
| Bob Herriek | William Bishop |
| Lorry Reed | Gloria McGhee |
| Elsie Reynolds | Doe Avedon |
| Tim Brady | Roy Roberts |
| Stanley Millard | Rhys Williams |
| Johnny Mazia | Robin Morse |
| Henry | Gil Lamb |
| Ernie Jackson | Joe Flynn |
| Stitch | Bill Phipps |
| Hamhead | Bob Morgan |
| Roy Millard | Alex Frazer |
| Lazetti | John Mansfield |
| Tom Masterson | George Lynn |
| Governor Beek | Harry Cheshire |

"The Boss" is a hard-hitting melo of the rise and fall of an unscrupulous political boss, with controversial overtones to give it a particularly strong exploitation hook. Film's subject and release during the current political consciousness step up its chances to pay off heftily in the general market as well as program situations.

Producer Frank Seltzer has thinly veiled the Tom Pendergast regime of Kansas City infamy to backdrop his narrative, which Byron Haskin directs for punchy effect. Yarn unfolds in what is subtitled "a middle-class city," but enough of the Kansas City story and its political boss are there to lend honesty of purpose, including the so-called Union Station "massacre" of G-men. Even the entry into politics of a counterpart of Harry S. Truman is inserted, for those who would recognize him. In the title role, John Payne departs from his customary heroics to undertake an unsympathetic characterization, and comes off realistically.

The Ben Perry screenplay opens with Payne returning from World War I to the town where his elder brother is the boss. Upon latter's sudden death, Payne, hard and ambitious, takes over, and the years see his rise to such power that he virtually controls the entire state. Aiding him in his upward stride is William Bishop, a boyhood pal who becomes his legal arm. His high-handed and roughshod methods bring on a wave of reform, which gets nowhere, apparently, until Payne's tie-in with a mob in the rackets leads to his final downfall and he's put away on an income tax-evasion rap.

Payne registers impressively, particularly in the later phases of the picture, when he begins to age, and gets smooth assistance from Bishop as the man finally responsible for his conviction. Gloria McGhee is excellent as Payne's wife, whom he marries while on a drunk after the girl he loves, Doe Avedon, refuses to see him when he stands her up. Miss Avedon in her brief appearances also is good, as is Roy Roberts, Payne's brother. Robin Morse, the gang leader whose men get trigger-happy while trying to rescue a pal from Government men at the Union Station, is a particular standout. Joe Flynn enacts the Truman character.

Technical credits are first class, including photography by Hal Mohr, Albert Glasser's score and Ralph Dawson's tight editing. Walter Seltzer functions as associate producer. *Whit.*

## Canyon River
(C'SCOPE—COLOR)

**George Montgomery in okay western for general outdoor trade.**

Hollywood, Aug. 10.

Allied Artists release of Richard Heermance production. Stars George Montgomery, Marcia Henderson, Peter Graves, Richard Eyer; features Walter Sande, Robert Wilke, Alan Hale, John Harmon, Jack Lambert, William Fawcett. Directed by Harmon Jones. Story and screenplay, Daniel B. Ullman; camera (De Luxe Color), Ellsworth Fredricks; editor, George White; music, Martin Skiles. Previewed Aug. 3, '56. Running time, **79 MINS.**

| | |
|---|---|
| Steve Patrick | George Montgomery |
| Janet Hale | Marcia Henderson |
| Bob Andrews | Peter Graves |
| Chuck Hale | Richard Eyer |
| Maddox | Walter Sande |
| Graycoe | Robert Wilke |
| Lynch | Alan Hale |
| Ben | John Harmon |
| Kincaid | Jack Lambert |
| Jergens | William Fawcett |

This is about a cattle drive in reverse—the herd's being taken from Oregon back to Wyoming. To further upset western tradition, there's a gal along as trial cook. Not much else has a twist, though, so it comes out as an okay outdoor feature toplining George Montgomery for attention in the action market.

The Scott R. Dunlap presentation, produced by Richard Heermance, keeps a close eye on the budget in spots by using some trail herd stock shots that don't match at all well with the newer footage that is ably lensed in CinemaScope and De Luxe Color by Ellsworth Fredricks. Other than this incongruous touch, though, Harmon Jones' direction of the Daniel B. Ullman screen story, keeps the picture playing at an interesting pace with generally good performances to help.

Montgomery is the rancher. Longhorns are a drug on the market in Wyoming so he schemes to import some Herefords from Oregon and crossbreed a tough, new stock. His forman, Peter Graves, apparently goes along with the plan, but plots to take over himself at trail's end via joining forces with Walter Sande in a rustling deal that will eliminate Montgomery—fatally. During the rugged trail trek, though, his boss proves such a good Joe that Graves has a change of heart and gets himself killed breaking up the rustling job, leaving Montgomery to start his new herd with the help of the pretty, widowed cook, warmly played by Marcia Henderson, and her small son, Richard Eyer.

Montgomery capably goes about the hero chores and Graves is excellent as his scheming partner. Eyer is an engaging youngster, while Walter Sande and Robert Wilke are forthright heavies. Alan Hale, John Harmon, Jack Lambert and William Fawcett are colorful as the cut-throat crew Montgomery corrals for the trail drive.

Marlin Skiles' score, editing and other technical assists are okay. *Brog.*

## Child in the House
(BRITISH)

**Tearjerker about unhappy child loyally withholding information about her father, hunted by police.**

London, Aug. 14.

Eros release of a Golden Era production. Stars Phyllis Calvert, Eric Portman, Stanley Baker, with Mandy Miller. Directed by C. Raker Endfield. Screenplay by C. Raker Endfield from novel by Janet McNeill; camera, Otto Heller; editor, Charles Hasse; music, Mario Nascimbene. At Leicester Square Theatre, London. Running time, **90 MINS.**

| | |
|---|---|
| Evelyn Acheson | Phyllis Calvert |
| Henry Acheson | Eric Portman |
| Stephen Lorimer | Stanley Baker |
| Elizabeth Lorimer | Mandy Miller |
| Cassie | Dora Bryan |
| Cook | Joan Hickson |
| Bert | Victor Maddern |
| Det. Sergeant Taylor | Percy Herbert |
| Vera Mennings | Jean Benham |
| Professor Topolski | Martin Miller |
| Peter McNally | Christopher Toyne |
| Ticket Collector | Alfie Bass |
| Mrs. Parsons | Molly Urquhart |
| P. C. Jennings | Bruce Beeby |
| Howard Forbes | Peter Burton |

It is rare that the filming of a novel captures the same atmosphere of a book, unless in expert hands regarding scripting, direction and casting. In this case it is most likely the adaptors who are at fault, the result being somewhat slipshod. Modest entertainment is suited to a double bill here. It is a conventional tearjerker of a child's loyalty to a worthless father, ending in his final conversion.

Mandy Miller, who won immediate fame as the dumb child in "Mandy" some years back, has an emotional, frustrating role as an 11-year-old niece in the temporary care of her aunt and uncle. Her mother is hospitalized and her father is away on some mysterious Continental errand.

The aunt never reaches first base with the child, her barrister husband drawing together the only threads of understanding between them. The warmhearted housemaid provides the simplest human contact for the lonely girl, fretting for her mother and dimly aware of her father's criminal activities. He meets her secretly, exacting a promise she will not disclose his presence in London. Thereafter, the girl is torn between lying subterfuge and the desperate need to meet her father.

In the early stages the dialog is scrappy, and does little to impress the basic facts. The barrister accuses his wife of hating the child because of their own loveless and fruitless union. His brother-in-law had robbed him while working in his firm, but there seems no logical reason for his crookedness, except a love of luxury, travel and an aptitude to form phoney companies.

With a minimum of dialog, Mandy arouses sympathy for the forlorn, defiant child. Phyllis Calvert subtly conveys the underlying malice behind the aunt's apparent solic-

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# VENICE'S 'FACELIFT ON LIDO'

## Resort Towns' Hardtop Theatres Give Cool Weather Credit For Hot B.O.

Boston, Aug. 21.

Resort picture houses from Maine's coast to Massachusetts' Cape Cod are doing very well this season, unaffected by the spread of resort niteries, rural drive-ins, and television sets. Indeed resort town theatres are doing better this summer than last due to a cool July which found the moppet set more inclined to move indoors.

Film houses did especially good biz in Cape Cod resort towns, Onset, Hyannis, Orleans, Provincetown, Wareham. In Maine, the two film houses at Ogunquit, three at York Beach, two at Old Orchard, and others at Wells, Kennebunkport reported attendance way up over last season. The story was the same at Hampton Beach, N. H., Revere, Nantasket and Falmouth in Mass.

Boston film bookers, supplying the conventional resort theatres, say business is "sensational" at these houses compared with recent past years.

The houses are playing regular release. No special advertising or exploitation is used. There has been no noticeable change in the number of accounts film exchanges have on their books seasonally.

Credit the weather, say showmen. Coolness favored hardtop theatres. Last year, an abnormally hot summer, hurricanes and floods crimped at the resort picture houses.

## Only Imports With Early Release Tag to Get Crack At TOA Foreign Film Fair

In an effort to maintain a timely interest, only imports skedded for early release will be considered for screening at the foreign film fair which Theatre Owners of America is arranging in connection with its September convention.

TOA last week reported that 23 films have already been made available for screening by its selection committee. Total of six features will be shown at the Museum of Modern Art, N. Y., during the week preceding the convention which launches Sept. 20.

First showing will be Sept. 12. Films from Germany, Japan, Italy, France, England and one other country will be represented. There may be repeat showings during the convention. According to TOA, 31 French and nine Italian reps already have made reservations, indicating a heavy turnout of foreign visitors who, this year, are being welcomed at the TOA conclave.

Walter Reade Jr., exec chairman of the convention and tradeshow, said last week the primary purpose of the fair was "to dispel any thought of prejudice on the part of the American exhibitors toward foreign-made films."

## Chicago Lensers Deny Spiegel Standby Claim

Chicago, Aug. 21.

Bernard Mamet, attorney for Local 666 of the Chicago Cameramen's union, affiliated with the IATSE, last week denied producer Sam Spiegel's claim that he was forced by the union, which also has jurisdiction in Florida, to employ standby crews while filming "End As A Man" down there.

Union's claim is that Spiegel contacted them early this year to order a Florida crew to lens the pic and that, therefore, a crew was made available for him. Union further charges that Spiegel later decided to bring in Hollywood cameramen, but that they would not let him dismiss the Florida crew, which was ordered in advance and therefore gave up other work to be available. Attorney Mamet pointed out that standby crews are illegal under Taft-Hartley.

## Disney's 2-for-1 Split

Hollywood, Aug. 21.

Two-for-one split of Walt Disney Productions' common stock became effective yesterday (Mon.) with filing of certificate of amendment to incorporation articles. Certificates are to be issued to stockholders of record Aug. 17 on one-for-one basis.

Prior to the split the firm had 652,840 outstanding shares at $5 par.

## Film Cos., Exhibs Rap N.Y. Cops On Kleig Klatches

Film companies and Main Stem theatre operators are seeking a clarification of the N.Y. Police Dept.'s policy relating to Broadway ballyhoo and activities connected with film preems. In recent months, it's charged, the Dept. has put the clamp on all street hoopla and its policy has been marked by evasion, uncertainty and confusion.

Efforts are being made by the Metropolitan Motion Picture Theatres Assn. to meet with city authorities to obtain a modus operandi for Broadway premieres. In addition, theatre ops are eliciting the support of the Broadway Assn.

Film companies and theatremen charge that Gotham is the only city in the U.S. that does not provide full cooperation for street activities. This is regarded as somewhat paradoxical in light of the fact that New York is in the midst of a summer festival aimed at attracting tourists and providing events to interest out-of-towners as well as natives. In addition, it's pointed out that the premieres lend the aura of glamor that is identified with Broadway. Proponents of main stem hoopla maintain that the activities can be put on in a manner that will not detract from the area.

From the police standpoint, the street events attract crowds, tie up traffic and deploy policemen from more essential duties. According to a Police Dept. spokesman, each application for a Broadway event

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## 'LUST FOR LIFE' TEST IN SIX KEY ARTIES

Metro is booking "Lust for Life," starring Kirk Douglas as painter Vincent Van Gogh, in six art houses as test engagements before settling a national release pattern for the picture.

In New York, for example, the premiere at the Plaza Theatre will be a benefit for the Metropolitan Museum of Art, with all proceeds going to the institution's Student Fellowship Program. In San Francisco, a similar arrangement has been with the California Palace of Legion of Honor Museum. Other house dates include Chicago, Atlanta, Detroit and Beverly Hills.

Major part of the initial campaign is being aimed at schools. In addition to providing various educational institutions with special booklets, bulletins, and study guides, M-G is offering, via McGraw-Hill's 16m film department, a 30-minute color film dealing with the production of "Lust for Life." Picture is narrated by production chief Dore Schary. Special field men have been hired to take the film into schools and colleges and to supplement the film with lectures.

Metro is also making arrangements with local exhibitors to provide discount coupons for student groups.

## ONLY 15 ENTRIES; MPEA IS ABSENT

By ROBERT F. HAWKINS

Venice, Aug. 21.

When the 17th Venice Film Festival begins unspooling next Tuesday (28), it will be showing a completely revamped face to the public, the industryites, and the critics expected from all over the world for the annual get-together on the lagoon.

The facelifting job they will find will not only be the physical refreshening which the film palace on the Lido is now undergoing (a new gallery box for celebs has been installed, among other things), but the much more vital structural and organizational one which has gone right to the heart of things.

In a do-or-die attempt to bring this granddaddy of all film events (the first film festival opened here in 1932) back to its former importance—as well as its proper dimension and purpose—the Venice authorities, headed by a new director, Floris Luigi Ammannati, have thrown caution to the winds and come up with a large number of drastic innovations.

First, they have cut the number of features in competition to 14—less than half the number run at Venice and other "inflated" fetes in the past years—with the result that a 12-day duration is now possible for the Festival, and almost all screenings will be held at night, thus giving each pic its proper importance.

Second, they have cut the number of prizes—previously for practical purposes on a one-per-country basis—to three: best picture, best actress, best actor. No "special awards," no medals. In the light of the severe pre-selection principle applied this year, admission of a pic to the Venice event

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## Sam Spiegel Attacks High Ratio Of Distribution Costs to Grosses

### Benjamin Chairs JDA

Robert S. Benjamin, United Artists board chairman, will serve as chairman of the film industry's 1956 drive for the Joint Defense Appeal.

JDA raises funds for the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

## O'Donnell, Coyne Extolled, Allied Barbed by ITOA

Exhibition and distribution execs joined in Thursday (16) as the Independent Theatre Owners Assn. of New York saluted Robert J. O'Donnell and Robert W. Coyne for their spearheading of the recent Federal tax campaign. In addition to posies for the two Bobs, the session served as a medium for expressions of ill feeling toward Allied States and a "well done" to the Council of Motion Picture Organizations, which is headed by Coyne.

ITOA president Harry Brandt specifically pointed out that no Allied rep was invited to the Sheraton-Astor "victory" celebration. Several other barbs were directed at this exhib organization, which wasn't identified by name, for its aloofness from the tax campaign until removal of the 10% admissions levy came into view as a possibility.

Coyne, said Brandt, met an immediate rebuff from a "dissident

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After much talk and little action re overhauling the pattern of selling pictures around the world, the film companies may be forced into such a move—forced by independent producers. While assuming an increasingly dominant role in the overall scheme of things, the indies also are outspokenly more and more irritated with what they regard as excessive charges against their pictures to cover the costs of channeling them through to global exhibitors.

In New York last week Sam Spiegel, whose "On the Waterfront" drew considerable monetary and critical tribute, beefed openly to a reporter that the companies are overstocked with offices and personnel and a streamlining job is called for. "Every industry has economized on the selling end except the picture industry," said the film-maker, adding: "The companies are still set up as they were years ago when each released about 60 films, yet some are now selling about a third of that number."

Spiegel's specific gripe is that 27½% to 30% of a film's domestic gross must go for distribution and in the foreign field it's up to 40%. Lopping of some of these costs very often would mean the difference between profit and loss, he insists.

Producer wants to know why a company needs up to 32 exchanges offices in the United States and seven or eight in Canada. He's not for sluffing off the small theatres, he said, but believes they could be

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## 'Bigger Than Life' Sole U.S. Entry From Majors At Venice Film Fest

"Bigger Than Life," a 20th-Fox release, will be the only contender from any of the major U. S. companies at the forthcoming Venice film festival. Pic was chosen by the fest's artistic selection committee.

Also to be shown at Venice but outside of competition, is "Bus Stop," the Marilyn Monroe starrer. It'll wind the fest on closing night, after presentation of the awards.

With the exception of 20th, all other major companies have refused to make their films available to the Venice selection group. Hollywood—as an industry—will not be repped at the festival for the first time in many years. The companies refuse to accept the principle of Venice picking the pix it wants. Instead, as in the past, they want to select their own entries.

## Venice Festival Entries

Venice, Aug. 21.

Pix showing at Venice's feature film fete, besides the Yank entries—"Bigger Than Life" (20th), and "Attack" (Aldrich for UA)—include the following:

From **Italy:** "Suor Letizia" (Rizzoli for Columbia), directed by Mario Camerini; starring Anna Magnani, Eleonora Rossi Drago, Antonio Ciffariello. In black and white, it's the story of a missionary nun (Magnani) who returns to her home town and "adopts" a son until she realizes she'll have to give him up. It's Miss Magnani's first since her Oscar-winning "Rose Tattoo." Columbia has worldwide release; "Impero del Sole," made by Mario Craveri and Enrico Gras, in color and C-Scope. A documentary feature made in Peru by members of the team which made the prizewinning "Lost Continent."

From **France:** "Gervaise," directed by Rene Clement, from Emile Zola's novel "L'Assomoir"; with Maria Schell and Francois Perier—a co-production with Germany; "Traversee de Paris," directed by Claude Autant-Lara.

From **Spain:** "Calle Mayor," directed by Juan Antonio Bardem, with Betsy Blair, Jose Suarez—a co-production with France which was held up some time when Bardem was jailed by Spain for suspected anti-governmental tendencies; "Calabuigh," with Edmund Gwenn, Valentina Cortese, Franco Fabrizi; directed by Luis Garcia Berlanga (who together with Bardem made the w.k. "Welcome Mr. Marshall," which put postwar Spanish cinema on the map).

From **Japan:** "Akasen Chitai," directed by Kenji Mizoguchi (his first pic in "modern" settings); with Machico Kyo; pic reviewed in VARIETY July 25 from Tokyo. Also titled "Street of Shame" and "Red Light District"; other Jap entry is "Biruma No Tategoto," directed by Kon Ichigawa.

From **Mexico:** "Toro," directed by Carlos Velos, this pic of the bullfighting life as seen by Luis Procuna was shown privately at Cannes, where it received strong word-of-mouth, and reviewed in VARIETY July 11.

From **Germany:** "Hauptmann von Koepenick," based on the work by Carl Zuckmayer, directed by Helmut Kautner, with Heinz Ruhmann starred.

From **Greece:** "The Ogre of Athens," directed by Nikos Koundouros.

From **Soviet Russia:** "Immortal Garrison," directed by A. Agramenko and Eduard Tisse, based on the legendary defense of the fortress of Brest-Litovsk.

As most of these pix will be shown at night, the afternoons and mornings will be dedicated to various meetings and events, and to two giant retrospective showings dedicated to the works of two directors, Carl Theodor Dreyer, the Danish vet filmmaker whose "Ordet" won the top prize at Venice in 1955, and to Charles Chaplin.

Three new books will be prepared and issued by the Venice Festival this year:

By Mario Verdone, on set and art direction in motion pictures.

By Antonio Petrucci, on the use of color in motion pictures.

By Flavia Paulon, on the technical evolution of pix, as seen in films shown through the years at Venice's Festival.

## U.S. Enters 3 Films At Edinburgh and Venice

Washington, Aug. 21.

U. S. Government is participating in the 10th International Film Festival in Edinburgh, Scotland, and the International Exhibition of Cinematographic Art in Venice, Italy.

Three 35m films have been entered in the Edinburgh festival by the U. S. Information Agency. They are "Blessings of Atomic Energy," depicting Japanese achievements in atomic research; "The Scroll," a color film highlighting paintings by Dong Kingman; and "Asian Artists in Crystal," an exhibition of crystal forms engraved from drawings by Near East and Far East artists. Latter two subjects are also displayed in Venice.

Other Government motion pictures have been entered by the Dept. of Commerce, Dept. of the Interior, Dept. of Defense, U. S. Coast Guard, and the National Archives.

American delegate to the Venice festival is Joseph F. Beattie, Chief of Visual Aids, Veterans Administration. Col. Willard Webb of the Library of Congress is the representative at the Edinburgh festival.

# L.A. Loaded With H.O.s; 'Moby' Mighty 105G, 'Likes Me' Fancy 60G, 'Lisbon' Great 96G, 'Society' Lively 24G, 3d

Los Angeles, Aug. 21.

Only one of three new bills is generating much interest among Los Angeles firstruns this session but continued activity of many holdovers is spurring the city to a good overall take, especially in view of impact of televised political conventions. Best of newcomers is Republic's dual combo of "Lisbon" and "Dakota Incident," which looks good $23,000 plus $73,000 more via three nabes and eight ozoners.

"Moby Dick" mild $15,000 in three theatres, is getting $90,000 additional from three hardtops and seven ozoners. "Bigger Than Life," also new, is slow $13,000 in three sites.

"Somebody Up There Likes Me" is good $13,000 in two spots, second week, plus $47,000 additional from two nabes and seven driveins. "Trapeze" looks fine $29,000 for second round in four houses. "High Society" shapes fancy $24,000 in third week at Pantages.

**Estimates for This Week**

**Hillstreet, El Rey, Iris** (RKO-FWC) (2,752; 861; 816; 80-$1.25)—"Moby Dick" (WB) with 2d-run pix. Mild $15,000 or near plus $90,000 in 3 hardtops and 7 ozoners. Last week, Hillstreet, "Walk Proud Land" (U) and "Raw Edge" (U) (2d wk), $4,300. El Rey, Iris with Globe, "Johnny Concho" (3d wk Iris, 1st wk m.o. elsewhere), $7,300.

**Los Angeles, New Fox, Ritz** (FWC) (2,097; 965; 1,363; 90-$1.50)—"Bigger Than Life" (20th), "Shadow of Fear" (UA). Slow $13,000. Last week, "Queen Babylon" (20th) "Forbidden Cargo" (Indie) (1st wk), $11,300.

**Warner Downtown, Wiltern, Hawaii** (SW-G&S) (1,757; 2,344; 1,106; 80-$1.50)—"Lisbon" (Rep) and "Dakota Incident" (Rep). Good $23,000 or near. Last week, Downtown "White City Sleeps" (RKO) and "Flying Leathernecks" (RKO) (reissue) (2d wk), thin $3,900. Wiltern, Hawaii in other unit.

**Fox Wilshire** (FWC) (2,296; $1-$1.75)—"Ambassador's Daughter" (UA) (2d wk). Big $7,500. Last week, $10,300.

**State, Vogue** (UATC-FWC) (2,404; 835; 80-$1.25)—"Somebody Up There Likes Me" (M-G), with 2d run pix (2d wk). Good $13,000 or

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## Broadway Grosses

**Estimated Total Gross**
**This Week** ..... ....$722,900
*(Based on 22 theatres)*
**Last Year** .....$643,300
*(Based on 20 theatres)*

# 'Profane' Proud $11,000, Indpls.

Indianapolis, Aug. 21.

Biz is oke to big at all firstrun situations here this stanza despite Democratic convention interest via tele "Pardners" is boxoffice leader in total coin at the Indiana, but "Proud and Profane" is actually bigger at Keith's. "High Society" is doing sock trade in second stanza at Loew's, and may hold again. "Queen of Bablyon" is getting nice play at Circle with help from Rhonda Fleming, who put in day here plugging the film.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; 50-85) — "Queen of Babylon" (20th) and "Abdullah's Harem" (20th). Neat $9,000. Last week, "Seven Men From Now" (WB) and "Satellite in Sky" (WB), $8,000.

**Indiana** (Cockrill-Dolle) (3,200; 75-$1) — "Pardners" (Par). Nice $13,000. Last week, "King and I" (20th) (5th wk), $8,000.

**Keith's** (Cockrill-Dolle) (1,300; 75-$1)—"Proud and Profane" (Par). Smash $11,000. Last week, "Moby Dick" (WB) (4th wk), $6,000.

**Loew's** (Loew) (2,427; 75-95) — "High Society" (M-G) (2d wk). Sock $10,000 after $18,500 opener.

# 'PROFANE' LUSTY 11G, OMAHA; 'LIKES ME' 4G

Omaha, Aug. 21.

A coolish weekend will help total biz at downtown firstruns here this week. "Proud and Profane" at the Orpheum tops the new entries, being rated big. "Earth Vs. Flying Saucers" opened strong at the Brandeis but weakened. The holdovers, "Pardners" at the Omaha and "Somebody Up There Likes Me" at State, are still okay but will be pulled after their second stanzas.

**Estimates for This Week**

**Brandeis** (RKO) (1,000; 75-$1)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col). Fair $4,000. Last week, "Eddy Duchin Story" (Col) (4th wk), $3,500.

**Omaha** (Tristates) (2,000; 75-$1)—"Pardners" (Par) (2d wk). Falling to $6,500 after $12,500 debut.

**Orpheum** (Tristates) (2,890; 75-90)—"Proud and Profane" (Par). Fine $11,000 or close. Last week, "Moby Dick" (WB) (2d wk), $6,500 with $1 top.

**State** (Goldberg) (860; 75-$1)—"Somebody Up There Likes Me" (M-G) (2d wk). Good $4,000. Last week, $7,000.

# 'OKLA.' BRISK $20,000, BUFF; 'SOCIETY' SAME

Buffalo, Aug. 21.

"High Society" is rated smash this round at the Buffalo but real attention is being centered on preem of "Oklahoma" which looms big at the Century. Some feel it was not up to hopes in view of scale and capacity. "Proud and Profane" shapes potent in second Paramount stanza.

**Estimates for This Week**

**Buffalo** (Loew) (3,000; 70-$1)—"High Society" (M-G). Smash $20,000. Last week, "Black Sleep" (UA) and "Creeping Unknown" (UA), $13,000.

**Paramount** (Par) (3,000; 50-80)—"Proud and Profane" (Par) and "Strange Adventure" (Indie) (2d wk). Big $12,000. Last week, $17,000.

**Center** (Par) (2,000; 50-$1)—"Moby Dick" (WB) (3d wk). Stalwart $10,000. Last week, $13,000.

**Lafayette** (Basil) (3,000; 50-95)—"Duchin Story" (Col) and "Magnificent Roughnecks" (AA) (4th wk). Good $9,500. Last week, $12,000.

**Century** (Buhawk) (2,000; $1.25-$2)—"Oklahoma" (Magna). Big $20,000. Last week, house closed to prep for "Oklahoma."

**Teck** (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (29th wk). Sturdy $15,000. Last week, same.

# 'Duchin' Sock 18G, Frisco; 'Okla.' 17G

San Francisco, Aug. 21.

GOP convention here in current week is giving only a minor uplift to local firstrun biz which is continuing the recent fast pace. "Eddy Duchin Story" looks standout with a mighty session at St. Francis. "High Society" still is smash in second Warfield stanza. "First Traveling Saleslady" is rated good at Golden Gate.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; 80-$1)—"First Traveling Saleslady" (RKO) and "Thunderstorm" (AA). Good $12,000. Last week, "Walk Proud Land" (U) and "Raw Edge" (U), $12,000.

**Fox** (FWC) (4,651; $1.25-$1.50)—"King and I" (20th) (3th wk). Big $12,500. Last week, $14,000.

**Warfield** (Loew) (2,656; 65-90)—"High Society" (M-G) (2d wk). Smash $22,000. Last week, $35,000.

**Paramount** (Par) (2,646; 90-$1)—"Proud and Profane" (Par) (2d wk). Okay $10,000. Last week, $17,000.

**St. Francis** (Par) (1,400; $1-$1.25)—"Duchin Story" (Col). Wham $18,000. Last week, "Moby Dick" (WB) (5th wk), $10,000.

**Orpheum** (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (55th wk). Fancy $18,500. Last week, $19,800.

**United Artists** (No. Coast) (1,207; 70-$1)—"Johnny Concho" (UA) and "Kiss Before Dying" (UA) (2d wk). Oke $8,700. Last week, $14,500.

**Larkin** (Rosener) (400; $1)—"Madame Butterfly" (IFE). Fine $5,300. Last week, "The Last Ten Days" (Indie) (4th wk), $1,900.

**Clay** (Rosener) (400; $1)—"Adorable Creatures" (Indie) (7th wk). Big $2,700. Last week, $3,100.

**Bridge** (Schwarz) (396; $1-$1.25)—"Ladykillers" (Cont) (9th wk). Solid $1,800. Last week, $2,500.

**Coronet** (United California) (1,250; $1.10-$2.75)—"Oklahoma" (Magna) (26th wk). Sturdy $17,000. Last week, $17,400.

**Rio** (Schwarz) (397; $1)—"Naked Heart" (Indie). Okay $1,200. Last week. "Appointment In London" (Indie), $1,700.

# 'Society' Det. Ace, $25,000; 'Wonders' Wham 34G, 'Duchin' 20G, 'Boats' 12G

## Key City Grosses

**Estimated Total Gross**
**This Week** ..... .$2,842,200
*(Based on 21 cities and 217 theatres, chiefly first runs, including N. Y.)*
**Total Gross Same Week**
**Last Year** .....$2,793,200
*(Based on 22 cities and 210 theatres.)*

# 'Pardners' Perky $16,000, Philly

Philadelphia, Aug. 21.

Nosedive at boxoffice here this session is being blamed on telecast of the national political conventions, hot weather and August vacations. But dearth of new product probably can be blamed equally as much for leisurely pace. "Somebody Up There Likes Me" is getting the biggest coin total of new pix, with a nice stanza at the Stanley. "Run For Sun" is rated good at Viking. Probably the standout showing will be turned in by "Pardners," with a tall total at the Goldman.

**Estimates for This Week**

**Arcadia** (S&S) (526; 99-$1.40)—"Bhowani Junction" (M-G) (7th wk). Oke $4,500. Last week, $5,500.

**Boyd** (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (17th wk). Steady $17,000. Last week, $18,000.

**Fox** (20th) (2,250; 75-$1.45) — "King and I" (20th) (6th wk). Big $18,000. Last week, $21,000.

**Goldman** (Goldman) (1,250; 65-$1.35) — "Pardners" (Par). Stout $16,000. Last week, "Away All Boats" (U) (4th wk), $10,500.

**Green Hill** (Serena) (750; 75-$1.25) (Closed Sundays)—"Kid for Two Farthings" (Indie) (3d wk). Fair $3,500. Last week, $4,500.

**Mastbaum** (SW) (4,370; 90-$1.49)—"Walk Proud Land" (U). Sad $9,000. Last week, "Satellite in Sky" (WB) and "Spell of Hypnotist" (Indie), $10,000.

**Randolph** (Goldman) (2,250; 99-$1.49)—"Eddy Duchin Story" (Col) (8th wk). Good $10,000. Last week, $12,000.

**Stanley** (SW) (2,900; 99-$1.49)—"Somebody Up There Likes Me" (M-G). Fine $21,000. Last week, "Moby Dick" (WB) (6th wk), $10,000.

**Stanton** (SW) (1,483; 99-$1.49)—"Proud and Profane" (Par) (7th wk). So-so $7,000. Last week, $8,000.

**Trans-Lux** (T-L) (500; 99-$1.80)—"Trapeze" (UA) (8th wk). Okay $7,500. Last week, $10,500.

**Viking** (Sley) (1,000; 75-$1.49)—"Run for Sun" (UA). Good $12,000. Last week, "High Noon" (UA) and "Moon is Blue" (UA) (reissues). (2d wk) $8,000.

**World** (Pathe) (499; 99-$1.49) — "Madam Butterfly" (IFE) (5th wk), Nice $3,500. Last week, $4,000.

# 'Duchin' Dandy $17,000 Leads in Prov.; 'Prison' Stout 11G, 'Paces' 6G

Providence, Aug. 21.

Loew's State is topping the town with "Eddy Duchin Story," landing a torrid session. Also on the hot side is RKO Albee's "Girl In Prison." Majestic is barely good with "23 Paces to Baker Street."

**Estimates for This Week**

**Albee** (RKO) (2,200; 50-85)—"Girls In Prison" (Indie) and "Hot Rod Girl" (Indie). Surprising $11,000. Last week, "Away All Boats" (U) and "Jail Busters" (AA (2d wk), nice $6,000.

**Majestic** (Fay) (2,200; 50-85)—"2 Paces to Baker Street" (20th). Expecting fairly good $6,000 in 5 days. Last week, "King and I" (20th) (2d wk-9 days), nifty $11,000.

**State** (Loew) (3,200; 65-90)—"Eddy Duchin Story" (Col). Hot $17,000. Last week, "Fastest Gun Alive" (M-G) and "Killer Is Loose" (UA), $11,500.

**Strand** (Silverman) (2,200; 50-85)—"Proud and Profane" (Par) (2d wk). Slow $5,000. First week, $9,000.

Detroit, Aug. 21.

Because the Democratic National convention didn't greatly affect grosses in those downtowners doing biz here, about the same type of good session is expected while the Republicans are in session this stanza. "Seven Wonders of World" shapes wow in second week first full stanza, at Music Hall. "Eddy Duchin Story" stays great in second stanza at the Madison. "Black Sleep" looks alive at the Broadway Capitol. "High Society" is hitting the heights at the Adams.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; $1-$1.25)—"King and I" (20th) (7th wk). Good $13,500. Last week, $15,500.

**Michigan** (United Detroit) (4,000; $1-$1.25)—"Moby Dick" (WB) (4th wk). Oke $14,000. Last week, $17,000.

**Palms** (UD) (2,961; $1-$1.25) — "Away All Boats" (U) and "Star in Dust" (U) (2d wk). Good $12,000. Last week, $19,000.

**Madison** (UD) (1,900; $1-$1.25)—"Duchin Story" (Col) (2d wk). Hot $20,000. Last week, $27,000.

**Broadway-Capitol** (UD) (3,500; $1-$1.25)—"Black Sleep" (UA) and "Creeping Unknown" (UA). Strong $18,000. Last week, "7 Men from Now" (WB) and "Way Out" (RKO), $14,000.

**United Artists** (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (27th wk). Nice $11,000. Last week, $12,600.

**Adams** (Balaban) (1,700; $1-$1.25)—"High Society" (M-G). Terrific $25,000. Last week, "These Wilder Years" (M-G), (2d wk), $7,500.

**Music Hall** (Cinerama Productions) (1,194; $1.40-$2.65) — "Seven Wonders" (Indie) (2d wk). Wow $34,000. Last week, $26,000 in 4 days.

**Krim** (Krim) (1,000; $1.25) — "Catered Affair" (M-G) (4th wk). Oke $3,500 in 4-day week. Last week, $6,200.

# 'Moby' Mighty $21,000, Toronto; 'Kettles' 10G, 'Pirates' Rousing 20G

Toronto, Aug. 21.

"Moby Dick" is off to a wham start this round, with "Kettles in the Ozarks" also okay. "King and I" is still topping the city on its third stanza, with a terrific take. Double-bill Canadian preem of "Davy Crockett" and "River Pirates" plus his "Man in Space" shapes big in five houses. Fourth round of "Eddy Duchin Story" is holding hefty. "Somebody Up There Likes Me" also is hep in second stanza.

**Estimates for This Week**

**Carlton, Fairlawn** Rank) (2,318; 1,165; 60-$1) — "Duchin Story" (Col) (4th wk). Hot $14,000. Last week, $20,000.

**Christie, Colony, Danforth, Humber, Paradise** (Rank) (877; 838; 1,330; 1,203; 643; 60-$1)—"Davy Crockett River Pirates" (BV) and "Man in Space" (BV). Big $20,000 or close.

**Circle, Towne** (Taylor) (750; 693; 60-$1)—"Cast a Dark Shadow" (IFD) (2d wk). Neat $5,000. Last week, $6,000.

**Downtown, Glendale, Scarboro, State, Westwood** (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"Raw Edge" (U) and "Behind High Wall" (U). Okay $13.500. Last week, "Godzilla" (Indie) and "Manfish" (UA), $15,500.

**Eglinton, University** (FP) (1,080; 1,556; 60-$1)—"Fantasia" (BV) (reissue). Fine $14,000. Last week, "Satellite in the Sky" (WB), $7,000.

**Hyland** (Rank) (1,357; 75-$1)—"Intermezzo" (Indie) and "Portrait of Jenny" (Indie) (reissues). Light $7,000. Last week, "All for Mary" (Rank) (4th wk), $4,000.

**Imperial** (FP) (3,344; 60-$1.10)—"Moby Dick" (WB). Great $21,000. Last week, "Safari" (Col), $13,000.

**International** (Taylor) (557; $1)—"Escapade" (IFD) (2d wk). Fine $5,000. Last week, $4,500.

**Loew's** (Loew) (2,098; 60-$1)—"Somebody Up There Likes Me" (M-G) (2d wk). Sturdy $12,000. Last week, $16,000.

**Shea's** (FP) (2,375; 60-$1)—"King and I" (20th) (3d wk). Terrific $24,000. Last week. $27,000.

**Tivoli** (FP) (995; $1.50; $2)—"Oklahoma" (Magna) (17th wk). Fine $11,000. Last week, $12,000.

**Uptown** (Loew) (2,745; 60-$1)—"Kettles in Ozarks" (U). Good $10,000. Last week, "Away All Boats" (U) (2d wk), $6,000.

# Cincy Still Big; M&L Okay $11,000; 'Society' Socko 16G, 'Boats' 9G, 2d

Cincinnati, Aug. 21.

Another round of healthy grossers is holding sway this week at downtown houses. "Pardners" shapes okay at the big Albee. The other new bill, "These Wilder Years," has the Palace almost at par stride. Lead is being retained by "High Society" in second week after its record-breaking opening at the Grand. "Away All Boats" continues smooth sailing at Keith's, also in second. "Seven Wonders of World" hovers close to run's top grocs, set last week in 10th frame.

**Estimates for This Week**

**Albee** (RKO) (2,100; 85-$1.25)—"Pardners" (Par). Okay $11,000. Last week, "King and I" (20th) (5th wk-6 days), $8,500 at 84-$1.50 scale.

**Capitol** (Ohio Cinema Corp.) (1,376; $1.20-$2.65)—"Seven Wonders" (Indie) (11th wk). Might go a bit higher than last week's $5,500, record for run.

**Grand** (RKO) (1,400; 84-$1.50)—"High Society" (M-G) (2d wk). Great $16,000 on heels of $35,500 bow which set an alltime high here. Holds for run.

**Keith's** (Shor) (1,500; 75-$1.25)—"Away All Boats" (U) (2d wk). Good $9,000 after last week's $12,500.

**Palace** (RKO) (2,600; 84-$1.25)—"These Wilder Years" (M-G). Fairish $9,500. Last week, "Moby Dick" (WB) (4th wk), 4 days, and "Davy Crockett and River Pirates" (BV), days, $8,500.

# Dems, H.O.s Hamper Chi; 'Feeling' Nifty $38,000, 'Land' Great $20,000; 'Boats' Sock 36G, 'Saucers' 19G, 2d

Chicago, Aug. 21.

Firstruns are doing better than expected this frame, in view of scarcity of new entries, and fact that the Demo convention last week hurt somewhat.

"That Certain Feeling" is headed for a nifty $38,000 first week at the Chicago. Combo of "Walk The Proud Land" and "Raw Edge" looks mighty $20,000 in same week at Grand.

"Away All Boats" shapes great in second State-Lake round. "Earth Vs. Flying Saucers" and "Werewolf" continues big in second Roosevelt stanza. "Glory" and "Postmark for Danger" shapes okay in second Monroe round.

"Riffi" is great in the third Ziegfeld week. "Ambassador's Daughter" continues to do big in fourth week at Esquire. "Eddy Duchin Story" is still lively in seventh at the Woods. "King and I" continues solid in eighth Oriental round. "The Ladykillers" is still potent in eighth at the Surf.

"Trapeze" is winding up nicely in 10th week at the United Artists. "Oklahoma" is sturdy in 34th frame at the McVickers. "Cinerama Holiday" still has punch in 62d week at Palace.

**Estimates for This Week**

**Carnegie** (Telem't) (480; 95)—"Lovers and Lollipops" (Indie) (2d wk). Neat $5,200. Last week, $6,500.

**Chicago** (B&K) (3,900; 98-$1.25)—"Certain Feeling" (Par). Good $38,000. Last week, "Moby Dick" (WB) (5th wk), $21,000.

**Esquire** (H&E Balaban) (1,400; $1.25) — "Ambassador's Daughter" (UA) (4th wk). Sock $11,000. Last week, $12,000.

**Grand** (Indie) (1,200; 98-$1.25)—"Walk Proud Land" (U) and "Raw Edge" (U). Terrif $20,000. Last week, "Francis in Haunted House" (U) and "Star in Dust" (U) (2d wk), $7,000.

**Loop** (Telem't) (606; 90-$1.25)—"Fantasia" (BV) (reissue) (4th wk). Nice $11,000. Last week, same.

**McVickers** (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (34th wk). Staunch $23,500. Last week, $25,000.

**Monroe** (Indie) (1,000; 67-87)—"Glory" (RKO) and "Postmark for Danger" (RKO) (2d wk). Good $4,500. Last week, $6,500.

**Oriental** (Indie) (3,400; 98-$1.25)—"King and I" (20th) (8th wk). Hefty $29,500. Last week, $31,000.

**Palace** (Indie) (1,484; $1.25-

(Continued on page 18)

# 'Wonders' Lofty $27,000, Mpls.; 'Years' Fair 4G, 'Society' Sock 12G, 2d

Minneapolis, Aug. 21.

Holdovers predominate here again and for second successive stanza the Loop has only two newcomers. They're "Santiago" and "These Wilder Years." Latter looks stout at Gopher. Sixth week of "King and I" is smash. A standout is the third week of "Seven Wonders of World." Second session for "High Society" shapes great at State.

**Estimates for This Week**

**Century** (S-W) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Indie) (3d wk). This new "Cinerama" offering hitting great gait. Tall $27,000. Last week, $28,000.

**Gopher** (Berger) (1,000; 85-$1)—"Wilder Years" (M-G). Fair $4,000. or over. Last week, "Somebody Up There Likes Me" (M-G) (3d wk), $3,200.

**Lyric** (Par) (1,000; 85-$1)—"Pardners" (Par) (3d wk). Satisfactory $4,000. Last week, $5,500.

**Radio City** (Par) (1,000; 85-$1)—"Proud and Profane" (Par) (2d wk). Tapering off after healthy first week. Lean $5,500 in 5 days. Last week, $10,000.

**RKO Orpheum** (RKO) (2,800; 75-$1) — "Santagio" (WB). Good $8,000. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk-4 days) split with "Storm Over Nile" (Col) and "Secret of Treasure Island" (Col), 3 days, $4,500.

**RKO Pan** (RKO) (1,650; 75-$1)—"Duchin Story" (Col) (5th wk). Finishing long, highly profitable run. Smash $5,000. Last week, $6,000.

**State** (Par) (2,300; 85-$1)—"High Society" (M-G) (2d wk). Great $12,000. Last week, $18,000.

**World** (Mann) (400; 85-$1.25)—"King and I" (20th) (6th wk). Smash $6,000. Last week, $7,000.

## Balto Blah; 'Profane' 7G, 'Boats' Good 4½G

Baltimore, Aug. 21.

Too many holdovers and a humid weekend means unexciting grosses here this week. Second week of "Proud And Profane" is okay at Century. "Somebody Up There Likes Me" looms moderate in a second week at the Town. "Away All Boats" shapes good in third Mayfair week.

**Estimates for This Week**

**Century** (Fruchtman) (3,000; 50-$1.25) — "Proud And Profane" (Par) (2d wk). Oke $7,000 after $13,500 in opener.

**Cinema** (Schwaber) (460; 50-$1.25)—"Seven Little Sins" (Indie) (3d wk). Slim $2,000 following $2,500 in second.

**Film Centre** (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (25th wk). Okay $8,000 after $8,500 in 24th.

**Five West** (Schwaber) (460; 50-$1.25)—"Riffi" (UMPO) (3d wk). Potent $3,500 after $4,000 last week.

**Hippodrome** (Rappaport) (2,100; 25-$1.25)—"High Society" (M-G). Opens today (Tues.). Fourth round of "Duchin Story" (Col) slim $6,000 after $8,500 for third.

**Mayfair** (Hicks) (980; 35-$1)—"Away All Boats" (U) (3d wk). Good $4,500 following $6,500 in second.

**New** (Fruchtman) (1,600; 50-$1.25)—"King And I" (20th) (6th wk)—Staunch $8,000 after $10,000 in fifth.

**Playhouse** (Schwaber) (410; 50-$1.25)—"Simon And Laura" (Indie). Brisk $4,500. Last week, "Lovers And Lollipops" (Indie) (4th wk), $2,000.

**Stanley** (WB) (3,200; 30-$1)—"Pardners" (Par) (2d wk). Disappointing $7,000 after $10,000 opener.

**Town** (Rappaport) (1,400; 50-$1)—"While City Sleeps" (RKO). Starts tomorrow (Wed.). Second week of "Somebody Up There Likes Me" (M-G), okay $7,000.

# 'Boats' Boff 20G, K.C.; 'Society' 13G

Kansas City, Aug. 21.

Town has bevy of heavy product, most of them holdovers and many doing well. Smash newcomer is "Away All Boats" playing four Fox Midwest houses, with best showing at these spots in weeks. "High Society" in second week at the Midland is exceptionally strong, while "Pardners" at the Paramount second week is showing unexpected strength. "Eddy Duchin Story" continues strong as extended holdover. Very hot weather is rated a help to the boxoffice.

**Estimates for This Week**

**Glen** (Dickinson) (700; 75-$1)—"Gangbusters" (Indie) and "Wire-tappers" (Indie). Light $1,000. Last week, house teamed with Dickinson, Leawood and Shawnee drive-ins with "Hold Back Night" (AA) and "Jamie Dawn" (AA), 4 theatres hearty $13,000.

**Kimo** (Dickinson) (504; 75-$1)—"Man Who Loved Redheads" (Indie) (4th wk). Okay $1,000. Last week, $1,500.

**Midland** (Loew) (3,500; 75-$1)—"High Society" (M-G) (2d wk). Giant $13,000; goes a third. Last week, $20,000, best this year.

**Missouri** (SW) (1,194; $1.20-$2)—"This Is Cinerama" (Indie) (10th wk). Holds at big $18,000. Last week, $20,000.

**Paramount** (United Par) (1,900; 75-$1)—"Pardners" (Par) (2d wk). Nice $7,500. Last week, $12,000, above expectations.

**Roxy** (Durwood) (879; 75-$1)—"Duchin Story" (Col) (4th wk). Nifty $6,000. Last week, $7,500.

**Tower, Uptown, Fairway, Granada** (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Away All Boats" (U) and "Buffalo Bill" (Indie) (reissue) added at Tower and Granada. Great $20,000; may hold. Last week, "King and I" (20th) fifth week in Uptown, first week in others, $15,500 at $1.25 top.

**Vogue** (Golden) (550; 75-$1)—"Fan-Fan the Tulip" (Indie) (reissue). So-so $1,000. Last week, "Adorable Creatures" (Indie) (2d wk), $1,000.

# 'Duchin' Smooth $13,000, Seattle; 'Society' 15G

Seattle, Aug. 21.

"High Society" shapes socko this session here at Music Hall as "Eddy Duchin Story" also looms lively at Fifth Avenue. "Proud and Profane" still looks great in second Coliseum round. With Paramount dark until it is ready to bring in "Cinerama," town's seating capacity among firstruns is reduced by 3,000 seats.

**Estimates for This Week**

**Blue Mouse** (Hamrick) (800; 90-$1.25)—"Away All Boats" (U) and "Star in Dust" (U) (m.o.). Hot release from Orpheum. Good $4,000. Last week, "3 for Jamie Dawn" (AA) and "Naked Hills" (AA), $2,200.

**Coliseum** (Evergreen) (1,870; 90-$1.25)—"Proud and Profane" (Par) and "Kiss Before Dying" (UA) (2d wk). Great $9,000. Last week, $12,200.

**Fifth Avenue** (Evergreen) (2,500; $1-$1.25) — "Duchin Story" (Col) and "He Laughed Last" (Col). Smash $13,000 or near. Last week, "King and I" (20th) (7th wk-6 days), $7,200 at $1.50 top.

**Music Box** (Hamrick) (850; 90-$1.25)—"Moby Dick" (WB) (m.o.). Fourth week downtown. Hefty $4,500. Last week, "Tempest in Flesh" (Indie), $4,800 in 10 days.

**Music Hall** (Hamrick) (2,200; 90-$1.25) — "High Society" (M-G). Socko $15,000. Last week, "Moby Dick" (WB) (3d wk), $7,600.

**Orpheum** (Hamrick) (2,700; 90-$1.25)—"Sattelite in Sky" (WB) "7 Men From Now" (WB). Fair $7,000 or less. Last week, "Away All Boats" (U) (2d wk), $6,800.

# 'Society' Smash $15,000, L'ville

Louisville, Aug. 21.

"High Society" at State is the big noise here this week. This one shapes smash and is way in front on actual coin. Political show in Chi had localites glued to their radio and tele sets, particularly during the night sessions, but didn't hurt film houses much. "Away All Boats" doing nicely on holdover at the Rialto. "Francis in Haunted House" and "Leather Saint" shapes hefty at the Kentucky. "Naked Hills" and "Screaming Eagles" shapes fairly good at the Mary Anderson. Brown reopened today (Tues.) with "Oklahoma."

**Estimates for This Week**

**Kentucky** (Switow) (1,000; 65-85)—"Francis in Haunted House" (U) and "Leather Saint" (Par). Bumper weekend biz helping to slick $8,000. Last week, "Pardners" (Par) (3d wk), okay $5,500.

**Mary Anderson** (People's) (1,000; 65-85)—"Naked Hills" (AA) and "Screaming Eagles" (AA). Hefty $5,500. Last week, "Satellite in Sky" (WB) and "Stranger At Door" (Rep), same.

**Rialto** (Fourth Avenue) (3,000; 50-85)—"Away All Boats" (U) (2d wk). Nice $9,000. First week, $14,000.

**State** (United Artists) (3,000; 75-$1)—"High Society" (M-G). Smash $15,000. Last week, "Fastest Gun Alive" (M-G) and "Nightmare" (M-G), $12,000, over hopes.

# 'Duchin' Terrif $25,000, Hub; 'Bus Stop' Robust 21G, 'Hot Rod' Big 29G

Boston, Aug. 21.

Biz took a sudden upturn at wickets this frame, with good returns all around, and exhibs were happier. Big pix are getting the expected sock money. New type exploitation can hypo grosses too as evidenced by the disk jock saturation campaign for "Hot Rod Girls" and "Girls In Prison," combo at Paramount and Fenway, with torrid take likely. "Eddy Duchin Story" is smash at the Astor. "Bus Stop" shapes solid at the Memorial. "High Society" is wow in second round at State and Orpheum.

(Continued on page 18)

**Estimates Are Net**

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# B'way Upbeat; Frankie & 'Johnny' Wow 149G, 'Boats' 39G, 'Years'-Vaude 23G, 'Society' Continues High 194G, 2d

Some new, strong bills and the arrival of much cooler weather starting Monday (20) are giving Broadway deluxers a jab in the arm currently. Main stem is loaded with holdovers and extended-runs but several of them are still doing great. And rainy weather, such as yesterday (Tues.) is cheerful exhib news.

Standout in the present session, of course, is the stageshow headed by Frank Sinatra at the Paramount, where "Johnny Concho," Sinatra's first indie film production in which he is starred, is the screen vehicle. Sinatra with the Dorseys' orch and Joey Bishop are boosting the pic to a mighty $149,000 or the biggest non-holiday week ever at the Par flagship. Only the Martin-Lewis stage appearance in a July 4 holiday session will top it. Showing was made despite fact that Sinatra missed the first three shows Sunday because of laryngitis. Sammy Davis, Jr., pinch-hit the first show; Alan Dale and Red Skelton subbed for the second; and Steve Allen and Julius La Rosa for the third.

"Away All Boats" is soaring to a wham $39,000 opening round at the State, for biggest initial week there this year. "These Wilder Years" is boosting the vaude layout at the Palace to a big $23,000 at the Palace.

"High Society" with stageshow is holding in amazing fashion, with second session ending today (Wed.) at the Music Hall likely to hit a terrific $194,000 or only about $4,500 below opening week. Film naturally continues. "Autumn Leaves" is holding with a great $23,000 in third Astor frame.

"King and I" with stage bill, while feeling fresh competition, still is plenty big with $73,000 for eighth stanza at the Roxy. It stays, with "Bus Stop" now slated to open there Aug. 31. "Moby Dick" held at sturdy $24,000 in seventh round at Criterion and big $9,500 in same week at Sutton.

"Bigger Than Life" looks like okay $12,000 in third Victoria week, with "Burning Hills" opening tomorrow (Thurs.). Standout opening of week, however, is preem of "War and Peace" at Capitol, where regular run starts today (Wed.). "Pardners", held with good $14,000 in fourth stanza at Mayfair. "Fastest Gun Alive" shapes big $9,000 in sixth Globe round.

"Seven Wonders of World" held with great $48,900 in 18th session at the Warner. "Oklahoma" is heading for good $21,500 or over in 45th stanza at the Tivoli.

**Estimates for This Week**

**Astor** (City Inv.) (1,300; 75-$2)—"Autumn Leaves" (Col) (4th wk). Third stanza ended last night (Tues.) was rousing $23,000 or close. Second was $30,000.

**Baronet** (Reade) (430; $1.25-$1.80)—"Secrets of Reef" (Indie) (5th wk). Fourth round ended Monday (20) held with great $7,800. Third week was $8,000.

**Capitol** (Loew) (4,820; $1-$2.50)—"War and Peace" (Par). Opened last night (Tues.) with special preem. In ahead, "Trapeze" (UA) (11th wk), fair $12,500 after $13,500 for 10th week, but winding a nice run. Regular run of "Peace" opens today (Wed.).

**Criterion** (Moss) (1,700; 75-$2.30)—"Moby Dick" (WB) (8th wk). Seventh frame ended last night (Tues.) was sturdy $24,000 or close. Sixth was $26,000.

**Fine Arts** (Davis) (468; 90-$1.80)—"Riffi" (UMPO) (12th wk). The 11th stanza concluded last night (Tues.) was lofty $10,700. The 10th was $11,200.

**Globe** (Brandt) (1,500; 70-$1.50)—"Fastest Gun Alive" (M-G) (6th wk). Current session ending today (Wed.) looks to hold with big $9,000. Fifth was $9,800.

**Guild** (Guild) (450; $1-$1.75)—"Private's Progress" (DCA) (5th wk). Fourth round finished Monday (20) was sockeroo $15,500 after $16,000 in third week. Stays on indef. at this gait.

**Mayfair** (Brandt) (1,736; 79-$1.80)—"Pardners" (Par) (5th wk). Fourth stanza ended last night (Tues.) was good $14,000. Last week, $15,000.

**Normandie** (Trans-Lux) (592; 95-$1.80)—"Story of Pasteur" (Indie) (reissue) (2d wk). First session finished Monday (20) was fairly good $6,500. In ahead, "Phantom Horse" (Indie) (3d wk), $3,500.

**Palace** (RKO) (1,700; 50-$1.60)—"These Wilder Years" (M-G) with vaudeville. Week ending tomorrow (Thurs.) looks to reach big $23,000, pic proving real draw. Last week, "Proud Ones" (20th) plus vaude, $19,000.

**Paramount** (ABC-Par) (3,665; $1-$2)—"Johnny Concho" (UA) (2d wk). First week with stageshow headed by Frank Sinatra, star of his own production, "Concho," and with Dorsey Bros. orch, Joey Bishop, pic soared to terrific $149,000 despite only four stageshows excepting Friday and Sunday when five were given, and Saturday with six. Stageshow was booked only for first week of pic; hence pic is solo starting today.

**Paris** (Pathe Cinema) (568; $1.80)—"The Doctors" (King) (3d wk). Second week concluded Sunday (19) was nice $6,500. First was $8,000.

**Radio City Music Hall** (Rockefellers) (6,200; 95-$2.85)—"High Society" (M-G) with stageshow (2d wk). Initial holdover session ending today (Wed.) looks to hold with mighty $194,000. First week was $198,500, alltime non-holiday week record. Two slightly higher marks made in Easter holiday week, "Glass Slipper" (M-G), getting $200,325, and "Rose Marie" (M-G), $198,930. Stays on, natch!

**Rivoli** (UAT) (1,545; $1.25-$3)—"Oklahoma" (Magna) (45th wk). Current week ending today (Wed.) looks like good $21,500. The 44th round was $21,000. Stays on.

**Plaza** (Brecher) (525; $1.25-$1.80)—"Fruits of Summer" (Ellist (6th-final wk). Fifth week ended Monday (20) was fine $6,000. Fourth was $6,500. M-G-M Carnival opens Aug. 28 only that it has been retitled "Tom and Jerry Film Festival."

**Roxy** (Nat'l Th.) (5,717; 65-$2.40)—"King and I" (20th) and stagebill (8th wk). Current round winding up tomorrow (Thurs.) is heading for big $73,000. Seventh was $87,000, first time during run that biz has dropped be ow $100,000 weekly figure. Stays a ninth, with "Bus Stop" (20th) due in Aug. 31.

**State** (Loew's) (3,453; 75-$1.75)—"Away All Boats" (U). Initial frame ending today (Wed.) looks to hit great $39,000 or near. Holds, naturally. In ahead, "Somebody

(Continued on page 18)

# 'Society' Lively $31,000 In D.C.; 'Daughter' Hep 20G, 'Likes Me' $12,000

Washington, Aug. 21.

New starters are giving the downtown houses a big lift with "High Society" socko at Palace, "Ambassador's Daughter" brisk at Capitol and "Somebody Up There Likes Me" very stout at Columbia. Of holdovers, "Eddy Duchin Story" continues big at Trans-Lux and "Cinerama Holiday" still is solid at the Warner. "Seven Men From Now" is okay in two spots. Democratic convention apparently hurt the small-seaters.

**Estimates for This Week**

**Ambassador** (SW) (1,480; 90-$1.25) — "Seven Men From Now" (WB). Okay $4,500. Last week, "Satellite in Sky" (WB), $3,500.

**Capitol** (Loew) (3,434; 90-$1.50)—"Ambassador's Daughter" (UA). Nice $20,000. Last week, "King and I" (20th) (7th wk), $16,500.

**Columbia** (Loew) (1,174; 70-95)—"Somebody Up There Likes Me" (M-G). Fancy $12,000. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d), $5,000.

**Dupont** (Lopert) (372; 90-$1.15)—"Proud and Beautiful" (Indie) (3d-final wk). Fair $4,000 after $5,000 last week.

**Keith's** (RKO) (1,939; 75-$1) — "Pardners" (RKO) (3d-final wk). Okay $7,500 after $9,000 last week.

**Metropolitan** (SW) (1,200; 90-$1.25) — "Seven Men From Now" (WB). Oke $7,500. Last week, "Satellite in Sky" (WB), $6,000.

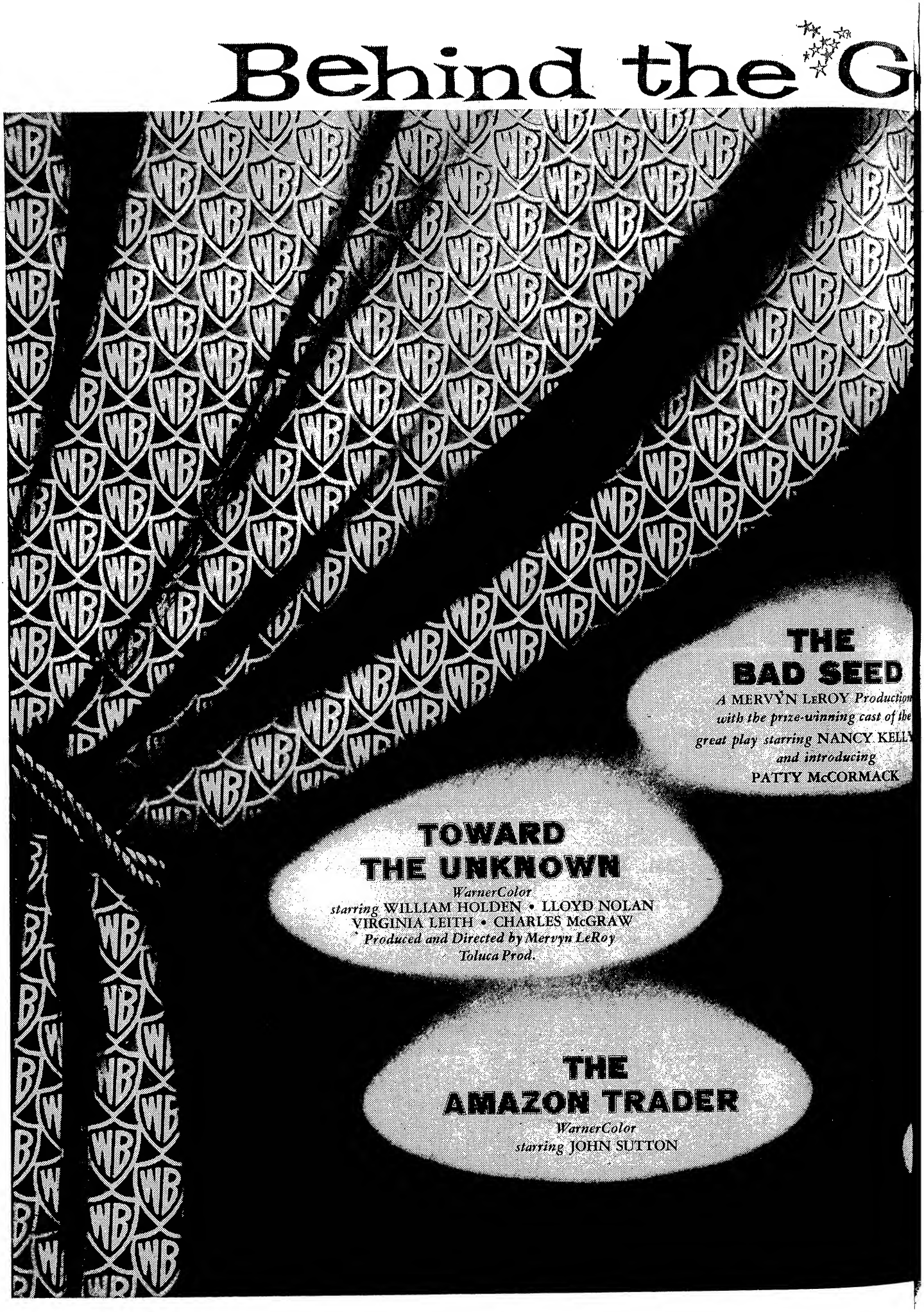
**Palace** (Loew) (2,360; 85-$1.25)—"High Society" (M-G). Smash $31,000. Last week, "Away All Boats" (U) (2d wk), $15,500.

**Plaza** (T-L) (290; 80-$1.25) — "1984" (Col) (5th wk). Fair $3,000 after $4,500 last week.

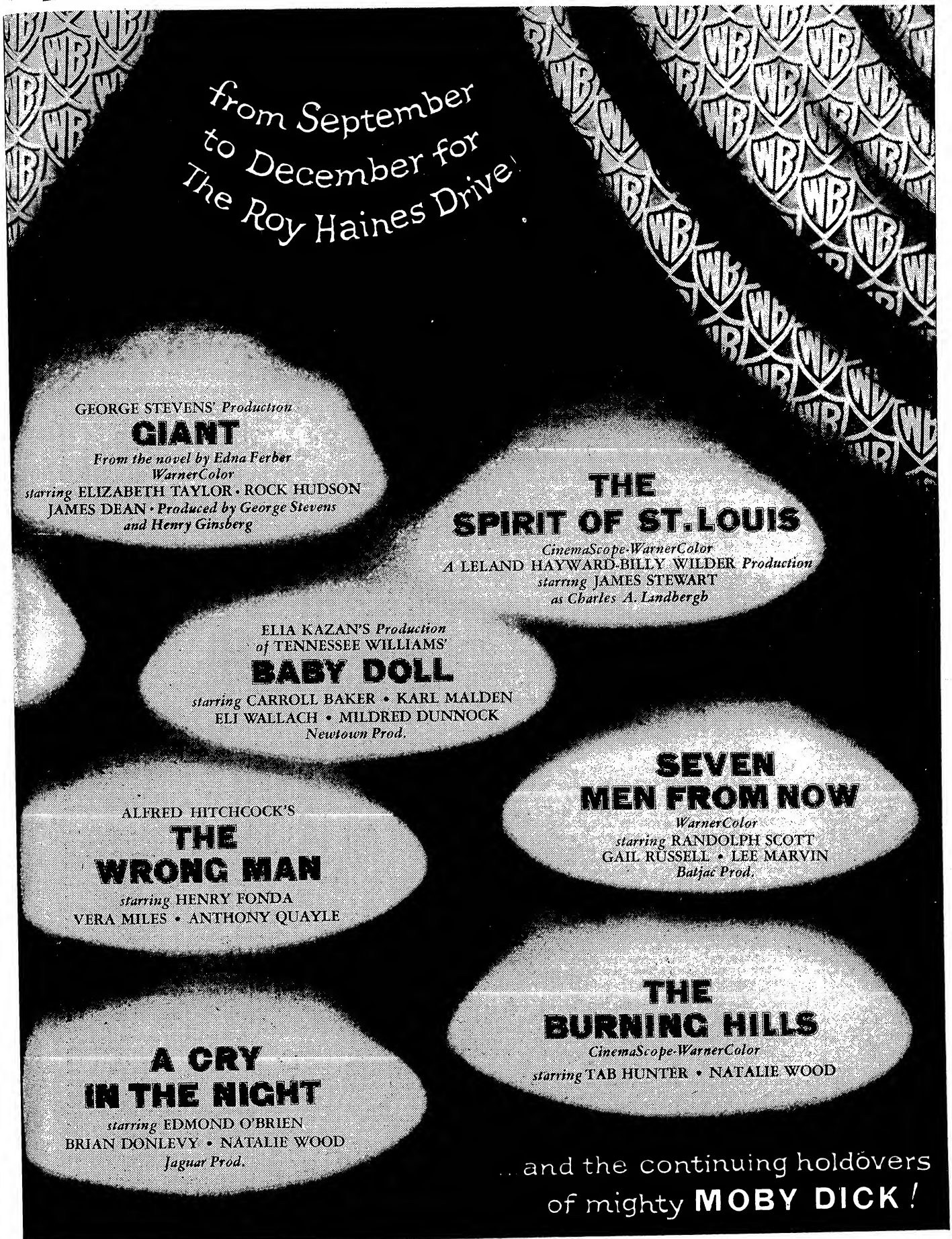
**Playhouse** (Lopert) (456; 75-$1.15)—"Storm Center" (Indie) (2d wk). Satisfactory $5,000 after $6,500 opener. Holds another week.

**Warner** (SW) (1,300; $1.20-$2.40) — "Cinerama Holiday" (Indie) (45th wk). Hefty $15,000. Last week, $15,200.

**Trans-Lux** (T-L) (600; 90-$1.35) — "Duchin Story" (Col) (5th wk). Boff $9,500 after $12,000 in fourth. Holds again.


Behind the G
THE BAD SEED
A MERVYN LeROY Production
with the prize-winning cast of the
great play starring NANCY KELL
and introducing
PATTY McCORMACK
TOWARD THE UNKNOWN
WarnerColor
starring WILLIAM HOLDEN • LLOYD NOLAN
VIRGINIA LEITH • CHARLES McGRAW
Produced and Directed by Mervyn LeRoy
Toluca Prod.
THE AMAZON TRADER
WarnerColor
starring JOHN SUTTON

# olden Curtain!



# TOA Urges Gov't Loans

Continued from page 3

zation argued, "must be made if the motion picture theatre is to survive. For the move must rival the home in attractiveness and comfort and must exceed it in reception facilities. Whatever success the theatre has had in meeting the competition of tv to a large extent been due to its better ability to reproduce sight and sound through the modern methods of projection and sound transmission plus, of course, the equally improved picture itself which can be displayed effectively by the use of such equipment."

Need for Federal loans, TOA said, arises from inability of most exhibitors, particularly in suburban and smalltown areas, to finance the necessary improvements. "This is because," it explained, "being small, individually-owned businesses, they are unable to attract outside financing and do not have their own resources. Furthermore, the recent profit history of the industry has not been such as will encourage lenders.

"Also, the only lending institutions which are available in certain areas must, because of their own limited method of operation, be comparatively conservative in their lending policies. The financing required by these exhibitors can only be obtained under the sponsorship of a Government lending agency and we believe the SBA to be the only one available for such purposes."

**10,900 Spots 'In Distress'**

Statement, prepared by A. Julian Brylawski, TOA veepee and chairman of its legislative committee, cited estimates that 10,900 of the nation's 19,200 theatres are in financial distress and that 5,200 are operated in the red. Most of these, it said, are in suburbs or small towns.

TOA estimated that an SBA loan of $25,000 would enable the average 500-seat theatre not requiring new seating to install wide screen projection and high fidelity sound systems and air conditioning and to modernize its interior and exterior.

Loans for this purpose, TOA declared, will prove sound investments. "But the returns will be more than money. These loans will save businesses, neighborhoods and retail communities. Even more than that, they will help save the motion picture industry itself. For the difference between profit and loss to the entire industry is in the amounts which can be realized from the operation of small theatres."

The statement was sent to the members of the SBA Loan Policy Board with an accompanying letter requesting a meeting to assist in the preparation of a plan whereby loans will be made available to the theatre industry.

Members of the Board are Secretary of Commerce Sinclair Weeks, Secretary of the Treasury George M. Humphrey and Small Business Administrator Wendell B. Barnes.

**An Ohio Viewpoint**

Columbus.

*Editor, VARIETY:*

You have had some interesting letters from fans on poor theatre projection and sloppy management.

While I am not in a position to defend the theatres in New York, I would like to put in a defense for theatres in Ohio and give their point of view.

For example: Maurice Fisher saw "House of Wax" at Loew's Spooner (N. Y.). What probably happened is not due to poor projection on the part of the man there, but to the fact that one of the prints had been cut—possibly inadvertently—by a theatre which ran it previously. When it was seen that the picture was hopelessly out of synchronization, the only remedy was to continue showing it on another projector. It is a physical impossibility for the projectors to be out of synchronization, as they are operated with one mechanism.

Mr. Fisher is right, 3-D was a wonderful process, but it was killed not by the exhibitor, but by the distributors' failure to make good product in the medium.

While it is true that many screens are not wide enough to accept the 2:55-1 ratio, the material that is cut off at the sides is usually simply additional background which should not interfere with the action of the picture.

The fact that stereophonic sound is a thing of the past is due as much to the fact that distribution has killed it as anything. For example: Warner Bros. bring one stereophonic print into the Cincinnati exchange. If a picture opens in Columbus, Dayton and Cincinnati simultaneously, only Cincinnati will have a stereophonic print, and, of course, the same thing applies in the sub-runs.

I quite agree that the average person cannot tell whether the picture is or isn't in VistaVision.

When Mr. Fisher mentions seeing an annoying strip of dark gray, that's because every item of the show was not made for the same dimension; and the average theatre does not have movable masking. A good deal of the blame for sloppy projection (and we must admit there is some of this) is attributable to negligence on the part of the projectionist; but to expect perfect performance by a projectionist is about the equivalent of expecting courtesy from a railroad conductor or bus driver.

*Robert A. Wile*
(Sec'y, Independent Theatre Owners of Ohio)

# Arties Tabu

Continued from page 5

was okayed by the Legion but was rejected by the Code because of its narcotics angles.

Foreign films, because of the U. S. market scheme of things and the circuits' refusal to book "C"-rated merchandise, for the most part have had only the art spots as showcases. As the latter become closed to "C" material, obviously the point could be reached where there'll be no outlets at all—or not enough to warrant impost costs —for pictures of the "Forbidden Stories" ilk.

Time was, states Ellis, when his accounts wanted to talk terms and nothing else. Now, he adds, the "first question they put to me is about the Legion's rating."

The indie distrib related that art theatre operators are becoming more aware of their community standing and more sensitive anent local animosity they might stir among Catholics by showing Legion-blasted product.

# Screen Extras OK Pact With AMPP, Telepixers; Also Join Pension Plan

Hollywood, Aug. 21.

Screen Extras Guild membership, by a whopping 1883-80 vote, has approved its new contract with the Assn. of Motion Picture Producers and the Alliance of Television Film Producers. SEGites also voted 1748 to 204, to join the industry pension plan, with the producers to pay 48c and the extras 32c for each straight time day. Extras become part of the pension plan Sept. 12.

In addition, the extras voted, 1,769 to 183, for tentative approval of a health and welfare program. This question was on whether SEG should submit to membership vote a detailed health and welfare plan costing 6c an hour presently incorporated in extras' paychecks. Pending final determination on this, the 1c-an-hour health and welfare allowance gained in recent negotiations makes the extras' current wage hike $2.08 per eight-hour day.

Results of the mail referendum were disclosed by SEG prexy Richard H. Gordon and exec secretary H. O'Neil Shanks.

Pact provides for an additional hike of 2½% in minimum wage scales to take effect Jan. 30, 1958, with the pact to run to April 1, 1959.

# B&K Drops Chi American Displays in 1st Nabe Test

Chicago, Aug. 21.

In an economy move inspired by a drop in neighborhood theatre receipts this year as compared with last, the Balaban & Katz chain here is experimenting with eliminating display newspaper ads for its nabe theatres. Confining the experiment to only one daily, the Chicago American, so far, B&K has placed only directory ads for its nabes during the last four weeks.

Proceeding cautiously, and faced with the inherent difficulties of judging the effectiveness of newspaper advertising, B&K execs have not as yet decided whether to extend the policy to the other dailies, or whether to make it permanent. Thinking is that a picture is basically sold in firstrun downtown situations, making anything more than directory ads superfluous in the nabes.

# Bennie Berger Revives 'Greed'

Minneapolis, Aug. 21.

In a message to this territory's exhibitors in the current North Central Allied bulletin, NCA President Bennie Berger, commenting on and analyzing the recent U.S. Senate small business subcommittee's "unfavorable" report, predicts that a tidal wave of small towns' resentment eventually will force Congress to enact legislation making the film industry a public utility.

Declaring that the fight for exhibitor relief must continue, Berger asserts the belief that the small towns losing their only theatres and consequently becoming "morgues" because of film companies' greed "will wage such a public attack against the industry that no Congress will be able to stop the desired film rentals regulatory legislation."

Berger claims that theatreowners' present economic condition is such that their showhouses' physical appointments are deteriorating to a point where many people will not attend a theatre even if it's offering a picture which they wish to see. In consequence of this and other factors, he declares "a generation of people now is being raised without the theatre-going habit."

Berger expresses the view in the bulletin that "nothing came out of the recent hearings to help the small theatres in their present plight" and that, if anything, "the committee report was very detrimental to our cause." He said he feels that his friend U. S. Senator H. H. Humphrey of Minnesota, the subcommittee chairman whom he prevailed upon to hold the hearing, and the other subcommittee members failed to understand the problem's "meat."

"But I believe there are sufficient brains among the theatre-owners to devise some new plan for forcing the distributors to recognize the present big problem," declared the Berger message. "We owe it to ourselves, our families and our communities to contine to fight with every power at our command to keep our theatres in operation."

"The problem is very simple," explains the message. "Because most people now have a theatre in their own homes, theatregoing has become very selective. Consequently, it is necessary for every theatre to play all the top motion pictures in order to live.

"But the present sales policies are confiscatory in nature. The film companies are well aware that small grossing theatres cannot possibly pay the prices they're demanding. Since the average theatregoer doesn't wish to see the secondary pictures and the theatres cannot buy the top releases, it goes without saying that the theatre is being gradually exterminated.

"The pity of all this is that the so-called distributors' 'brains' don't realize that this policy means the entire industry's eventual destruction. There apparently isn't sufficient mentality in the higher circles to appreciate that present sales policies also destroy incentive and, in so doing, destroy showmanship too."

# Venice's 'Facelift on Lido'

Continued from page 7

is a considered distinction in itself, and each feature in the running will be issued a certificate to that effect. Fourteen finalists were selected from a total of 79 feature pix of 19 countries, some submitted by governments, producers' associations or individual producers while others were invited to be prescreened directly by the Festival committee.

Third important innovation concerns the structure of the jury. In previous fetes, both here and in other countries, the host nation always had the most members—hence the deciding vote—on the "international" jury. This year here in Venice, only two Italians are on the seven-man jury, while the jury prexy is a "foreigner"—a Britisher, John Grierson, vet filmmaker. Others are Andre Bazin, French film critic; James Quinn, British pic official (who repped Britain on this year's Cannes jury); G. B. Cavallaro, Italian film critic; Luchino Visconti, Italo pic director; a Russian conti, Italo pic director; Fridrikh Markovic Ermler, a Russian director and film critic Kiyohiko Ushihara, Japanese member of the panel.

**It's Been a Battle**

Introduction and enforcement of these changes has not been without a fight, and has cost the Festival some friendships, notably the partial official absence of the MPEA, which voted nonparticipation because of Venice intransigence regarding the pre-selection principle needed to pare down the entries to 14. (Later, it was revealed that nine MPEA member companies had also secretly voted not to submit pix to Venice even if asked.) 20th-Fox's lone-wolf stand in this respect is well-known (Spyros Skouras even is said to have written Venice a letter praising the pre-selection principle), and it will be repped at the Fete by "Bigger Than Life," the James Mason starrer. As it happens, United Artists also will have a pic in the running, via the Robert Aldrich "Attack" (previously known as "The Brick Foxhole"—a title change which incidentally has already caused confusion when Venice pic lists were announced). "Bus Stop" (20th) will be screened on last night of the festival (Sept. 9), out of competition. Showing will precede the prize-award ceremony skedded that night.

Changes also raised temperatures in Britain where, similarly, official participation was voted against, in France, Germany and some others. Some of these controversies have since been smoothed over, but at this writing the situation in regard to "official" participations is still somewhat unclear. One cause of this situation has been the new fest setup. As the 14-pic total automatically excludes many countries previously on the invite list, the fest can really only invite countries participating after the pix are chosen. This makes for delay and hard feelings. Presumably, nonparticipating countries will send delegations as "observers." This situation is further complicated by the fact that the so-called "minor" fetes, documentaries and children's films, are run off just before the main event (their dates: Aug. 16-25), and function under the old setup, with 23 countries repped in one event, 12 in the other. Most countries have sent delegations to this event, even though they are not all officially represented in the upcoming feature event.

**The Qualitative Approach**

Without openly coming out and saying so, Venice, via its restriction to 14 entries, has swung back to quality and art—within the realm of film industry production. Without attempting to overdo the misinterpretable "arty" angle, the local event has chosen a high standard, rather than becoming a film fair, with its greater commercial possibilities. The move has not been made without thought, however. It's known that Festivals as they have been run in recent years have in the long run satisfied no one. Venice this year hopes to satisfy as many people as possible: the art set and the crix, via a potentially stimulating and concentrated pic diet; and the commercial denizens of the industry, by providing a meeting place (and extra screening room) for film buyers and sellers from all over the world.

Not all of the great volume of pic biz consumed in the lobbies or bars of Cannes' Croisette or Venice's Excelsior concerns the pix in competition—on the contrary, a good majority is made up of product industryites have brought along with them for "outside" showings to their opposite numbers gathered from all points of the compass. As one New York film importer summed it up here, "I can do more business here in one afternoon in the lobby or bar or beach than in one month of letters, cables, or intercontinental phone calls in the States—everyone's right here, and there's something about the setting which stimulates and speeds up our work . . ."

Another important innovation this year is the fact that almost a month before the start of the event, the list of entries had been announced and the calendar of events made known. Previously, and despite rules to the contrary, pix were admitted up to the last minute, changes made, pix rushed from the labs to the festival palace for screening, etc.

# Sam Spiegel

Continued from page 7

serviced adequately without such elaborate distribution facilities.

"Waterfront" played 15,000 first-time-around dates in the home market, Spiegel stated, and the first 250 of them yielded almost half of the production's income. He said he had a gross income of $650,000 from N. Y.'s Astor Theatre alone, this via a 22-week run. About 70% of the revenue came from the first 2,000 bookings. Spiegel's suggestion was that the cost of serving the latter runs is simply too high in the light of the percentage of income to be derived from them, that they should be reached with greater accent on economy.

Spiegel is one of a number of producers who think costs are out of line and are agitating for meaningful cuts. A group of them banded together some time ago with the thought of setting up a collective distribution agency but gave up on this because of production financing and other problems.

Now, though, with the bulk of Hollywood talent—producers, directors, writers and stars—taking the indie route, the big companies are openly competing among themselves for production deals. Obviously, the outfits that can hold costs to a minimum stand the best chance of latching on to the best properties. Thus, the distribs, it appears, will be forced to streamline.

Costs have come down on another front, however, according to Spiegel. Major studios renting out space to indies are retreating from the sky's-the-limit overhead charges for the reason they now have stages idle much of the time and want them in use even if it means cutting prices for the outside producers. Spiegel still works on location for the most part and rarely in Hollywood. But if he wanted space on a big lot, he surmised, he could rent it at substantially less expense than the level of a couple of years ago.

Spiegel's current project is "End As A Man," lensed in Florida and representing what the producer considers an unmistakeable gamble. Angle here is that the production is devoid of established stars—Ben Gazzara has the lead—and the director is Jack Garfein, age 26, whose turn-calling in past has been limited to properties for the Actors Studio in N. Y. He has never done any picture work. Spiegel's idea, he said, is to develop new talent and he's hopeful that exhibitors will recognize the importance of such an undertaking.

Global-minded as ever, his next is "Bridge Over the River Quai," which goes before the cameras in September in Ceylon. "Man" is penciled in for release next spring and "Bridge" next summer, both through Columbia. Then comes "The Chase," from a Horton Foote novel, to be locationed in Texas, and "The Second Man," based on the Edward Grierson novel, to be shot in London.

# Hollywood Product's Absence Ups Danish Studios; Using Color

Copenhagen, Aug. 14.

Continued boycott of the Danish market by the American distributors has given a boost to the five companies here which make features in the Danish tongue.

Not unrelated to the special economics of the moment removal of Yank competition save for very old pictures) is the current increase in color stock.

Nordisk, actually 50 years old this year, is making a comedy, "Kispus" in tint and Asa has scheduled two future features in Eastman Color. They are "Fintesonnere," a rural subject and "Father of Four" based on a popular Danish comic strip.

Additionally Asa is starting the fall season with melodrama about Copenhagen taxidrivers—in black and white. Saga has a monochromed "Mariane af Marstal," a folk comedy about fishermen, opening at its Saga Cinema, which after adding a balcony is the biggest cinema in Denmark with 2,000 seats.

## German 'Bridge' Paces W. Germany's 8 Keys; Yank Pix Top Berlin

Berlin, Aug. 14.

The German film, "The Golden Bridge" (Gloria), was the top grosser last month (July) in West Germany's eight most important key cities, including West Berlin. The Australian film, "A Mad Hotel" (Europa), took second spot while Paramount's "Rose Tattoo" was third best.

In West Berlin's preem house area, American pix are still playing first fiddle. Current breakdown reveals that six out of 14 top cinemas are showing pix of American origin as against three Gallic features, two from Austria and one each from Germany, Italy and England.

Of all new pix, Columbia's "The Harder They Fall" is considered the most important one. It was preemed at Delphi Palast and garnered above-average reviews, with some being excellent. Writer Budd Schulberg and actors Rod Steiger and Humphrey Bogart received top acclaim. Other new U.S. films include "The Houston Story" (Col) at Capitol. "Three Godfathers" (M-G) at Filmtheatre Berlin, "Tall Men Riding" (WB) at Metropol and "The Cobweb" (M-G) at Filmbuehne Wien. The Studio has Paramount's "We're No Angels."

Of other foreign films, France's "Paris Canaille" may find special mention. Latter is now in its fourth week at Cinema Paris. Deutsche London reissued "The Third Man" with very good results at the Marmorhaus. Top German film here is still "Before Sundown."

Recent statistics reveal that the feature films offered on the West German market for the distribution season 1956-57 amounted to 493 films as of August 1. Of these films, 206 are of American origin. Germany comes second with 145 product, followed by France (56 pix), United Kingdom (30), Austria (26), Italy 16), Switzerland (4) and 10 features from other nations. Of all these films, 40 have already been screened in this country.

## Mexico's Cimex Sells 17 Films in Europe

Mexico City, Aug. 14.

Seventeen Mexican-made pix have been sold future overseas release it was announced by Cimex, semi-official government distrib outlet. Countries involved in the exhib deals are France, Iran, Jugoslavia and Czechoslavakia. Jugoslavia will take 10. Most films are oldies, though the recently completed "La Manda" (The Vow), still unexhibited locally, and "La Ilegitima" (Illegitimate Girl), a last year's success, are among the group to be exhibited.

All of the 17 will be subtitled, with the varied languages of the different countries at the company's new Paris headquarters. Deals were set by Cimex European chief, Salvador Elizondo.

## Moscow Art Theatre Co. Set For London in '57

London, Aug. 21.

Peter Daubeny, the impresario, who has just returned from viewing legit, tuner and revue presentations in Moscow, has finalized negotiations to bring the Moscow Art Theatre Co. to London probably in May for a four-week season of Russian plays at the Palace Theatre.

Works chosen are Chekhov's "Uncle Vanya" and "The Three Sisters," and adaptation of Tolstoy's "Anna Karenina" and Sheridan's "The School for Scandal."

## 32c Cinema Top Winning in Mex

Mexico City, Aug. 14.

It now seems that the 32c admission price top for local cinemas, set as a ceiling in December, 1952, has won out. It has won over many in the pic trade, much to the surprise of themselves, as well as the city amusements supervision department which stands firm against all moves by disgruntled elements to hike the price scale.

It all stems from the phenomenal boxoffice several Mexican and foreign pix have scored lately, some saying these big grosses explain at least partially the reason of this victory for the 32c top. The price, its champions point out, is enabling more people than ever, particularly more of the working class, to attend top firstruns.

All this has helped biz all along the line because forcing many second and subsequent-runs to improve accommodations and screens. More lesser houses are going wide screen. The top price allowed these houses is 24c. Most operate on a 16-20c scale.

The 32c high advocates stress the new-high gross for a Mexican pic in which "Cantiflas" (Mario Moreno) is missing, "La Escondida" (The Hidden Girl). This stars Pedro Armendariz and Maria Felix and Columbia is world-distributing. It grossed $23,040 in first seven days at the Cine Mexico. Runnerup is "I'll Cry Tomorrow" (M-G) in its third week at the Cine Roble with a gross of $48,375 in 3 weeks.

City treasury department reports that the 137 local cinemas rolled up a total gross of $6,500,000 this year up to June 30 or a new high. Boxoffice hits during that time were the Mexican, "With Whom Do Our Daughters Associate?"; "Love Is Splendored Thing" (20th), "Madame Butterfly" (IFE); "East of Eden" (WB), and "Glass Slipper" (M-G). The only individual gross disclosed was the $92,500 grossed by "Daughters."

## French Resigns As BFPA Director-Gen'l

London, Aug. 21.

Sir Henry L. French, who is 73 and has been director-general of the British Film Producers Assn. for the last 10 years, has resigned, mainly on account of his age, so that the association can meet the critical issues ahead facing the British picture industry without "any kind of handicap, whether actual or potential."

The BFPA executive council was told last week that Sir Henry's decision was dictated by his feeling that he might not be able to continue serving the association to his own satisfaction and of members throughout the next two years while the extension of the British Film Production Fund, future of National Film Finance Corp. and revision of the Cinematograph Films Act were all to be the subject of legislation.

He will not be succeeded in office because the BFPA has decided to create a new post of permanent prexy, which will embrace the duties of both director-general and president.

## 'Dolls' Variety Benefit Preem Likely Sellout

London, Aug. 14.

Ticket sale for the London preem of "Guys and Dolls" (M-G), set for Sept. 19, to aid British Council for the Welfare of Spastics and Variety Club of Great Britain's Heart Fund, promises to be a complete sellout before the actual opening.

Nat Cohen, the Chief Barker here, has announced that already more than half the $28 tickets have been sold as have 143 of the $14 ones or more than 50%.

# BFPA Mulls New Quota Rules To Help Brit. Prod.

London, Aug. 21.

Modifications to the British Cinematograph Films Act 1948 to insure that only genuinely British productions come within statutory Quota definitions and a realization that U. S. production or participation in this country should be kept within bounds have been discussed by the British Film Producers Assn. This is revealed in its 14th annual report for the year ended last March 31.

Since the beginning of this year, says the report, BFPA's executive council has been mulling proposals by which the Cinematograph Act, incorporating the Quota provisions which are due to expire in September, 1958, could be improved for the benefit of British film production. Among suggested modifications was one that the definition of British Quota films should be amended to insure that only genuine British productions come within the statutory definitions, and that the possibilities of technical evasion are reduced. Others concerned the exclusion from Quota of pictures made primarily for tv, and the alteration to quota relief provisions.

In considering one of the queries included on the questionnaire sent out to major industry organizations by the National Film Finance Corp., the BFPA agreed that one of the most difficult problems had related to present and prospective high level of production of pix entitled to British Quota certificates by companies completely or largely controlled by American interests or mainly supported by American finance.

'It was realized . . . that American production or participation undoubtedly brought benefits to the British industry, but it was felt that it should be kept within bounds. In this connection, it must be remembered that a number of members of the association are in receipt of financial support from American sources chiefly because of the difficulties of obtaining money for film production from British sources. It is also of importance that films made in Great Britain by American controlled companies and/or American money are eligible for Quota certificates and for payments from the British Film Production Fund on precisely the same conditions as films made by British producers with money from British sources."

## Now Davis Sees British Pic Bsiness Not Dying

London, Aug. 14.

"If you read some newspapers, you get the impression that the motion picture industry is either dead or dying," commented John Davis, managing director of the Rank Organization, who as chairman of the British Film Producers Assn., welcomed delegates of the International Federation to a dinner at the Dorchester.

"I do not subscribe to that view—it is neither dead nor dying. It may well be that its pattern of its distribution and exhibition will change materially and that this process will be painful. Television undoubtedly will absorb part of the leisure hours which the peoples of the world are securing to an appreciable extent, but not enough to take away the time available to us for films."

Davis added: "You cannot destroy audiences of the magnitude which we serve when you bear in mind that each week 23,000,000 people in this country go to the cinema."

# All Groups in British Film Industry Not Happy Over Statutory Pix Levy

London, Aug. 14.

Since the intention of the Board of Trade to institute a statutory film levy "comparable in purpose with the British Film Production Fund" was announced on Aug. 2, views of leaders on the production side of the industry evidence the general goodwill and backing to the plan. However, this support is not as completely unreserved as it appears, and there's still contention over the fact that it will be a statutory measure. Also, felicitations are clouded somewhat over that part of the Minister's announcement where he promises that the new levy "will be comparable in scale" with the present arrangement.

At present, it's common knowledge that the BFPF falls $2,100,000 below the set target of $9,100,000. Meaning in other words that at "the present scale," the gap between production costs and b.o. receipts will continue to remain unbridged. Consequently, producers would be no better off under the new dispensation than under the existing scheme.

But two slants which are considered the most favorable aspects of the BOT decision are the degree of guarantee which producers will reap from it and the reassurance contained in the statement that the scheme would be comparable in purpose with the BFPF.

**Industry Reaction Varies**

Typical of industry reaction is the remark made soon after the announcement by Robert Clark, veepee of British Film Producers Assn: "This gives us new hope to go on . . . now we have got this assurance of help we must be careful how to use it," and from Reginald Baker, chairman of Ealing Studios: "A step in the right direction, I do not like the idea of a statutory scheme any more than most other producers, but it is the only means by which we can know where we stand."

For the exhibitors, B. T. Davis, Cinematograph Exhibitors Assn. prexy, said he regretted a compulsory levy: "I was never pleased to see any encroachment of a government department into the industry. Once they are there, you cannot get rid of them." Exhibs didn't object to paying the levy and maintained that the present Eady scheme was doing a good job.

The BOT proposal ties up with the recommendation of the Assn. of Independent Cinemas to the National Film Finance Corp. that the fund should be taken out of the industry's hands.

## Fred Feldkamp Resigns As Dragon Films Head

London, Aug. 14.

Fred Feldkamp, whose latest production, "The Silken Affair," was recently completed at Elstree Studios, has quit the managing directorship of Dragon Films Ltd., in order to freelance with his own company.

With associate producer William Harper, and scriptwriter Nicholas Phipps (responsible for "Doctor in House" and "Captain's Paradise"), he is now in France working on another comedy set for British production during the summer.

## Tourist Biz Sky High in Portugal

Lisbon, Aug. 14.

The season is in full swing at all casinos of seaside towns in Portugal. These spots are enjoying the biggest boom since the war thanks to the tourist trade. If Americans limit their stay to a few days, and generally at Estoril, near here, French, German, English and other tourists are more adventurous and stay for a week or two at Figueira, Povoa, and Espinho in the north or Praia Rocha and Faro in the south. Good food and wines, cheap whisky and miles of sunny beaches are the principal attraction for tourists. For August and September, the various gambling casinos are also preparing special vaude shows.

The Estoril Casino gives three shows nightly in the restaurant, the Wonder Bar and the Yacht Club. At present the vaude acts include Bernard Hall and his Monte Carlo Vanity Girls and Robert Blake, monologist. Other acts due in are Page and Bray, acro-dancers; magician Channing Pollock and Myr & Myrosca; Bob Bromley, Senor Carlos, Gino Donati, Patty Ross, French songstress Paulette Rallin and the Bert Stimmel dancers. Eurico Braga is director and booking agent.

**Same Acts in Other Casinos**

All these acts, after their presentation at Estoril for a week or a fortnight, will do the other Portuguese casinos for another month or six weeks.

Impresario Jose Miguel, who was injured in a recent car accident, sold his interests in various niteries and is running the cinema Pavilhao where he is also presenting vaude.

The Casino S. Jorge in Lisbon has a show produced by comedian Jose Viana. It will be followed by another show along the same lines led by comic Oscar Acurcio. Actor-manager Carlos Coelho, back from a year in Africa, is director and booking agent of the spot.

**2 Spots Exclusively Foreign**

Hotellier Pereira is running the Tagide nitery in Lisbon and the Palm Beach along the seashore off Estoril. Both are very exclusive places with an almost foreign clientele and receive a special subsidy from the Information Ministry. The same acts are presented in the two spots and are bicycled by auto-between the niteries. Acts appearing at present are Brazilian songstress Dilu Melo; ballet dancers Celso Filho and Gloria Norton; French singers Line Andres and Guy Severyns.

The Nina nitery will reopen in September with the Conchita Lopez dancers and singer Carmen de Ortega. For the revue at the Variedades, the Ballet Peggy O'Farrel has been booked. The Maxime there has the Carmen Flores ballet, the Sergio Orch with crooner Manuel Serrano. The Bico Doirado has singers Sita Valsassina and Magdalena Pardo.

**Henderson Ltd.**

London, Aug. 21.

Henderson's forming a music company under his own name here. He has been general manager of Bourne Music for several years now.

## Abbey Skeds 3 Plays For Fall; Rejects 12 Tele Bids as Vague

Dublin, Aug. 21.

Abbey Theatre has skedded three new productions for this fall, including Brendan Behan's prison play, "The Quare Fella" (already set for Broadway). Behan piece was earlier rejected by Abbey directors, but has since been produced in London.

Other plays on the list are "Winter Wedding" by Tomas MacAnna, Abbey's producer of Irish language plays; and "The Waiting Night" by P. S. Laughlin whose earlier work has been for radio.

According to Abbey manager Ernest Blythe, 12 different offers of American TV contracts have been received by the company. All were rejected either by the management or the players because none of them were from principals but from "vague and undefined companies and persons in the U.S."

He added that if the Abbey was approached by some established organization—either U.S. or British—the directors would give favorable consideration to requests for co-operation.

**SHULMAN TO SANTIAGO**

Sidney Shulman has been named manager of 20th-Fox's branch in Santiago, Chile, it was disclosed last week by foreign chief Murray Silverstone.

Shulman replaces Matthew Harbinson who's been shifted to the company's Buenos Aires office as assistant to Edward D. Cohen, supervisor of Central and South American territories.

# Gold Medal's Melange for Moppets

## Plan 15 90-Minute Variety Films to Make Up For Smallfry Neglect in Current Market

An extensive program of films specifically designed for youngsters will go into production in the east this week under the aegis of Gold Medal Productions, of which Martin Poll is president, with distribution rights held by Artists-Producers Associates, headed by A. W. Schwalberg.

To be lensed under the overall title of "Big Fun Carnival" are 15 90-minute features of the variety type—that is, each comprising specialty numbers, cartoons, wild animal subjects and the like. They're being fashioned particularly for the moppet trade on Saturday matinees and holidays.

Schwalberg, who's formerly distribution v.p. of Paramount, said surveys he conducted have convinced him that exhibitors are especially anxious to lure the kids and he figures the "Carnival" idea is a natural. Exec also is a director of Gold Medal.

Television talent is to be prominent in the undertaking. Both Marian Stafford and Jared (Jerry) Reed, both of whom have worked tv considerably, are under contract to appear in the series. Signed as a director is Marc Daniels and writers are Louis (Deke) Heyward and Nat Wilkes.

First prints will be released in the fall, according to Schwalberg.

## United Front

Continued from page 5

however, whether this has much meaning since, if UA does not sell a picture in a country, the indie producer has the right—after a certain period—to proceed on his own.

It was for this reason that UA, while sympathetic to the MPEA stand to date, never actually became a party to the agreement not to sell to the Soviet orbit.

Under the new arrangement, available films again will be pooled and lists of suitable pix will be drawn up for potential Red customers to choose from. However, payments will go directly to the companies on the basis of how many of their films are sold. This precludes any of the smaller outfits profiting even though none of their films may be chosen.

The companies fell in line with the "be united" pitch on the part of MPEA prexy Eric Johnston when it became clear that only UA would remain outside the fold. At an earlier meeting in N. Y. last week, several of the distribs—notably 20th-Fox, made it plain that they'd extend the MPEA franchise only if the stand was unanimous. Republic at that time indicated that it might prefer to do a solo.

Johnston is skedded to go Europe to visit the Iron Curtain nations this fall for a discussion of film matters. There is a possibility the visit may take him also to Moscow where the Russians have shown considerable interest in buying or "swapping" films.

## 'B' Books

Continued from page 2

$1.000 a crack, under Lee Keedick management, with personals limited to 30 a year. (If it's a college or university, Cerf cuts the fee to $500 because of the opportunity it affords him to consult the faculty on promising new writing talent. Random House is making a deliberate practise of scouting new writers; the publishing firm's comparatively new editor-in-chief, Hiram Haydn, has been called by the baseball-happy Cerf "the Branch Rickey of the publishing business." This stems from Haydn's penchant for tieing up newcomer writers with modest advances—there are seven such just committed—and if only one or two materialize they figure it a very worthwhile investment).

RH, having clicked with "No Time for Sergeants" and "Don't Go Near the Water," is now questing for a marine book—Cerf feels there "must be a very funny book about the Marines, which would round out the triumvirate."

## French Studios Still Wrestling With Plans For Wider U.S. Spread

French film industry, long eager to broaden its U. S. market, still has no solution to the problem according to Henry Deutschmeister, head of Franco London Film, Prior to returning to Paris Friday (17) after a several weeks' U. S. stay, he said that he and other French producers are still examining plans to help bring about wider distribution of Gallic product in America.

"But," Deutschmeister emphasized, "we don't want a 'French IFE,' nor do we want to interfere with the independent distributors who release French pictures. Obviously it's a difficult problem." He added that much misinformation had been circulated about the subject but the facts are that although many suggestions and ideas have been offered nothing definite has been decided upon.

Producer, whose company turns out about five or six films annually, set a distribution deal with Warners during his U. S. junket covering Franco London's Ingrid Bergman starrer, "Elena et les Hommes" (Elena and the Men). Pact, which was arranged with Jack Warner and Ben Kalmenson, calls for WB to have release rights in the U. S. and Canada. Directed by Jean Renoir, film will be handled in those territories as "Strange Night."

Miss Bergman, incidentally, looms prominently in Deutschmeister's 1956-57 production schedule for she has a commitment with F-L to appear in a venture which will be directed by Max Ophuls. Story as yet has not been chosen. Still another potential F-L blockbuster is a Gina Lollobrigida vehicle slated to be made as a co-production with Italy's Rizzoli Films.

Project with Miss Lollobrigida will be a film version of "Imperial Venus," a novel by Edgar Maas described as a "story of Napoleon's favorite sister." Bobbs-Merrill published the tome in 1946. It's due to roll next July. Both the Bergman and Lollobrigida pictures will be in color and widescreen but not CinemaScope.

While Italy's film industry has had its share of difficulties of late, Deutschmeister feels that the turning point has been reached. A veteran of more than 20 co-productions with various Italian companies, he expressed confidence that such mutual filmmaking will continue to be practical for both Italian and French producers involved.

## Kazan's N. Y. Bid

Continued from page 1

of tv graduates, the 28-year-old twins Richard and Paul Sylbert, who have had considerable experience in erecting a large number of sets in small quarters. On the two large Gold Medal stages, the Sylberts will build a dozen sets at a time, tearing down and constructing 12 more when the shooting shifts to the second stage.

According to Richard Sylbert, if the quality of the production equals that of California, "we will succeed in doing it here with one-tenth of the facilities and one-half of the people." This, of course, represents a considerable cost saving. In addition, the rental charges for the studio are cheaper and the production unit is not obligated to assume the overhead costs.

It is Richard Sylbert's view that if the people who are interested in making feature films in the east hold out for two more years, every studio in the N. Y. metropolitan area will be fully equipped and more studios will be built. At that time, he said, any picture that can be made in Hollywood can be filmed in New York. He does not regard N. Y. as a threat to Hollywood production, but he stresses that outstanding, quality films could just as easily be filmed in Gotham, including the total interior filming.

## Rap N. Y. Cops

Continued from page 7

is handled on an individual basis. At present, however, it's emphasized by theatremen that the police have a hard and fast rule against any activities outside the lobby of the theatre. Kleig lights have been banned and assembly of any kind outside the theatre is prevented.

Universal and Loew's State met strong police opposition when they attempted to stage a noon event last week (16) in connection with the opening of the Navy-themed "Away All Boats."

For several weeks the film company and the theatre, it's asserted, attempted to obtain police permission for a 25-piece Navy band to play outside the theatre. The Navy, which has tied in with U on the picture for recruiting purposes, provided the band, a color guard and a contingent of WAVES. The Navy, for its part, also sought to obtain permission for the event.

However, it's charged that the film reps as well as the Navy were shunted from department to department and from individual to individual. At first, it's said, permission was granted, only to be rescinded on the morning of the event. Frustrated in efforts to obtain a commitment from the police, the filmites appealed to the Dept. of Commerce. Latter initially said okay, but later withdrew its approval after it apparently had received the nix from the police. The Dept. of Commerce, however, informed the film people to channel all future requests through the Commerce Commissioner, who would arrange all clearances.

At any rate, the Navy group gathered in front of Loew's State on Thursday. A police detail was present and the officer in charge ruled that the band could not play outside the theatre. He also prevented the band from playing on the island in Times Square or in front of the Navy recruiting booth. Loew's authorities could not move the band inside the lobby because once the band shifted into theatre property, Local 801 would raise a row. As a result, the promotion fizzled.

None of the usual events identified with premieres was permitted for last night's (Tuesday) opening of "War and Peace." Although billed as an invitational premiere, the area was not roped off nor were Kleig lights allowed.

## World's Naughtiest

Continued from page 1

variably almost all male, except for an occasional woman—usually a thrill-seeking tourist.

Admission price is $1.25 top, less in the balcony. There are two shows nightly (at 9:30 and 11:30), and a matinee (3:30) on Sundays.

The manager of the Shanghai is Jose Orozco Garcia, who is a bit of a character. At one time Orozco had a religious shrine on the floor above the theatre, but he has now placed it elsewhere. Says he, "I had heaven up there, and hell down here."

The show at the Shanghai consist of three parts. It starts out with the first seene of a play which is notable for its unsubtle double-entendres. This is followed by a musical revue, in which half a dozen uncoordinated women prance around until they are entirely bare.

For about an hour and a half the scenes of the play and the revues continue to alternate. Interspersed are a few acts, consisting of a singer or a comedian or a dancer.

Finally, the theatre is darkened, and pix are shown. Fugitives from stag parties, these are not the type of film usually seen in public theatres. In fact, the Shanghai is probably the only public theatre in the world that does show them.

Some other minor theatres recently attempted to show this type of film, but they made the mistake of publicly advertising. The mayor or Havana quickly ordered these places closed down.

Customers at the Shanghai are sometimes disappointed at the appearance of the girls in the show. Apologizes impresario Orozco, "Ours is a small country, and there are not many girls who are willing to appear naked."

And as for showing stag films, Orozco says in defense of his country, "These films come from New York, Paris and Mexico City."

# Romance the Teenagers for Biz

## James Nicholson's Credo Gives Disk Jockeyes Vital Role in 'Hot Rod Girl' Campaign

Boston, Aug. 21.

Embassy Pictures Corp. is using disk jocks on 37 New England radio stations in behalf of "Hot Rod Girl" and "Girls in Prison," currently at the Paramount and Fenway in Boston and day and date in 250 theatres in the six state region.

George Kraska, in charge of exploitation for Embassy, which is distributing the two films made by James Nicholson American Co. in Hollywood, has lined up hot rod parades in several cities along with the deejay promotion.

Nicholson, who was recently in Boston, declares his faith in this boxoffice credo: the 14-24 age bracket is the one to hit. He is aiming his pictures at that age group.

Kraska, echoing, asserted that disk jocks have the ear of the 14 to 24's. Special transcriptions, made by producer Nicholson, are being used by jocks.

## Greensboro, N.C., Votes 'Sampling' of Films On A Pre-Selection Basis

Greensboro, N. C., Aug. 21.

Greensboro's board of Public Amusements last week voted unanimously to conduct a "sampling" of local motion pictures for the next several weeks and to require theatre managers to provide the board with lists of forthcoming pictures. Saying that he disliked the word "investigation," the Rev. Carl F. Herman made the motion which was adopted.

Members are to attend the motion picture showings, but selections of pictures are to be left to individual members, the board agreed. As a basis for deciding which pictures they will see, the board members are to be guided by titles, advertising and anything they may hear or read.

Board Chairman L. P. McLendon Jr. noted that a petition before the group did not name a specific film, but asked for an investigation "of types of movies currently being shown in some of our downtown theatres." The petitioners did single out the State Theatre for criticism, declaring that it "does constantly project films that are, in nature, of a demoralizing influence."

## IATSE Pulls Peak 1,300 In K.C. as Meany Talks

Kansas City, Aug. 21.

Biennial convention of the International Alliance of Theatrical Stage Employees opened here yesterday (Mon.) morning with more than 1,300 delegates on hand, largest turnout in the history of the union. Opening day pleasantries were expressed by Cyril Donovan, chairman (representing stagehands), and George Barrett, vice-chairman (representing motion picture operators), of the local convention committee.

A highlight of the convention was an address by George Meany, AFL-CIO president today (Tues.), this being the first IATSE meeting since the merger of the two union groups.

Richard F. Walsh, IATSE prexy, made a comprehensive report on the status of the union during the past two years. Reports also are on the docket from Harland Holmden, general secretary-treasurer, and the general executive board.

Convention was preceded by a week of preparation, the IATSE board and group of top officers meeting all last week at the Hotel Muehlebach. Over the weekend conventions of the 14 IATSE districts were held, some in the Muehlebach and some in the Municipal Auditorium.

## Trib Policy

Continued from page 2

definite policy on tv appearances, with the Trib merely drifting and allowing some staffers to make appearances. Now the policy is one of encouragement, with the change coming during the conventions, when the Tribbers, from Reid on down, made appearances all over the lot. Reid himself, along with Roscoe Drummond and Marguerite Higgins, did a late-night radio report from Chi for the post-Convention Tex McCrary hour one night on WRCA, while staffers Drummond, Miss Higgins, Don Whitehead and John Rogers made the rounds of such news panel shows as "Press Conference," "Convention Searchlight" and "Cross Country Caucus."

Gardner, apart from his Sunday WRCA-TV show, starts a nightly tv strip on the same station soon; Cooke has a ABC Radio series along with the post-Pabst bouts on ABC-TV. Latest to take the plunge is advertising editor Joe Kaselow, who preems a nightly five-minute radio digest of Madison Ave. stuff via WOR.

## 'Age of Teens'

Continued from page 3

coming pictures that will star or feature male thesps who, it's hoped, will have the magic ingredient that'll make him a Dean, a Presley, or a Marlon Brando. Although some effort is being made to develop young femme performers, the main concentration is on males who will draw the distaff teens, probably regarded as more vociferous in their hero-worshipping.

Presley, who has already made a dent in disks, personal appearances and on tv, is emerging as a hot picture property. He's already set for "The Lonesome Cowboy" at Paramount and "The Reno Bros." at 20th-Fox, as well as a number of other pictures. Universal is placing considerable hope on John Saxon, a young graduate of its talent development school who makes his film debut in "The Unguarded Moment." Metro's contender is John Kerr, repeating his stage role opposite Deborah Kerr in "Tea and Sympathy."

Don Murray, who stars opposite Marilyn Monroe in "Bus Stop" and who is also set for a top role in Hecht-Lancaster's "Bachelor Party," is 20th's contribution for future stardom. RKO is banking on a number of teen-types, including, of course, Eddie Fisher, who makes his film debut in "Bundle of Joy." Also on RKO's hopeful list is James MacArthur, son of Helen Hayes and the late Charles MacArthur. Tab Hunter, who has been around for several years, is nevertheless getting extra special attention from Warner Bros. Anthony Perkins, son of the late Osgood Perkins, is also receiving attention from the film companies. Sal Mineo, who appeared in "Rebel Without A Cause" and "Somebody Up There Likes Me," is another young performer geared for the teenage audience. Paul Newman, who stars in that picture, rates, too, as a member of the Brando-Dean school.

Talent diggers maintain that they are looking for all types of performers who can achieve b.o. appeal, but admit that special efforts are being made to come up with thesps who will cause teenage shouting. The problem, it's maintained, is not only to find the performer but also to select the right vehicle that will present the newcomer under the most auspicious circumstances.

## Showtune Writers

Continued from page 1

via subsid publishing firms. R&H are repped via Williamson Music and Porter with Buxton Hill. Now, however, the cleffers are on a do-it-yourself kick. Mercer has set up Commander Music to handle the "Li'l Abner" score while the Miss Comden-Green-Styne team formed Stratford Music for "Bells." Bob Merrill, who's got "Pay the Piper," a musicalization of Eugene O'Neill's "Anna Christie," due this season, will publish the score via his own Valyr Music firm. Frank Loesser puts his scores into his Frank Music operation.

# Nothing can stop The Last Wagon from coming through for you!

from 20th CENTURY-FOX

CINEMASCOPE

COLOR by DE LUXE

# Pix Pioneering—'56 Style

Continued from page 1

Hollywood, as now constituted, is sometimes sadly lacking in enterprise.

So strongly does he believe that the picture business will be with us for a long time that AB-PT plans to engage directly in motion picture production.

He feels that legally he can, in light of the divorcement decree, and while plans are set he is waiting for the greenlight from Washington just to make sure.

It is strongly reported that Si Fabian's Stanley Warner Theatres plans a similar production enterprise. This is regardless of the abortive attempt to acquire Warner Bros. which eventualy saw his would-be banking ally, Serge Semenenko of the First National Bank of Boston, along with Charles Allen Jr., David Baird, Jack L. Warner, et al., buying control of WB. Stanley Warner, nonetheless, feels (1) it has the legal right to engage in picture production, and (2), thinks it's necessary to maintain a lifeline to the boxoffice via increased product.

Goldenson similarly isn't just being altruistic about wanting to perpetuate the picture business; realistically (1), there is room and need for more product, and (2) room for a new savvy and enterprise on film merchandising ideas.

**The 'Sell' Factor**

For example, no property will be put before the cameras before Goldenson's corps of pub-admen and "merchandisers with a 1956 approach think through and convince themselves we can sell this picture to the public."

Goldenson is a little impatient with some of the stodgy picture-selling methods not only from what he considers a long outmoded distribution technique, but on the pub-ad level.

"Aw, we did that 25 years ago" was cited by him as one adman's answer to a stunt the television people have been capitalizing on. To this Goldenson wonders, "Then why not do it again, or bring it up to date for benefit of the picture business and not let it go at that because once tried it has to be buried forever."

But this is an incidental gripe to the general selling. It's part also of the general intra-industry inertia. On the one hand a topmost studio topper acted as if the picture business was about ready to resign from the earth; and to this Goldenson objects because of the negative chain-reaction. "How can we generate any enthusiasm and excitement and showmanship which is the essence of our business if he acts that way?"

On the distribution aspect more anon.

On Hollywood production in general, Goldenson wants to know, "Since when was it written in the books that every $3,000,000 picture must do $7,000,000 to $10,000,000 gross? You build a business by building a catalog. For years and years every successful studio knew that it would come out with seven or eight unequivocal hits; there would be just as many flops; and in between would be the body of their output—the break-even or just 'make a few bucks' type of pictures.

**Keep Rollin' Along**

"But meantime it kept a studio rolling. It built up values. It acquired properties. The inherent business grew in size and stature and values. It permited newcomers to come along. New writers, producers, directors, stars were thus cradled, nurtured, created, brought into fullest fruition under that system.

"Few do it today. Universal is one. Columbia is another that has created some new marquee names, so much so that these new virile young people become good trading commodities to acquire a maturer and so-called 'bigger' star from a major lot.

"But mostly today it's an opportunistic business. Maybe that's because you say that their thinking is 'only the blockbusters do business' and the B's and the 'nervous A's' are poison. I know all those arguments. But I also know at our own boxoffices from coast to coast that many an 'A' doesn't do the business of these so-called lesser entries. Some have produced surprisingly good grosses. I can name you any number of titles" which he did, indicating that a topical actioner, a science-fiction, a light romance between two young people (he mentioned Tab Hunter, Audie Murphy, Natalie Wood, George Nader as typical newcomers) as doing very well for his theatres.

"They all have to do it. Metro used to do it. Sure, when they made their 'Crime Doesn't Pay' series it did not do so with the intent that Robert Taylor would emerge as a big star, but that's just how he and many a good new talent was developed. Others dittoed. But somehow today they put in three stars when one star could do the trick. I've told that to the producers. They argue that that's the insuranee for the smash grosses. All these are surviving pioneers, too, who remember full well that a $1,000,000 gross was a dream; then when they grew adventurous they'd risk a $1,000,000 production. Today they talk that kind of money for the basic property alone, and they augment it with millions of dollars worth of marquee values and production (not forgetting taking in partners with percentages to the stars where formerly they developed the potent new faces), and they're shooting dice with $3,000,000 and upwards and all figure it's gotta be an almost-$10,000,000 grosser, or else.

"Well, that's carrying inflation too far. Certainly it's not the picture business. It's not showmanship and it's not good business. But when Universal can take an Audie Murphy and make 'To Hell and Back' for $500,000 and gross $5,500,000, that's showmanship."

**That Sales Overhead**

In the distribution aspects, Goldenson who had been groomed by Barney Balaban to head up Paramount until divorcement edicted he take over the theatre circuit instead, had long opposed the staggering sales overhead. Each major has a $7,000,000 annual load on the sales end, he figures, and Goldenson is convinced the industry can and must cut that $40,000,000 to $50,000,000 distribution ovcrhead, domestically, at least 60%, that is, a saving of over $30,000,000.

He cites that 10 people in 10 key theatre chains account for 60 to 70% of the film product buying for the theatres.

Goldenson feels that anything beyond the cream 8,500 acecounts is a dead loss under the law of diminishing returns. He feels six or seven exehanges, whether individually or pooled, can service the hinterland accounts and "let 'em come in or write into the exchanges. I've long argued that the boast about 12,000 and 13,000 contracts is a very costly proposition and euts in deeply on the cream 8,500 accounts, which are the profit to the producer and distributor."

It is common knowledge that in the reappraisal of theatres and exhibition the so-called 17,000 theatres have become academie for many reasons. One is the upsurge of drive-ins, some 5,000 of them now, which is a healthier offset to the lesser houses. Secondly, many were obsolete, deeadent, basically unattractive, not to mention fire-trap and other hazards, so they were long overdue for the scrapheap. The advent of television merely accelerated something that was inevitable.

Goldenson doesn't minimize the tv inroads but, as a television tycoon himself, he doesn't write off the picture business.

**Vision Vis-a-Vis Video**

He has two major thoughts on that score. One is the lack of vision on the part of the majors in that 1948-53 period when tv was coming along to build new personalities attuned to the kids. The other is the conviction that the picture business must take cognizance of working with television.

"It's not that tv needs Hollywood but that Hollywood must tool its thinking to create also for the video medium, coordinate between the two, and possibly find that from tv might emerge a film raquce value," he feels. "In a measure we have that slightly via the Walt Disney-Fess Parker impact. Jack Warner has a couple of potentials from the 'WB Presents' tv show, he was telling me. There must be others. This by no means means selling out or disposing of residuals to tv. The new medium can well be harnessed by or at least coordinated to work with Hollywood picture-making. I'm sure something like that must happen with Harry Cohn's operation at Columbia, now that his Screen Gems is such a successful adjunct."

But of one thing Goldenson seems the most certain: the film-makers have gotten away from what should be their dedicated purpose—the running of a business, not a series of opportunistic or "copper-riveted" ventures as he calls it.

Hollywood and tv may, in time, coordinate their resources for most benevolent results from the 8,000 to 9,000 theatres which appear to be the circumscribed orbits of the "new" post-television picture business.

Hollywood's resourcefulness, ever manifested in crisis, may well emerge an even greater force because of this pingpong coordination with the new tv medium.

This, along with the recent 90c tax respite, may give theatres its best postwar opportunities yet.

**Two-Pronged Pattern**

Certainly Goldenson's opinion is one of the few, perhaps the first, with any sort of definitive approach to the state of the picture business as of now. By and large the industry has explored and deplored, declaimed and decried, mostly blaming television, but none has voiced a pattern for the two media—production and distribution versus tv, in re the theatres. In fact, Goldenson carries it a third step further by enlisting the television potential.

It is not enough to plead the cause of "big pictures" and "blockbusters" on the one hand or "more pictures to feed the little exhibitor" on the other.

Goldenson has even set a pattern for the type of pictures he plans making himself. "They will be in the $200,000 to $300,000 area," says he, "at least while we are starting to learn, first-hand, realistically, the business of production for ourselves, by ourselves. I don't know the themes other than one thing is sure—we're not going to make just anything; it has to be a subject which will give us something to sell."

Goldenson will not be the studio producer. He has a couple of potentials lined up for that job who would coordinate all their production thinking and realization with the eastern sellers and exploiteers—otherwise it will not be done.

# MPAA Hints

Continued from page 5

a seal to an indie releaser, in Col's ease Edward L. Kingsley, who actually works for the distrib.

Code itself contains a footnote which says, once there are a sufficient number of specialized houses, a special seal might be eonsidered. It's noted, however, that the Code revamp committee stuck to non-English-language pix, i.e., didn't extend its consideration to the British films. Theory is that any non-English-language pie automatically has a limited "adult" audience.

Since exhibitors have shown little inclination in recent months to worry about the Code seal, observers are wondering how a special seal film could be limited to certain houses only, particularly if the picture—"Diabolique," for instance—is a suecessful earner. Also, question is asked, what happens if a special seal is handed out to a French import whieh is later dubbed for wide distribution?

# Exhibs Re Appeals

Continued from page 5

trying to get us to help them off a hot spot," he opined. "If distribution showed that kind of cooperative attitude in other areas, we'd all be better off."

Spyros P. Skouras Jr. of Skouras Theatres also approved of the idea, but felt strongly that "impartial" representation on the appeals board was needed. MPAA committee had firmly turned thumbs down on non-industry voices having a say-so on Code matters.

Several of the theatre ops expressed the opinion that, if there was to be representation, it should be via their associations. At the same time, they doubted that this would serve to greatly influence the mass of exhibs, many of whom haven't been altogether happy with the interpretation and application of the Code.

# Amusement Stock Quotations

## (N.Y. Stock Exchange)

*For Week Ending Tuesday (21)*

| 1956 High | 1956 Low | | Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for week |
|---|---|---|---|---|---|---|---|
| 32½ | 24⅝ | Am Br-Par Th | 143 | 31¾ | 30¼ | 30½ | — ⅝ |
| 31⅞ | 22⅞ | CBS "A" | 213 | 32⅞ | 28⅞ | 29⅜ | —2½ |
| 31¾ | 22¾ | CBS "B" | 125 | 32½ | 29¼ | 29⅞ | —2⅞ |
| 26¾ | 18⅛ | Col Pix | 43 | 22¼ | 20½ | 20⅝ | —1⅛ |
| 16⅜ | 14⅛ | Decca | 108 | 15⅜ | 14¾ | 14¾ | — |
| 100¾ | 75¾ | Eastman Kdk | 76 | 97¾ | 93¾ | 94½ | —3¼ |
| 4⅞ | 3¼ | EMI | 153 | 3½ | 3¼ | 3¼ | — ⅛ |
| 12 | 8⅛ | List Ind | 103 | 8½ | 8⅛ | 8⅜ | + ¼ |
| 25⅛ | 18⅞ | Loew's | 281 | 21¾ | 20 | 20 | —1⅛ |
| 9¼ | 7½ | Nat. Thea | 142 | 8¼ | 8 | 8⅛ | — |
| 36½ | 30¼ | Paramount | 84 | 33⅛ | 32⅜ | 33 | + ⅝ |
| 36½ | 20⅛ | Philco | 129 | 21⅜ | 20⅝ | 20¾ | + ¼ |
| 50⅜ | 41⅛ | RCA | 239 | 44⅜ | 42½ | 42⅝ | — ⅜ |
| 8⅞ | 6¾ | Republic | 12 | 7½ | 6¾ | 6¾ | —1 |
| 15⅛ | 12¾ | Rep., pfd | 4 | 13¼ | 13 | 13 | — |
| 17¾ | 15 | Stanley War. | 28 | 15⅝ | 15¼ | 15¼ | — ¼ |
| 28⅛ | 22⅛ | Storer | 28 | 27⅝ | 27¼ | 27¼ | — ¼ |
| 29¼ | 21¼ | 20th-Fox | 76 | 25 | 24¾ | 24¾ | — ⅛ |
| 29¾ | 24½ | Univ. Pix | 10 | 25¼ | 25⅛ | 25¼ | + ⅛ |
| 82½ | 75 | Univ., pfd | *140 | 76 | 74⅞ | 74⅞ | —1⅛ |
| 26¾ | 18½ | Warner Bros. | 227 | 27¾ | 27⅜ | 27⅜ | — ¼ |
| 141¼ | 101 | Zenith | 25 | 109 | 106 | 106 | — ½ |

### *American Stock Exchange*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 6⅛ | 3⅝ | Allied Artists | 19 | 4½ | 4¼ | 4⅜ | — |
| 13¼ | 9¾ | All'd Art., pfd. | 3 | 10½ | 10⅜ | 10⅜ | — ⅛ |
| 2⅛ | 1⅛ | C & C Super | 567 | 1⅜ | 1⅛ | 1⅛ | — ¼ |
| 10 | 5¾ | Du Mont | 54 | 6⅜ | 6 | 6 | — ½ |
| 3½ | 2¾ | Guild Films | 49 | 3¾ | 3⅛ | 3¼ | — ⅜ |
| 5⅜ | 3 | Nat'l Telefilm | 43 | 5 | 4⅝ | 5 | + ⅛ |
| 5¾ | 2¾ | Skiatron | 15 | 3⅝ | 3½ | 3⅝ | — |
| 13¼ | 9⅜ | Technicolor | 97 | 10 | 9⅝ | 9¾ | — ¼ |
| 4 | 3 | Trans-Lux | 24 | 3½ | 3¼ | 3½ | + ¼ |

### *Over-the-Counter Securities*

| | Bid | Ask | |
|---|---|---|---|
| **Ampex** | 40⅝ | 43¾ | +3¼ |
| **Chesapeake Industries** | 2¼ | 3 | — |
| **Cinerama Inc.** | 1⅛ | 1⅝ | — |
| **Cinerama Prod.** | 3½ | 4 | — ⅛ |
| **DuMont Broadcasting** | 7 | 7½ | — |
| **Magna Theatres** | 2⅜ | 3¼ | + ⅛ |
| **Official Films** | 1¾ | 2¼ | — |
| **Polaroid** | 82 | 85 | —3 |
| **U. A. Theatres** | 6¾ | 7¾ | + ⅜ |
| **Walt Disney** | 45 | 49 | +2 |

* Actual Volume.

*Quotations furnished by Dreyfus & Co.)*

# H'wood's 'This Is Your Life'

Continued from page 3

thony; and "Bojangles," the Bill Robinson story.

Columbia, as followup to its Duehin depiction, will put "The Jeanne Eagels Story" before the cameras as a Kim Novak starrer. Already completed is "Zarak," which Warwick turned out based on a native leader on the Northwest Frontier in India. Coming up are Tyrone Power's "Lorenzo the Magnificent," dealing with the Medicis; "The Frank Liszt Story," and "The Wheel," life of Gandhi.

**Other Biopix**

Paramount already has finished "The Buster Keaton Story" and currently has two additional biopix in work, "Beau James," the late Jimmy Walker, former N.Y. mayor; and "The Jim Piersall Story." "The Red Nichols Story" rolls in the Fall as a Danny Kaye vehicle, and Frank Sinatra will star in "Jokers Wild," spotlighting Joe E. Lewis. There is also a possibility Par will do "Topsy and Eva," based on the Duncan Sisters.

Metro, which has the Rocky Graziano yarn ("Somebody") now showing, also is in the midst of camera work on "The Wings of Eagles," story of Naval hero Comdr. Frank "Spig" Wead. In scripting stage are "I Accuse," the Dreyfus case; "Your Cheatin' Heart," hillbilly singer Hank Williams.

Warners already has Alfred Hitchcock's "The Wrong Man" completed, story of Manny Balistrero, N.Y. musician falsely accused of a holdup; and is in final stages of lensing "The Spirit of St. Louis," Col. Charles A. Lindbergh. "Why Was I Born," the Helen Morgan story, goes in the fall. Also on the agenda are "John Paul Jones" and "Darby's Rangers," dealing with exploits of Col. William O. Darby and his raiders in World War II.

Twentieth-Fox has "The Best Things in Life Are Free," DeSylva, Brown & Henderson songwriting team, in the can, and next week launches "The Reno Brothers," story of the Confederate brothers. Prepping is a new version of "Jesse James," and also being readied is "The Townsend Harris Story," first U.S. Ambassador to Japan. "The Jean Harlow Story" is also on the agenda.

RKO recently completed "The Day They Gave Babies Away," story of Robert and Mamie Eunson, grandparents of writer Dale Eunson, who wrote the original upon which film is based. Studio is talking with Perry Como anent taking over title role in "The Old Maestro," the Ben Bernie story which rolls around first of the year.

Allied Artists is projecting "The Victor Riesel Story," dealing with the N.Y. labor columnist reeently blinded, and United Artists has a pair on its upcoming sked. Bel-Air is doing "Mark of the Apache," Chief Red Sleeves.

# Biopix Peak

Continued from page 3

rangement has, as yet, been made for the Andrews film, the finalization of the deal awaiting the completion of the screenplay.

However, on the basis of "Edge," Talent Associates has completed a second deal with Metro. It calls for TA, with Susskind at the production helm, to film "The Greatest Ride In Town," an original comedy by Robert Mendes. Story concerns a Brooklyn trolley car motorman who becomes enmeshed in bureaucracy. It's deseribed as a comedy in the manner of those made famous by Harold Lloyd and Buster Keaton. Danny Kaye is being sought for the lead. Martin Ritt, who directed "Edge," based on Robert Alan Aurthur's tv play, is also set to guide "Greatest Ride." Picture, to be financed and released by Metro, will be filmed entirely in New York, as was "Edge."

"Greatest Ride" is scheduled for production next June. It will follow TA's "Shadow of a Champ," also based on an Aurthur tv script, which is scheduled for production by Kirk Douglas' Bryna Productions in February, with United Artists releasing.

The Andrews Sisters project is penciled in for filming in October, 1957.

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Starring

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**John Kerr**

with

Leif Erickson · Edward Andrews

Screen Play by

Robert Anderson

Based on the Play by Robert Anderson

Directed by

Vincente Minnelli

Produced by

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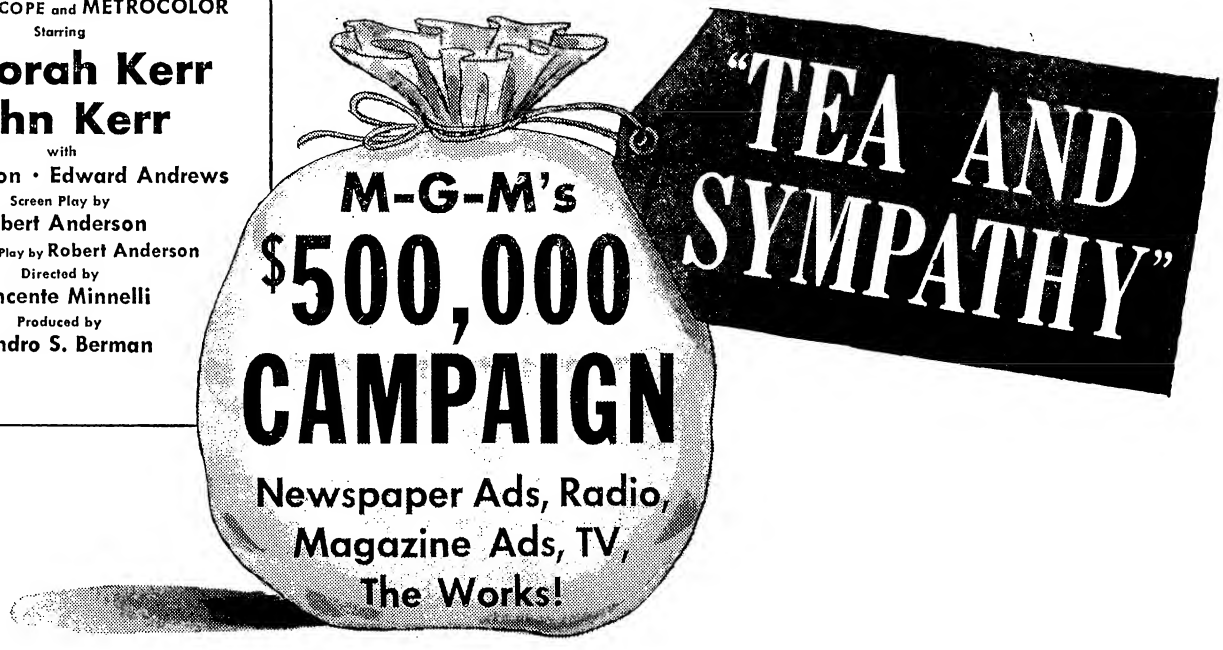


## ADS IN THESE TOP MAGAZINES

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|---|---|---|---|
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| LOOK | GOOD HOUSEKEEPING | WOMAN'S HOME COMPANION | MOTION PICTURE |
| SATURDAY EVENING POST | McCALL'S | PHOTOPLAY | MOVIE LIFE |
| COLLIER'S | PARENTS' | MODERN SCREEN | SCREENLAND |
| REDBOOK | TRUE STORY | SCREEN STORIES | MOVIE STARS PARADE |
| | | | FILMLAND |

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# Picture Grosses

## BOSTON

(Continued from page 9)

"Proud and Profane" looks okay in third week at Met.

**Estimates for This Week**

**Astor** (B&Q) (1,500; $1-$1.50)—"Eddy Duchin Story" (Col). Sock $25,000 or near. Last week, "Moby Dick" (WB) (7th wk-4 days), $4,000.

**Beacon Hill** (Beacon Hill) (678; 90-$1.25)—"One Summer Happiness" (Times) (7th wk). Sturdy $5,000. Last week, ditto.

**Cinerama** (Cinerama Productions) (1,354; $1.20-$2.65)—"Cinerama Holiday" (Indie) (52d-final wk). Rousing $22,000, hypoed by two extra mats and closing ads. Last week, $20,000.

**Exeter** (Indie) (1,200; 60-$1)—"Wages of Fear" (DCA) and "Animal Farm" (DCA). Oke $5,000. Last week, "Phantom Horse" (Indie) (2d wk), $3,500.

**Fenway** (NET) (1,373; 60-$1)—"Hot Rod Girls" (Indie) and "Girls in Prison" (Indie). Hot $8,000. Last week, "Satellite in Sky" (WB) and "7 Men From Now" (WB), $4,000.

**Kenmore** (Indie) (700; 85-$1.25)—"Gaby" (M-G) (8th wk). Light $3,000. Last week, $3,500.

**Memorial** (RKO) (3,000; 75-$1.25)—"Bus Stop" (20th). Fancy $21,000 or more. Holds. Last week, "Bigger Than Life" (20th) and "Female Jungle" (AR), $11,000.

**Metropolitan** (NET) (4,357; 75-$1.25)—"Proud and Profane" (Par) (3d wk). Okay $9,000. Last week, $12,000.

**Pilgrim** (ATC) (2,100; 65-95)—"Naked City" (DCA) and "Brute Force" (DCA). Weak $4,000. Last week, "Foreign Intrigue" (UA) and "Nightmare" (UA), $8,000.

**Paramount** (NET) (1,700; 60-$1)—"Hot Rod Girls" (Indie) and "Girls in Prison" (Indie). Lofty $21,000. Last week, "Satellite in Sky" (WB) and "7 Men From Now" (WB), $10,000.

**Orpheum** (Loew) (3,000; 65-$1)—"High Society" (M-G) (2d wk). Terrific $20,000 or better. May hold a third. Last week, $6,000, way over expectations.

**State** (Loew) (3,000; 65-$1)—"High Society" (M-G) (2d wk). Slick $12,000. Last week, $20,000.

## BROADWAY

(Continued from page 9)

Up There Likes Me" (M-G) (6th wk), $13,000.

**Sutton** (R&B) (561; $1-$2)—"Moby Dick" (WB) (8th wk). Seventh week ended yesterday (Tues.) was big $9,500. Sixth was $11,000.

**Trans-Lux 52nd St.** (T-L) (540; $1-$1.50)—"La Strada" (T-L) (6th wk). Fifth session ended Sunday (19) was smash $12,000. Fourth was $14,000.

**Victoria** (City Inv.) (1,060; 50-$2)—"Bigger Than Life" (20th) (3d-final wk). Third stanza winding up today (Wed.) looks to hold with okay $12,000. Second was $13,000. "Burning Hills" (WB) opens tomorrow (Thurs.).

**Warner** (Cinerama Prod) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Indie) (19th wk). The 18th session ended Saturday (18) was socko ($48,900, heat hurting late in week. The 17th week was $52,900. Stays indef.

**55th Street Playhouse** (B-F) (250; $1.25-$2.50)—"Bullfight" (Janus) (6th wk). Seventh round ended Monday (20) was good $5,500 after $6,500 in sixth.

## CHICAGO

(Continued from page 9)

$3.40)—"Cinerama Holiday" (Indie) (62d wk). Steady $25,000. Last week, $26,900.

**Roosevelt** (B&K) (1,400; 65-98)—"Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk.) Hotsy $19,000. Last week, $22,000.

**State-Lake** (B&K) (2,400; 98-$1.25)—"Away All Boats" (U) (2d wk). Mighty $36,000. Last week, $40,000.

**Surf** (H&E Balaban) (685; $1.25)—"Ladykillers" (Cont) (8th wk). Loud $7,000. Last week, $5,800.

**United Artists** (B&K) (1,700; 98-$1.25)—"Trapeze" (UA) (10th wk). Okay $15,000. Last week, $16,000.

**Woods** (Essaness) (1,206; 98-$1.50—"Duchin Story" (Col) (7th wk). Big $25,000. Last week, $27,000.

**World** (Indie) (430; 98—"Last 10 Days" (Col) (4th wk). Plump $4,200. Last week, $4,600.

**Ziegfeld** (Davis) (430; 98)—"Rififi" (UMPO) (3d wk). Big $8,000. Last week, $9,500.

## Denver Likes 'Society,' $25,000; 'Land' Rich 14G

Denver, Aug. 21.

"High Society" is the big news here this round, and holds over at Orpheum. "Pardners" perched the Denham, and stays on. "Walk Proud Land" looks fine at Paramount.

**Estimates for This Week**

**Centre** (Fox) (1,247; 75-$1.25)—"King and I" (20th) (8th wk). Good $11,000, and record 8 weeks here. Last week, same.

**Denham** (Cockrill) (1,750; 60-$1)—"Pardners" (Par). Big $13,000. Last week, "Proud and Profane" (Par) (4th wk), $7,000.

**Denver** (Fox) (2,525; 60-$1)—"Safari" (Col) and "Inside Detroit" (Col). Fair $10,000. Holds. Last week, "Francis in Haunted House" (U) and "Star in Dust" (U), $11,000.

**Orpheum** (RKO) (2,600; 60-$1)—"High Society" (M-G). Great $25,000. Stays on. Last week, "Somebody Up There Likes Me" (M-G), $11,500.

**Paramount** (Wolfberg) (2,200; 60-$1)—"Walk Proud Land" (U) and "Killing" (UA). Fine $14,000 or close. Last week, "Run For Sun" (UA) and "Quincanno" (UA), $12,000.

## LOS ANGELES

(Continued from page 8)

over. Last week, $16,500 plus $65,600 in two nabes, seven drive-ins.

**Orpheum, Hollywood, Uptown, Loyola** (Metropolitan-FWC) (2,213; 756; 1,715; 1,248; 80-$1.50)—"Trapeze" (UA) and "Emergency Hospital" (Indie) (2d wk). Fancy $29,000. Last week, great $40,800.

**Downtown Paramount** (ABPT) (3,300; 80-$1.50)—"Satellite in Sky" (WB) and "Seven Men from Now" (WB) (2d wk). Thin $5,500. Last week, with Wiltern, Hawaii, $24,000 plus $66,700 in one nabe, eight drive-ins.

**Pantages** (RKO) (2,812; $1-$1.75)—"High Society" (M-G) (3d wk). Fast $24,000. Last week, $28,700.

**Hollywood Paramount** (F&M) (1,430; $1-$1.50)—"That Certain Feeling" (Par) (7th wk). Slow $3,500. Last week, $4,100.

**Chinese** (FWC) (1,908; $1.25-$2.40)—"King and I" (20th) (8th wk). Sock $20,600. Last week, $23,400.

**Warner Beverly** (SW) (1,612; $1-$1.75)—"Duchin Story" (Col) (8th wk). Fat $7,500. Last week, same.

**Four Star** (UATC) (868; 90-$1.50)—"Proud and Profane" (Par) (10th wk). Big $5,000. Last week, ditto.

**Fine Arts** (FWC) (631; $1.25-$1.75)—"Fantasia" (BV) (reissue) (11th wk). Good $3,900. Last week, $4,600.

**Egyptian, United Artists** (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (40th week Egyptian, 34th wk U.A.). Swell $19,000. Last week, same.

**Warner Hollywood** (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (41st wk). Into current stanza Sunday (19) after big $33,200 last week.

## Prof's '64G' Royalty

Continued from page 1

Cranford gets one-third. The extra money comes from the further extension of the idea into the "$64,000 Challenge" which stretches Dr. Cranford's share from $500 to $750 and Biow personally collects the other two-thirds.

Incidentally, vet adman Biow is mulling a number of propositions while he is in process of liquidating the agency bearing his name whose billings ran into the millions.

He may go into vidpix production. He has bids to buy into tv stations; also propositions to take board memberships in exchange for his consultative services. There is also talk of a Governmental post. However, judging by the manner in which past and prospective new clients have been leaning on him, Biow's intimates aver "don't be too surprised if he set up shop again in the advertising business."

## McCarrick EK Treas.

Rochester, Aug. 21.

Thomas J. McGarrick, assistant comptroller of Eastman Kodak since February, 1942, last week was named general comptroller of the company.

He replaces Cornelius J. Van Niel, who plans to retire at the end of the year.

## Foreign Industries Must Establish N.Y. Offices To Further Sales, Sez Brandt

Need for foreign industries to maintain offices in New York to facilitate commercial contact with the independent U.S. importers and distributors was stressed in N.Y. last week by Richard Brandt, head of the Trans-Lux artie chain and of Trans-Lux Distributing, which handles foreign lingualers.

Brandt, who left Saturday (18) to attend the Venice film festival and scout the European product, said that his outfit was considering the establishment of French and Italian corporations "to function as our purchasing agents."

"Unless they're on an outright basis, deals today are so complicated, it's necessary to have someone in New York to deal with," Brandt opined. "The industries abroad should maintain representatives in New York who are empowered to sign contracts and make deals. We used to deal with the Italians through IFE. But that's more or less gone now. If the Europeans don't move on this soon, we will."

With reference to "La Strada," the Italian pic which Trans-Lux is handling in the U.S. and which shapes as an important grosser, Brandt said his company had last week allocated $100,000 for an adpub campaign in 10 key situations over the next three months. Among the cities are Boston, San Francisco, Los Angeles, Philadelphia and Washington.

Import, for which Trans-Lux paid $65,000 on an outright basis (excepting a 10% participation for actor Anthony Quinn), so far has played only New York and Provincetown, where it broke the house record at the Art Cinema and was held over. It won't get a national release date till Christmas.

"We are going to give 'La Strada' a New York-type buildup in each city," Brandt said. "We are sending a publicity-exploitation expert into each situation. If properly sold, we are convinced this is one of those European films that has a huge market here."

As an example of how specialized selling can put over an offbeat entry, Brandt cited "Lili," the Metro release. Pic grossed about $1,500,000, of which some $300,000 came from the Trans-Lux 52d St. Theatre in N.Y. alone. Altogether, the N.Y. area accounted for between 40% to 50% of the "Lili" coin, Brandt said. He has no intention of dubbing "La Strada."

## Cartoons, Shorts in M-G's 'Carnival' for N.Y. Ride

Taking a leaf from European countries, where cartoon and short subject festivals are popular, Metro has selected a group of its outstanding cartoons and two-reelers of the past and has assembled them as "The M-G-M Carnival."

The short films will be offered as the complete program at the Plaza, N.Y., starting Aug. 28 and running for three weeks. On the program will be seven "Tom and Jerry" cartoons, two Robert Benchley shorts ("See Your Doctor" and "How to Sublet"), and two "Passing Parade' 'subjects.

## 'Pajama Game'

Continued from page 1

show's top tunes. The production is scheduled to begin a tour of major Israeli cities in October.

Regarding the music angle, the publishing and recording industry in Israel has developed substantially in the past two years. Hebrew versions of all the major European and U. S. hits are being published and waxed, with "Three Coins in the Fountain," "Love Is a Many-Splendored Thing" and "Johnny Guitar" heading the 1956 output thus far. As evidenced by these titles, there's usually a delay in the tune coverage.

Other top records include the Israeli number, "Messeg (Israel Wine) Song," waxed by Lionel Hampton; "Tachanah Merkasit" (called "Gare St. Lazaire" in French); and the "rain song," "Piic-Ploc."

# Film Reviews

Continued from page 6

### Child in the House

itude. Eric Portman is wasted as her husband, with little to do but offer frigid politeness to his wife, and mute alliance with the youngster. Stanley Baker makes a mixed personality of the crooked father, his characterization being more realistic in the later reels when he is on the run. Dora Bryan brings a breath of cockney joyousness to the role of the sympathetic housemaid, livening the otherwise stilted atmosphere. *Clem.*

### Eyewitness

**(BRITISH)**

**Compact, standard thriller of a murderer's attempt to get at an injured witness to prevent identification; Donald Sinden, turned crook, lacks conviction.**

London, Aug. 14.

Rank production (Sydney Box) and release. Stars Donald Sinden, Muriel Pavlow, Belinda Lee. Directed by Muriel Box. Screenplay, Janet Green; camera, Reginald Wyer; editor, Jean Barker; music, Bruce Montgomery. At Dominion Theatre, London. Running time, 82 MINS.

| | |
|---|---|
| Wade | Donald Sinden |
| Lucy | Muriel Pavlow |
| Penny | Belinda Lee |
| Jay | Michael Craig |
| Barney | Nigel Stock |
| Probationer Nurse | Susan Beaumont |
| Mike | David Knight |
| Mrs. Hudson | Aida Reeve |
| Night Sister | Avis Landone |
| Anaesthetist | Richard Wattis |
| Fatrolman | George Woodridge |
| Molly | Gillian Harrison |
| House Surgeon | Nicholas Parsons |
| Henry Cammon | Leslie Dwyer |
| Mrs. Hays | Anna Turner |
| Podge | Anthony Oliver |
| Chief Constable | John Stuart |
| Det. Inspector | Alan Cuthbertson |
| Sugdon | Harry Towb |

A neatly made, unpretentious thriller that should do well for the home market. A murderer's attempt to kill a woman who witnessed his crime makes for suspenseful action, although the story is improbable in some of its twists. Pic is well acted and well served by its director and camera crew.

Following a fight with her newlywed husband, a young woman leaves home with the threat she won't return. While at the cinema, she sees the manager struck down by his opened safe, and is chased by one of the thieves. The terrified girl dashes into the street and is knocked down by a bus. From then on the two haunt the hospital grounds in an attempt to silence her before she can gain consciousness and identify them. The various efforts to gain admittance to the building arouse both tension and humor.

The husband's frantic search for his wife ends in the police arrival at the hospital just as the second thief, jibbing at another murder, kills his partner to save the girl's life.

Donald Sinden doesn't sit too happily in the unusual badman role but Nigel Stock, as his reluctant accomplice, gives the best performance of all. Muriel Pavlow has little to do but register terror as the eyewitness. Belinda Lee spills over with appealing glamor as her nurse. Vet legiter Ada Reeve injects some down-to-earth humor as an inquisitive patient whose claim to having seen the prowler is ignored by everyone until his mission is almost accomplished. *Clem.*

### The Young Guns

**Mild oater based on juve delinquency theme.**

Hollywood, Aug. 17.

Allied Artists release of Richard Heermance production. Stars Russ Tamblyn, Gloria Talbott. Directed by Albert Band. Screenplay, Louis Garfinkle; camera, Ellsworth Fredricks; editor, George White; music, Marlin Skiles; song, Lenny Adelson & Imogen Carpenter, sung by Guy Mitchell. Previewed Aug. 17, '56. Running time, 84 MINS.

| | |
|---|---|
| Tully | Russ Tamblyn |
| Nora | Gloria Talbott |
| San Antone | Perry Lopez |
| Knox Cutler | Scott Marlowe |
| Jonesey | Wright King |
| Peyton | Walter Coy |
| Grandpa | Chubby Johnson |
| Deputy Nix | Myron Healey |
| Georgie | James Goodwin |
| Kid Cutler | Rayford Barnes |
| Felix Briggs | Stanford Jolley |

"The Young Guns" is a story of juvenile delinquency on the range. As a straight out-and-out western it lacks the shoot-'em-up elements the title suggests, and leans more on the character side of a young man trying to live down the reputation of his vicious gunman-father. As a consequence there are long intervals of dialog sans action, the footage occasionally inserting a fight. Sum total adds up to a mild entry for the oater market.

Richard Heermance production picks up Russ Tamblyn as he leaves a small Wyoming settlement, outlaw hangout, where a group of young would-be gunslingers are eager to follow in the footsteps of their fugitive elders. After he beats a couple of the leaders, Tamblyn is regarded their leader but can't make up his mind whether to become active. Climax has him breaking up a band robbery performed by gang without his knowledge.

Tamblyn is rather lightweight for his role but manages a more or less persuasive performance. Gloria Talbott, his co-star, provides the romantic interest as daughter of an outlaw. In support, standouts include Walter Coy, a kindly sheriff who tries to befriend Tamblyn; Scott Marlowe and Perry Lopez, young gunmen; and Chubby Johnson, former outlaw still dwelling in the glory of the past.

Albert Band makes the most of the overlength Louis Garfinkle screenplay in his direction, and technical credits are standard. Guy Mitchell warbles "Song of the Young Guns' over title credits. *Whit.*

## O'Donnell, Coyne

Continued from page 7

group but he came out of the campaign with increased prestige and the profound respect of the industry." O'Donnel related that Coyne offered to quit COMPO if this would serve to bring Allied back into the fold. "I told Coyne that if he quit I would quit, too," O'Donnell recalled. Latter was national chairman of the tax fight.

"One of the good things that has happened to the industry was the creation of COMPO," Brandt stated. He urged renewed exhib support of this industry organization so that it might continue to fight against taxes and resume with its Audience Awards public poll.

Sam Pinanski, member of the governing board, declared that COMPO has made "many friends in Washington because of the straightforward job it has done."

Coyne and O'Donnell both called for more sharing of the credits, citing the tax win work done by Eric A. Johnston, president of the Motion Picture Assn. of America; Joseph R. Vogel, president of Loew's Theatres; Charles E. McCarthy, COMPO's public information director; Pinanski and Pat McGee, former general manager of Cooper Foundation Theatres. Brandt commented that McGee, an active COMPO-ite over the past several years, "won the accolades of the industry but lost in his personal career," this in reference to McGee's disassociation from Cooper.

This week O'Donnell and Coyne took off on a tour of the country to personnally thank lawmakers and exhibs in key areas for their tax-repeal assistance.

## Code Proposals

Continued from page 5

Barney Balaban, Columbia's Abe Schneider and RKO's Daniel T. O'Shea. Most of the work was done by a sub-group of lawyers, including Robert J. Rubin of Paramount and Sidney Schreiber of the MPAA.

While the committee cited several alternatives to the current appeals board, on which only the member companies are represented, it made it plain that it favored an expanded board taking in both exhibition and independent producer elements. It proposed a representation of six to seven theatremen and three to four indie producers.

Left open is the question of whether exhibs are going to be willing to serve. Those queried in the past have been noncommittal, but have never shown any great enthusiasm for the idea. "Even if there are seven exhibitors on the board, is that really going to mean anything to the rest of exhibition if the case involves a potential money-maker?" asked a circuit man.

Implication of exibitor representation on the appeals level would be that the theatres, no longer a definite part of the Code arrangement since divorcement, would be tied closer to an adherence to the Code. Some doubt that exhibs have any great hankering for that kind of tie in the light of past experiences.

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# THE NEW RKO!

Put them all together they spell B-O-X O-F-F-I-C-E !

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FEATURING

SIDNEY BLACKMER • PHILIP BOURNEUF • SHEPPERD STRUDWICK • ARTHUR FRANZ

Story and Screenplay by DOUGLAS MORROW • Produced by BERT FRIEDLOB • Directed by FRITZ LANG

# Summertime Pix Plugging Gives Radio an Edge Over Television

Summertime spells radio time for the film companies.

Outfits, which the rest of the year carry on a heavy flirtation with tv, are currently going wholehog for kilocycle campaigns to sell the product.

"In the summer months, radio is far and away the best buy we can get," said one ad-pub topper. "People don't look at television now, but they listen to their car radios, they go to the beaches, etc. We feel radio gives us the widest exposure, particularly over the weekends."

Hot season makes radio so popular among the distribs that they're actually finding it tough sometimes to buy all the time they want. A favorite is NBC's "Monitor," a weekend AM feature, which allows package deals involving plugs on the national web, followed by local breaks identifying the theatres where an attraction may be playing.

Probably one of the biggest radio buyers, and not only in the summer, is 20th-Fox, which has gone allout selling its "King and I" musical on the radio. 20th bought the network package on NBC, covering not only spots but also program identification "trailers" taped by stars from "King," with credit to the picture. 20th also has skedded a heavy radio campaign for its upcoming tuner, "The Best Things in Life Are Free," and it used the AM waves extensively for "Bigger Than Life." Last spring, 20th went equally allout for "Carousel," this time on CBS Radio.

"I think radio is a great sales medium for us," commented Charles Einfeld, 20th ad-pub v.p.

At Universal, where "Away All Boats" and "Walk the Proud Land" are getting the AM buildup, publicity topper Phil Gerard called radio "a hell of a buy" and stressed the large summer audiences commanded by radio.

Sid Seadler, the Metro ad chief in N. Y., said he preferred radio to tv in the summer. M-G launced "Somebody Up There Likes Me" with a saturation campaign on New York's WNEW, and the company intends to go heavy on both radio and tv in plugging its upcoming "Tea and Sympathy."

Impression generally is that tv will come into its own again in the fall. However, some ad-pub reps feel that the cost of video trailerizing is becoming very high and may, in the future, require a more selective approach. "We've found that some pictures just don't sell very well on television," was one comment. Once that formula has been evolved, the accent on radio may become heavier all year round.

## SW Execs to Seattle For Par-Cinerama Bow

Harry Kalmine, v.p. and general manager of Stanley Warner Corp., and Lester B. Isaac, director of Cinerama exhibition, left Monday (20) for Seattle for the opening there of the Paramount Theatre as a Cinerama house today (Wed.).

They were followed yesterday (Tues.) by another homeoffice contingent, including Samuel Rosen, SW exec v.p.; Bernard Kranze, v.p. of SW Cinerama Corp., and Harry Goldberg, pub-ad chief.

Hotel of the Stars
THE HOLLYWOOD
KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIF.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
BING GRACE FRANK
CROSBY · KELLY · SINATRA
in "HIGH SOCIETY"
in VistaVision and Color
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

## SW Buys Capitol, Milw., From Ben Marcus Chain

Chicago, Aug. 21.

Stanley Warner Corp. last week bought the 2,600-seat Capitol Theatre, Milwaukee, from Ben Marcus of Whitefish Bay, Wis., operator of Marcus Theatres Co., for a price between $750,000 and $1,000,000. Stanley Warner had leased the theatre from the First Wisconsin Foundation of Milwaukee until last year, when Marcus bought it.

The Marcus firm had been planning a $250,000 remodelling job for the 27-year-old house; whether Stanley Warner will go ahead with refurbishing has not been disclosed. SW also owns the Majestic Theatre in Milwaukee. SW Chicago office manager Alex Halperin negotiated the deal.

# Par Not Crazy About TVersions Of Old Scripts

Film companies are losing enthusiasm about having back properties adapted for airing on television. Feeling is growing that in too many cases the effort required of the pic distributor is simply not worthwhile.

Paramount had become particularly active in this field, making its back-number scenarios available for televersions on Lux Video Theatre, Theatre Guild, Producers Showcase and other such shows. In each instance Par has received some monetary payoff, perhaps $2.000 to $3,000. But this was not enough to compensate for the work involved; Par's main objective was a hard-hitting plug for a new release, this also being part of the deals.

Par's attitude now, though is that, with the notable exception of Lux, the tv shows weren't in tune with the film company itself on how the new pic promotion should be rammed across. Company also has been doing a burn because the tv producers left most of the contact work to nonprofessional underlings.

As the overall consequence, Par has become indifferent to the tv tieups and most other picture outfits have adopted the same attitude. This is a switch, for in past they were plenty high on this manifestation of tv handholding.

## 'RED BALLOON' NEEDS $100,000 TO RISE

Attempt is currently being made by Ilya Lopert to work out a release pattern for "The Red Balloon," French short which he and Richard Davis acquired in Cannes earlier this year. The 35-minute subject is in color and won a prize at the festival.

Lopert, who has left N. Y. for the Venice fest, said last week that he was asking $100,000 for the short and had received offers for $75.000. He and Davis originally paid $50.000 for it.

One deal offered by Walt Disney's Buena Vista outfit, which wanted to couple "Balloon" with another French release, "Si Tous Les Gards du Monde," fell through because Disney wouldn't go for the $100,000 tab.

There is a possibility that Lopert and Davis may decide to handle the short themselves and make it the core of a shorts "festival" running feature-length.

Discussing foreign films in the U. S. generally, Lopert—a vet distrib of imports—said it was difficult to determine the true potential of the overseas product in the U. S. "because it's never been explored." He agreed with the French that existing distribution facilities for foreign lingualers are inadequate but stressed the difficulty of getting the various indie releasers together to agree on a joint plan of action.

## Int'l Latex Rise Cues Stanley Warner Stock As 'A Good Investment'

On the basis of the earning power of its subsidiary, International Latex Corp., and the potential value of its real estate holdings, Stanley Warner common stock is recommended as a good investment in a special report prepared by Herzfeld & Stern, Wall Street brokerage firm. According to the survey, prepared by Marshall Weinberg, the theatre chain's stock "offers the investor a satisfactory current return, distinct possibilities of appreciation, and relatively little risk."

While SW has never issued a breakdown on International Latex's earnings, the report indicates that the net earnings are better than $2,000,000 or about $1 per share. In addition, it notes that International Latex will spend $25,000,000 in the next year in new production facilities and that the company predicts a 300% increase in business by 1958. It points out, too, that International Latex's sales have increased from less than $4,000,000 in 1946 to over $30,000,000 in 1955, while net worth has increased from $2,000,000 to over $15,000,000 during the same period.

The Wall St. report notes that as of November, 1955, SW owned or leased 303 theatres, of which 164 were owned, 130 leased, and nine were partly owned and partly leased. It points out that these theatres are carried on the books at cost, the primary part of which was incurred in the 1920's. Noting that these properties are of a "nonprofitable character" due to the decline in theatre attendance, the survey says a significant part of the investment could be gradually converted into more profitable channels. "This is why we feel the theatre properties are of considerable significance to investors," it states.

The Weinberg study says SW is changing the status of the company's theatrical holdings in two ways: (1) by eliminating undesirable leases when the expiration time arrives and (2) by selling additional theatres.

Another factor in SW's favor, according to the report, is the company's policy of purchasing its own shares in the open market. The reducing of the outstanding common stock tends to support the market and gradually increases the per-share earnings and equity, the report indicates.

## WB Scoreboard

Continued from page 3

tive production studio. The 321 West 44th St. office buildings which extend back to 45th St. in New York are already subleased to tenants; all that room is unnecessary, according to Allen and Semenenko, who already have earmarked an ultramodern GHQ for WB in the new Tishman Bldg. at 666 5th Ave.

The Music Publishers Holding Corp. is regarded as a valuable asset and perhaps too much so to sell, in light of its $1,500,000 annual yield from ASCAP alone, along with other synchronization and production values for pictures and the future of television. However, a number of would-be buyers already have started buzzing Herman Starr, who is president of MPHC, a wholly-owned WB subsidiary but autonomously operated by Starr, who is also a veepee of the parent picture company. Starr, incidentally, is one of the group who have been given stock options on 15,000 shares of WB stock at $25.77 a share.

Understood that the plan is ultimately to reduce the outstanding WB shares to 1,000,000 certificates, as tenders are issued to buy in as much as possible.

## Metrocolor Step-Up

Hollywood, Aug. 21.

Metro studio lab completed 10,000,000th foot of film since company set up facilities on its new Metrocolor process last June 1.

First three films made and printed in Metrocolor are "Lust for Life," "Tea and Sympathy" and "The Opposite Sex." A total of 950 prints have been turned out on trio.

# WB to Grant $26-Per-Share Options In 'Incentive' Ride for 6 Top Execs

### Semenenko-WB Quiz

The Serge Semenko-Warner Bros. deal still is a source of puzzlement to some observers who are not privileged with the straight inside.

For example, official records which were disclosed this week show that Jack L. Warner, president, bought 500,000 shares of the WB common stock on June 8 and on July 10 sold 600,000, leaving him with a balance of 212,399. No indication as to whom he had the direct dealings with.

Making good its promise of an "incentive" plan for management, Warner Bros. last week disclosed that it was ready to grant to six of its top executives options to purchase stock at an average $26 a share.

Company also revealed establishment of a credit agreement with a group of banks for $20,000,000 for a three-year period. And it indicated that plans are afoot for the sale of some of its assets, the proceeds to go towards purchase of additional shares of its common stock. Number of shares outstanding as of July 15, 1956, was 2,482,247.

Disclosures came in a proxy statement that accompanied the official invitation to tender stock. Warner board has appropriated $20,000,000 for the purchase of Warner common at a top price of $28.50. Deadline is Sept. 5, 1956. The three Warner brothers have indicated their intentions to tender stock—Harry M. and Albert an aggregate of 50,000 shares at $27.50 and Jack L. 50,000 shares at the same price.

Subject to approval by the stockholders, stock options are being offered to the following: Jack Warner, 60,000 shares; Benjamin Kalmenson, exec v.p., 40,000; Samuel Schneider, v.p. and treasurer, 20,000; Herman Starr, v.p. and head of the music publishing subsid, 15,000; Wolfe Cohen, foreign chief, 10,000, and Steve Trilling, Warner's assistant, 5,000.

With the exception of Jack Warner, whose option price is $29.29 per share, all will be allowed to purchase their stock at $25.77. Options on half the shares can be exercised after 18 months, and in full after three years. No options are exercisable after five years, or three months after an optionee quits the company.

Report also indicated the share holdings of the board, with Jack Warner shown holding 212,399; Harry Warner, 28,700; Albert Warner, 21,700; Charles Allen Jr., 155,750; Stanlcigh P. Friedman, 600; Robert W. Perkins, v.p. and general counsel, 500; Schneider, 250; Serge Semenenko, 160,000.

Kalmenson, Herman Starr and Waddill Catchings were the directors listed as holding no stock at all.

The $20,000,000 credit agreement is being established with a group of banks consisting of the First National Bank of Boston and other banks for which the First National Bank is acting as agent. Semenenko, who engineered the takeover of Warner Bros. from its former management, is first v.p. of the bank.

The credit carries an interest rate of 4% per year and a commitment fee of half of 1% per annum on the unused portion of the credit. The corporation agrees to maintain its working capital at a minimum level of $25,000,000 and not to redeem or retire its stock in an amount over $30,000,000.

As for the fiscal year ending Aug. 31, 1956, the statement said that, taking June and July business into account, the year's profit "will be substantially less" than the results from operations in the corresponding period in 1955. This net, however, doesn't take into account the profit accruing from the $21,000,000 sale of the Warner library to PRM Inc. for showing on television. Of this sum, $16,000,000 has been paid in cash. The entire deal has been ruled taxable as a capital gain instead of ordinary income.

"The proceeds of this sale have been used to pay off short term bank loans, and to improve the corporation's current position, and all or a portion of the remaining proceeds may be used in purchasing stock pursuant to the invitation to tender stock," the proxy statement said.

# Warner News Up For Grabs; Unit Eyes Reels-to-TV

With the Aug. 31 deadline nearing, negotiations are continuing for the sale of Warner News, the Warner Bros. subsidiary, to a group headed by J. Arthur Warner, investment banker. Price is still up in the air but is said to run around $500,000.

The Warners originally acquired the company from RKO in 1947 for $5,000,000. It's not clear whether they'll still be interested—taxwise— in a deal after Aug. 31, the end of the fiscal year.

With Warner (no relation to the Warner brothers) are Andy Gold, Robert Youngston and John LeVien. Latter is the news editor of Warner Pathe News which tomorrow (Thurs.) puts out its final reel. Entire Warner News subsid is being dissolved as of Aug. 31. Attempt is being made to close the deal before that deadline, but there's a question whether it can be done. Differences remain the evaluation of the camera equipment.

Warner and his group, while not planning any revival of the theatrical newsreel, are hoping to maintain a television newsreel service. They may also continue making short subjects for possible WB release.

It's understood that NBC has been in negotiation with the Warner group with a view to making a leasing arrangement for the huge, 26,000,000-feet Warner News stockshot spread which come as part of the deal.

Any new company probably will retain the Pathe name. Present plans call for some 38 key employees of the Warner News subsid to be taken over by the new management.

## IATSE-WARNER NEWS SEVERANCE PAY TALKS

Local IATSE union reps in New York are huddling with Norman H. Moray, president of Warner News, on the question of severance pay for employees who may lose their jobs as a new management takes over the subsidiary.

Issue revolves around those workers who will continue in their positions in any new company. The unions maintain these men should be given the choice of staying, or getting severance pay and then making any new deal they wish.

Union leaders say they are concerned not only over this situation, but also over reports that Warners may divest itself of other subsidiary interests where union labor is employed.

Said a union spokesman: "We question the right of Warner Brothers to sell its employees along with the physical assets."

Entire issue is to be taken up at the IATSE convention in Kansas City.

### Somerset Reelected

Hollywood, Aug. 21.

Pat Somerset, assistant exec secretary of the Screen Actors Guild, has been reelected a v.p. of the California State Federation of Labor at its conclave in Long Beach.

Somerset was also reelected prexy of the California State Theatrical Federation.

## LA.'s 250G Theatre

Los Angeles, Aug. 21.

Vinnicof theatre circuit has begun construction of a new $250,000 hardtop house in the Garden Grove suburb in the eastern section of Los Angeles. House will seat 980.

Cecil Vinnicof, chain's veepee, said the new site, to be called the Garden Theatre, will be equipped with screens adaptable to all processes.

# WANTED: CONVENTION 'FORMAT'

## TV's $17,000,000 Goof

Whatever the merits of "converting" the national political conventions to the electronics medium—and at this point they seem highly dubious—it's a certainty that things will have to be radically different four years hence. (As a matter of fact that's what they were saying back in '52). The inescapable truth is that the "big show" out of Chicago last week was a tv bust, both as a "journalistic spec" and in terms of commanding coast-to-coast audience interest. Stripped to its essentials (and no matter how much the networks tried to implement it wih offbeat touches) it added up to a dull gabfest for perhaps 90% of the time it monopolized the spectrum. If the nation's viewers were inclined to feel apathetic about the whole thing—which was borne out by the ratings and share-of-audience figures—it was a justifiable reaction.

With the Dems now out of the way and the scene of operation shifting to Frisco for the current GOP show, there's little evidence thus far that things are any different or that the lessons learned from Chi can be translated into an exciting video plus for the Republicans.

Only one sure fact has been established, on which there will probably be months of postmortems and self-examination—wherein lies the wisdom of the tv networks in committing themselves to a $17,000,000 outlay (only $14,000,000 of which is recapturable in sponsorship coin) and disrupting two weeks of programming schedules, if the end result borders on boredom?

It's true that, in the interest of public convenience and necessity, the tv networks are faced with an obligation to carry the conventions. Similarly the burden of expense and the obvious economic facts of life dictate the need for bringing a Westinghouse, an RCA, a Philco or a Sunbeam into the sponsorship picture.

But somewhere along the line, despite all the months of preparations and promises, somebody up there goofed, and goofed badly, in effecting a "tv streamlining" of the conclaves to satisfy the needs of the American viewing public. How does one reconcile a Westinghouse plunking down $5,000,000 (enough coin to underwrite a full 52-week season of network programming) for a two-convention spread that translates itself into longwinded oratory calculated to invite wholesale tuneouts? It figures that a sponsor next time out is going to demand a better shake for that kind of money. Certainly last week's Chi shenanigans demonstrated that the most updated gadgetry and wizardry out of the electronic shops is a poor substitute for the "content" of the show itself.

The "format" of last Wednesday night's Chi fiasco was a case in point. Faced with an hour's lull in the Amphitheatre proceedings in the caucusing over the civil rights plank, the networks made some desperate tries at filling the void with the expected buttonholing of key delegates, but for a good part of the hour the newsmen wound up interviewing one another. And with the major interest centering on the outcome of the civil rights issue, the viewer was compelled to suffer through endless hours of dull platform oratory before reaching the crucial plank. As it turned out for those few who braved the 2 a.m. ordeal, it all proved anticlimactic, but that, of course, is beside the point and hardly the fault of the networks.

If an electronic age puts the politician and the strategists in the spotlight, then perhaps the time has come for a radical change in the method of nominating a President. What might have been exciting and valuable backroom politicking for the on-the-scene delegates in bygone days adds up to poor fare for the tv viewer, not to mention uncomplimentary exposure to the constituents back home.

It could well be that, within the limited sphere in which a convention functions, the networks have been exercising all their ingenuity and utilizing every device to give it movement. Since the basic function of the network is to report, with interspersing of information and editorial comment, the Chi and Frisco conclaves may well represent the best of all possible jobs.

But it isn't enough. To the tv viewer it's been a poor substitute for excitement and entertainment and the end result hasn't warranted the endless hours of viewing. *Rose.*

## TV WEBS SIFTING COSTLY DILEMMA

By FARRELL DAVISSON

Chicago, Aug 21.

The chiefs of the three television networks have begun what promises to be a drawnout "agonizing reappraisal" of the medium's role at the national political conventions now that the political strategists have become "tv producers" in plotting these quadrennial epics.

The fact that the packagers and talent roster of the carnivals include the nation's top political and legislative bigwigs makes this one of the toughest and most expensive dilemmas tv has yet encountered. And it has to be resolved in a context in which the politicos have already declared open season on the network concept with charges of "monopoly" flying fast and loose.

The basic problem is this: just how do the webs reconcile the ambitions of the politicians to get as much free tv exposure as possible during the gavel-to-gavel span of their clambakes with the showmanship realities as demonstrated by the Democrats here last week that much of it was a crushing tv bore that put a big segment of the country to sleep as indicated by the early ratings.

**Mebbe $5,000,000 Cost To Webs**

All this at the expense of a $14,500,000 tap to the advertisers involved, plus the chains' "out-of-pocket" costs which are being estimated somewhere between $3,000,000 and $5,000,000.

The ironies of the situation were highlighted when during the droning spiels of the secondstring speakers the tv cameras panned around the practically deserted International Amphitheatre as the delegates themselves had long since sought refuge elsewhere from the torrent of gab.

Democratic national chairman Paul Butler's tirade against CBS-TV for it's failure to carry all of the tailored-for-tv film depicting his party's history dramatized just how far apart are the respective tv and political braintrusts on how the medium should cover these affairs. The whole import of Butler's blast was that the tele networks were on hand merely to relay, verbatim and in toto, the Amphitheatre program and that they really had no independence to pick or choose according to the dictates of their news judgments.

**Rally Round Stanton**

That's why ABC-TV prez Robert Kintner, in a formal statement, and NBC-TV chief Robert Sarnoff in a closed door huddle he and Kintner had with CBS topper Frank

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## Show Biz Fillip Spices Up GOP's Lacklustre Opening Frisco Session

By BILL STEIF

San Francisco, Aug. 21.

The story of the opening GOP session was all hurrah, hoopla and entertainment.

The Convention's ordinary business—speeches by Frisco Mayor Christopher, California's Governor Knight and parliamentary routine—was spiced by Gene Archer's singing (including the National Anthem), Perry Botkin banjo numbers, a couple of songs by Dennis Morgan and three numbers by the King's Men.

Manny Harmon, up from Hollywood, led the Cow Palace Band, composed of sidemen from AFM Local 6 here.

Actually, the GOP was saving the most photogenic entertainment for the afternoon session, which because of three-hour time differential took place on the East coast in the evening.

First afternoon round included Ethel Merman doing "Great Day" and special lyrics for "Alexander's Ragtime Band," Irene Dunne reciting the "President's Prayer" and Jane Powell singing the National Anthem. Presumably, the GOP figured it would stock up the most eye-appealing items for the larger, nighttime tv audience.

Highlight of Sunday's frantic efforts to get set up here turned out, surprisingly enough, not to have been caught by tv.

**Citizens For Ike Show**

This was the National Citizens for Eisenhower show in the 6500-seat Civic Auditorium near downtown Frisco. Show, similar to the one the Citizens put on in Madison Square Garden six weeks ago, ran with clockwork perfection, had a smooth, professional polish.

The Citizens' C. Langhorne Washburn emceed, but was spelled off and on by actor Wendell Corey—a real Republican live wire—and Frisco telemistress Marjorie Trumbull. In addition to the usual passel of politicians, Fred Waring and composer Paul Lavalle showed up, latter with what he called "A March in D, D and E—The Dwight David Eisenhower March."

High spot for the Barney Breeskin band occurred when his 10 violinists stood on top of giant Ike "Bandwagon" which had been driven into the arena, fiddled through "DDE March" and then, as the lights were switched off, turned around revealing "Eisenhower" spelled out in phosphorescent letters on backs. Crowd ate this up.

Several smaller pickup bands were also employed for show, and pair of amateur choruses—one of boy sopranos—rated big hands, too.

Climax to two-hour show was 12½-minute (for tv) campaign film Brandt Enos Associates made for Citizens group.

Black-and-white film is hard-hit-

(Continued on page 42)

### Wasn't a Show

Chicago, Aug. 21.

Charge of scalping tickets to the Democratic National Convention here last week was dismissed by police court Judge Joseph Butler.

It was thrown out on the grounds the political shindig wasn't a "place of amusement."

## See Documentary Film Technique 'Politico 'Must'

Chicago, Aug. 21.

Innovation of the documentary film as part of the keynote speech at the Democratic national convention is likely to be expanded and accented as the political campaign gets into full swing.

Despite the controversy kicked off by failure of CBS to carry "Pursuit of Happiness," the keynote short, in its entirety, tv reps and galleryites alike admitted it was an effective device. Paul Butler, Demmy national chairman, predicted that the day of the 70-minute speech is past, thanks to dramatic impact of the Dore Schary production. He told newsmen pic had accomplished its original purpose—to dramatize the Demmy story and to make more palatable the overlong floor proceedings.

In addition to keynote short, Demmies also used clips from "Best Years" to background speech of former VFW head, Harold Russell, armless hero of the Samuel Goldwyn film.

Defeated candidate Averell Harriman ran a documentary based on his political career on a grind policy in his Conrad Hilton h.q.

GOP, which unveiled its Eisenhower documentary on the eve of the 'Frisco huddle, also is distriuting an open end telefilm for use during tthe campaign. Local candidates are free to add intros and finales for use on home stations. There is talk that Demmies plan a similar presentation "starring" Adlai Stevenson.

The documentary technique will mean that political parties will court support of Hollywood more than ever.

## DEMOS WELSH ON TV-AM NEWSMEN

Chicago, Aug. 21.

At the same time that Democratic chairman Paul Butler was attacking CBS for allegedly breaking a promise by not carrying the entire convention documentary film, Butler's National Committee was welching on a promise of its own to the broadcasters.

The Committee has assigned a block of seats to the broadcasters covering the convention. But it sought to swipe these and turn them over to people who had no tickets for the section. This brought an angry statement from the Radio-Television Correspondents Association:

"The Democratic National Committee violated its commitment to the industry by preempting the

(Continued on page 42)

### Femme Poll

Chicago, Aug. 21.

Poll taken by Chicago convention committee amongst femme conventioneers at Democratic powwow produced some startling results.

No surprise at all was score for leading Demmy of the century, with the late Franklin Roosevelt rating first; Adlai Stevenson second; and Harry Truman third.

But, second only to Eleanor Roosevelt as "the woman my husband would most like to sit next to at dinner" was Marilyn Monroe!

Clark Gable, the Duke of Edinburgh, and Peter Lawford beat candidate Stevenson as the most coveted dinner partner. And Ed Murrow was chosen favorite tv personality of the ladies; with Ed Sullivan second, and John Daly third.

## Democratic Flashbacks

By FLORENCE S. LOWE

Chicago, Aug. 21.

Perle Mesta is frankly stage struck. Her proudest boast is that she is getting "the highest price ever paid for selling her life story to tv—"even more than Louella Parsons got," she chuckles. (Rumored Mesta fee—$15,000; Parsons tab—$5,000). Famed hostess-diplomat heads for Hollywood mid-September to work on production of the Mesta story on CBS' "Playhouse 90," Dec. 6, also to shop for studio to produce her film-biog with Rosalind Russell starring.

* * *

*The perspirinig, smiling man who batoned Lou Breese's 50-piece convention orch through the state songs was AFM prexy James Petrillo, recognized by few Amphitheatre spectators. But Harry Truman had a special nod for him as he waved his stick for "Missouri Waltz." Bearded Mitch Miller beamed nearby.*

* * *

**The 1952 conventions skyrocketed CBS anchor man Walter Cronkite to the top of the tv news tower. This time, attention-getters were NBC team—35 yr. old Chet Huntley; 33 yr. old Dave Brinkley, both comparative new comers . . ABC's John Daly only web anchor man who actually overlooked the convention floor NBC's three-man team, Huntley, Brinkley and Henry, played to a live audience for both conventions, thanks to NBC's "Convention Central" format, with a store-window glass front which drew s.r.o. gavel-to-gavel spectators . . . Walter Cronkite's "electronic window" (a la "Person to Person") made him look nearest floor, but actually he neither saw nor was seen.**

* * *

The $40,000 nut for the RCA-NBC press hospitality trailer center would have been cheap at even more. (It is less, incidentally, in 'Frisco because of less space allocated by GOP). It was not only only best goodwill maker of week, but should boom sales of the new RCA portable receivers . . . Press, delegates, alternates, and platform brass monitored proceedings on the 100 sets scattered around Amphitheatre.

* * *

*Veteran newshens made like teenagers when they discovered the handsome delegate-at-large from Philadelphia was John Kelly, Princess Grace's father. Kelly, incident-*

(Continued on page 42)

## ABC-TV Yields To Frisco Union

San Francisco, Aug. 21.

ABC's John Daly had two close calls yesterday (Mon.), the second entirely unscheduled.

Commentator flew from the Democratic convention in Chicago to New York, did "What's My Line" and planed to Frisco for the GOP convention afterward, landing here just four and a half hours before he was due on the air with his 11 a.m. show.

Arriving at Frisco's Cow Palace, Daly discovered that the NABET local was vastly unhappy with the fact that the engineering for his show was to be handled by ABC. NABET reps got stubborn and threatened to pull the plug on the show unless a union card-holder took over—so just four minutes before Daly was scheduled to go on the air ABC capitulated. A union man took over.

# It's No Time for Comedy as Webs Impose 'Gag Rule' on Political Jokes

By DAVE KAUFMAN

Hollywood, Aug. 21.

With the temperature of U. S. politics approaching a white-heat intensity in this Presidential election year, the three tv networks have imposed a "gag rule" on their performers, to insure they don't get caught in any cross-wind of politics. Nets are determined no derogatory cracks are made against any candidate, potential candidate or political issue. They will allow spoofing of politics in general as long as such kidding remains in the bounds of good taste, as defined by the webs.

It's the natural temptation now for comedians particularly to turn to politics for their material, but the webs are carefully scanning scripts to see such a spotlight isn't offensive or derogatory.

Robert Wood, head of continuity acceptance for NBC-TV on the Coast, explained: "A few gags about politics in general are acceptable. But we allow no derogatory remarks. We also won't allow any cracks against controversial figures or issues. If we did, we would have to give equal time to the other side.

"As an example of what we will allow, the Chevy show last week included a takeoff on the convention in Chicago, but there was nothing in it about the issues or candidates. This is within the standards we have set and shouldn't offend anyone. Our performers and producers are aware of our rules on politics, they are all co-operating, so we aren't having any trouble in that connection," he said.

**'Don't Hurt Your Sponsor'**

Dorothy Brown, who heads western division continuity acceptance for ABC-TV, generally echoed Wood's comment. She pointed out, too, it is the sponsor, more than the network, who may object to cracks against politicos or issues. "Anyone in politics, any public figure, should expect to be a certain amount of kidding," she added. Miss Brown went on to say "it's the sponsor's feeling that's the overriding consideration in these matters. General Motors, for example, might not want mention of any candidate on a show it sponsored. But as far as we are concerned there has been no editorial position taken. However, it's chiefly a matter of good judgment and common sense. For example, I would say any cracks against Vice President Nixon

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# Norelco Likes TV 'Project 20'

"Project 20," NBC-TV's pictorial history of the 20th Century, has been set for sponsorship through the winter of 1957-1958, with North American Phillips Co.'s Norelco division picking up the tab for an additional five shows. Norelco had earlier pacted for three of the specials, starting with last season's "The Twisted Cross" program on the rise and fall of Hitler, and the new purchase brings the total to eight shows at an approximate time-program cost of $1,600,000.

First of the remaining seven shows under Norelco aegis is to be "The Great War," the World War I opus just being wrapped up by Pete Salamon and his staff. It's slated for Sunday, Oct. 14, in the 9 to 10 p.m. slot. The remaining show scheduled thus far is "Parade of Freedom," the story of Austria and Vienna originally titled, "Rebirth of Freedom." A 90-minute entry, that will run Dec. 6, a Thursday, in the 9:30 to 11 spot (competing directly, incidentally, with the CBS "Playhouse 90").

Remaining shows slated for Norelco sponsorship are "The Jazz Age," with Fred Allen in a transcribed narration, "The Story of the 1930's," "Four Kings, Two Queens," the story of the United Kingdom which will run as a two-parter, and "The Living American West." Of these five, one will run next spring, the others in the fall of 1957 and winter of '57-'58. Deal was set for Norelco via the C. J. LaRoche agency.

## KING's Pubservice Shows

Seattle, Aug. 21.

Two public service radio programs dealing with Seattle schools and libraries went back on air Sunday (19) on KING here.

"Seattle School Forum," covering education problems, is aired at 9:15 p.m., with staffer Paul Smith handling. "Living Library," featuring John Richards, head of Seattle public libraries, follows at 9:30 p.m.

# CBS' N.Y. TV City Plans Take Shape

The William Zeckendorf-Billy Rose-Palace of Progress idea—the sky rights above the Pennsylvania RR in New York—may be stalemated, but the proposed Television City for CBS in the near-Pennsy Zone seems to be taking shape. This is one of the few deals Webb & Knapp, of which Zeckendorf is president, is keeping under cover, as recently disclosed in VARIETY.

As it shapes up the site would embrace 30th to 37th St., 11th to 12th Avenues, with the exception of a larger "el" on 31st to 33d St. when the plot would range from 9th to 12th Aves.

In a measure, this might be considered an extension of the "sky rights" skyscraper idea when it was figured that tv studios for closed-circuit merchandising, along with a general broadcast central, would be part of the dream "Palace of Progress." Among major hurdles to any such site, it appears, is the parking, unloading and general vehicular traffic problem. The nearby hotels, stores, etc. gave it all a frankly jaundiced eye.

## ERNIE KOVACS EXITS WABC AYEM STINT

Ernie Kovacs is ankling his two and a half-hour early-morning radio stint on WABC, the ABC flagship in New York, after nearly two years in the spot. Kovacs, currently doing the Sid Caesar summer replacement stint on NBC-TV and busy through the season with guest shots, wants to concentrate on television and winds the WABC stint after the Friday (24) stint.

Starting next week, station is installing "Morning Star" in the 6:30 to 9 a.m. time, with a different personality taking over the mike each week. Rocky Graziano kicks it off next week, followed by Eddie Bracken, Jack E. Leonard, Ted Mack, Peter Donald and Russ Morgan, each with a weeklong stint. Show will comprise records and interviews.

## Maybelline Coin For Steve Allen Sun. Show

NBC-TV, which last week set a five week one-third sponsorship on the Sunday Steve Allen show with the Polaroid Camera outfit, this week followed up with a two week deal for the same open one-third with Maybelline. New pact leaves only seven weeks with one-third open between now and the end of the year.

Maybelline, via Gordon Best, is taking on the Oct. 14 and Nov. 11 segments. Viceroys and Jergen's Lotion are in for the other two thirds of the show on a regular basis, with the opening caused by the cancellation by Crosley of its third early in October.

## Sullivan Back in Hosp

New Haven, Aug. 21.

Ed Sullivan, convalescing from injuries received in an automobile accident earlier this month, has been admitted to Grace-New Haven Hospital.

It's believed a bronchial condition prompted the move from his Southbury, Conn., farm to the hospital.

SAMMY KAYE

Columbia Records - current release, "EVERY SUNDAY MORNING" b/w "ONCE AGAIN."

New Album Release:
Comprising the Great Swing Classics "WHAT MAKES SAMMY SWING"
Unique, exciting treatment with his Swing and Sway Orchestra
Augmented with 15 strings
Continuing in Album popularity "MY FAIR LADY (For Dancing)"

# Martin Block To Get Own TV Show

Martin Block, long a top disk jockey on radio, gets his first regular tv show starting Sept. 17 via WABC-TV, N. Y. It's to be a morning strip aimed at the housewife, running in the 11:30 to noon period Monday-through-Friday.

When Block moved from WNEW, N. Y., to ABC some three and a half years ago, it was understood he'd do tv as well as radio, but till now he's only done some one shots. Meanwhile, he continues his WABC and his network radio shows. He won't use the "Make Believe Ballroom" title for the tv'er, calling it instead "The Martin Block Show."

Format is being kept under wraps, but it's definite that Block will spin records and interview personalities. He said it would be "tipping his hand" to discuss the format now, "but we won't do many things that are expected of us and we will do many unexpected things."

## ROUNSAVILLE BUYS TWO RADIO STATIONS

Atlanta, Aug. 21.

Robert W. Rounsaville, owner and operator of WQXI, Atlanta Mutual affiliate and a group of other AM stations, Saturday (18) announced the acquisition of two additional radio mills, WIOK, Tampa, and WSOK, Nashville, Tenn., for a total outlay of $540,000.

Rounsaville declared that the prices constiuted a near-record paid for local stations.

Stations were sold to Rousaville chain by H. C. Young Jr., of Nashville. No personnel changes are contemplated in the two newly-acquired stations, Rousaville said.

In addition to WQXI, Atlanta, which went on the air in 1948, Rounsaville properties included WCIN, Cincinnati; WLOU, Louisville, Ky.; WOBS, Jacksonville, Fla.; and WMBM, Miami Meach. In addition he holds permits for WATL-TV, Atlanta; WQXN-TV, Cincinnati; and WQXO-TV, Louisville, none yet in operation.

## Spencer Allen Exits WGN as News Director

Chicago, Aug. 21.

Spencer Allen has handed in his resignation as news director of WGN and WGN-TV, effective Oct. 1. For some months Allen has been apprehensive as to the role he and his news setup would play in the new organizational blueprint that has emerged at the Chicago Tribune stations the past year and he decided last week to bow out when he and the new management team headed up by Ward Quaal were unable to come to a meeting of minds.

Allen joined WGN in '38 and was made news chief in '53. No replacement is set.

# TV-Radio Production Centres

## *IN NEW YORK CITY . . .*

**Mark Goodson** (Goodson-Todman) honeymooning in Europe with his bride, the former Virginia McDavid . . . **Daryl Grimes** doing a lead in this week's "Modern Romances" . . . Sen. Homer E. Capehart had **Herb Shriner's** song, "What Part of Indiana Do You Come From," inserted into the Congressional Record . . . **Patsy Bruder** into "Goodyear Playhouse" Sunday (26) . . . **Frank Conniff**, assistant to **William Randolph Hearst**, replaces **Jack Lescoulie** (he'll be in San Francisco covering the convention) on WRCA-TV's "Meet the Champions" on Saturday (25), with **Yogi Berra** as guest . . . **Tom Hatcher** into the CBS-TV soap, "As the World Turns" . . . **Jackie Kannon**, currently playing the lead in strawhat version of "Wish You Were Here," set for "This Is Show Business" on Tuesday (28), his second stint on the show . . . WRCA-TV director **John Chapin** to the Coast for a month's vacation. . . . **Frank J. Sullivan**, formerly with NBC and the William Esty agency, named v.p.-general manager of the Television Program Division of LPS Industries Corp. . . . **Jimmy Yoham** set for Monday's (27) **Ernie Kovacs** show, his fourth stint on the show this summer in sketch roles . . . **Nicholas E. Baehr** set to script the Mickey Mantle story for Kraft Theatre for the Oct. 3 show, eve of the World Series . . . **Charlie Sinclair**, Rogers & Cowan flack, off to Europe with family for o.o. of R&C offices and clients and for additional research for upcoming feature film he's co-authored with **David Osborn** . . . **Tom Donovan**, CBS director, on the Coast to direct a couple "Climax" segments, one of them Aug. 30 starring **Shelley Winters**. He returns to N.Y. to direct "Studio One" on Oct. 8 . . . **June Carter**, one of the Grand Ole Opry gang, just wound shooting of 22 telefilms in the "Stars of the GOO" for Flamingo Films . . . **George Skinner** spelling **Bill Leonard** on his WCBS-TV "Feature Report" in the station's "Six O'Clock Report" till Sept. 7 while Leonard covers the conventions and vacations . . . **Jack Landau**, assistant to the producer of the Stratford Shakespeare Festival, set to design the set for the upcoming Barry & Enright quizzer, "21" . . . **Eli Wallach** stars Tuesday (28) in "A Fragile Affair" on the Kaiser hour. Comedy is based on a **Ferenc Molnar** play translated into English by **Gilbert Murray** . . . **Lee Polk**, currently directing WABD's "Freddie the Fireman," set by the Geoffrey Wade agency to direct the live Alka-Seltzer commercials on **John Daly's** ABC newscasts . . . **Merrill E. Joels** playing in "Fifth Season" this week at the Saratoga Spa Theatre, but his 10-year-old son, Kerry, kept the tv end going with a stint in "Alcoa Playhouse" Sunday (19) . . . **Kate Smith** signed for another six appearances on the **Ed Sullivan** show this season, with the deal restricting her appearances on other variety shows but otherwise leaving her free for series, dramatic shows and specs. First Sullivan stint is Oct. 7 . . . **Casey Allen** handling announcing chores on "Kaiser Hour" . . . **Walter Slezak** signed for a costarring role on "20th-Century Fox" hour telefilm production of "The World of Emil Markheim" . . . **Allen Swift** doing straight announcing on an animated spot series for 5-Day Deodorant Pads being produced for Gray agency by Storyboards Inc. . . . **Midge Stark**, ex-Maxon agency, now with Jade Productions, packagers of Dennis James' "High Finance" on CBS-TV.

**Casey Allen** returned from working in a film for Standard Oil in North Carolina in time to go into a lead opposite **Jan Miner** on "Hill-top House" on NBC radio . . . National Television Film Council will hold its first fall meeting Sept. 27 . . . Video Pictures commercials for Oldsmobile and RCA are getting top play at the conventions. The six tv musical Oldsmobile commercials feature singing stars **Bill Hayes** and **Greta Gray**, while the RCA spots star **Janet Blair** . . . **Betty Granger**, who toured with vice-president Richard Nixon in '52 as a representative of Negro Republican Women, is WLIB's N.Y., correspondent at the Republican national convention, sending back recorded reports on the civil rights issue . . . **Sol Hyman**, formerly administrative and head art director of Biow Co., is now art director of Pharmaceuticals, Inc. . . . WNYC's "Hands Across the Sea" program will salute Uruguay Saturday (25) and have **Catherine Reiner** as the featured soprano soloist . . . **Dean Hunter**, of WMGM, was recently honored by the U.S. Navy for aiding the Navy's recruiting service . . .

**Tommy Henrich**, former New York Yankee player, stood in for WPIX's Frankie Frisch three days last week as emcee of the "Frankie Frisch Show," regular post-game feature of all N.Y. Giant home games. . . . About 50 ad agency execs attended a cocktail party yesterday (21) tendered by Associated Artists Productions at the Hotel Commodore in connection with AAP's cartoon presentation . . . **Tony Randall** will be the guest emcee for the NBC-TV "Tonight" segments next Monday and Tuesday . . . **Joan Pettingell** has joined tv promotion staff of Edward Petry & Co. She formerly was with the William G. Rambeau Co., Chicago, and most recently was timebuyer with Arthur Meyerhoff in Chi.

**Joe Saccone** has been promoted to WMGM record librarian. Upped from the station's distribution desk to assistant librarian is **Michael Becce** . . . Two ABC-TV staffers, **Philip M. Bernstein**, of the press department, and **Boris H. Elisayeff**, college student working temporarily in the mail department, won the New York Daily News $5,000 "Little Fooler" contest. Each won $2,500 . . . **Bennet H. Korn** appointed director of sales for WABD, returning to DuMont from Television Programs of America, where he had served as account exec in the N.Y. office.

## *IN CHICAGO . . .*

**Bill Ermeling**, formerly with the Telemat tv commercial firm in Beverly Hills, now with the ABC-TV Chi sales staff specializing on peddling the "Afternoon Film Festival" . . . WNBQ-WMAQ program director **George Heinemann** booked to deliver a lecture on "Creative Television Programming" next Sunday 26 on WNKQ's "Live and Learn" series . . . **Lee Armentrout** is resigning his WBBM producer's berth to head up the Talent Inc., management shop vice **Mary Dooling** who's launching her own biz in New York . . . **Morris B. Sach's** "Amateur Hour" now being simulcast by WGN and WGN-TV notched its 22nd anni Sunday (19) . . . **Howard (Howie) Seaman**, cameraman with the Chicago Film Laboratory for the past 17 years, is new chief lenser at Fred Niles Productions . . . WBBM, which is making a big play for the Milwaukee audience now that the parent CBS web has no outlet in the suds capital, is dispatching the **Jim Conway**-hosted "Shopping With the Missus" show up there today Wed. for a round of originations . .. Chi department stores are tossing more and more coin radio's way. Latest buy is Marshall Fields' 10-minute ride three times weekly on **Mary Merryfield's** WMAQ "Radio Journal" . . . Miller beer sponsoring "Dr. Christian" telepix on WGN-TV, starting Sept. 30 . . . WNBQ-WMAQ ad-promotion chief **Howard Coleman** talking up color tv at a Lions lunch Aug. 30.

## *IN HOLLYWOOD . . .*

**Tom Hargis**, who sat at the controls of early radio and late tv shows, will be leaving the smog far behind when he heads next month for Kentucky's Renfro Valley to put his new radio station on the air in partnership with **John Lair** . . . At 30 a nine-year "veteran" of tv, **Alan "Bud" Yorkin** moves his directorial talents from **George Gobel** to **Tennessee Ernie** when the Fords get together on NBC Oct. 4 . . . KGFJ's new program director is **Daniel Speare** . . . Pennzoil, shunning radio for 23 years, is coming back to sponsor a news program on Don Lee . . . **Perry Botkin**, long guitar accompanist for Bing Crosby, is

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# 'OMNIBUS'—TV'S 'CYCLICAL KID'

## Operation Wet Mop

Ocala, Fla., Aug. 21.

To prove that the slogan "Wherever You Go There's Radio" is no empty phrase, radio station WMOP here is going underwater.

On Thursday (30), the station will attempt an entire day of broadcasting underwater at Florida's Silver Springs. WMOP manager Jim Kirk and Vernon Arnette will go underwater at 6 a.m. in a submarine tank and will attempt to stay under until the station signs off the air at 7:15 p.m. All programs will originate underwater.

The gurgling stunt is expected to be covered by tv and newsreels, as well as magazines and newspapers.

WMOP, which has been plugging the event at station breaks as the "wet mop underwater" operation, will have news editor Ed Sherer, program director Gene Turner and deejay Ned Needham doing special programs from the tank, barring an invasion by the fish.

Both Kirk and Arnette have been working out at Silver Springs for the past two weeks getting into condition for the underwater marathon. If the pressure and temperature prove too much, the two will alternate to keep the broadcast going.

## 3-PART STUDY OF U.S. GOVT.

On the basis of the blueprint for the "Omnibus" roster for the upcoming season, which premieres on Oct. 7 in the Sunday night 9 to 10:30 period on ABC-TV, some of the most ambitious projects yet undertaken by the Ford Foundation's Radio-TV Workshop are on tap.

While not precisely an innovation, the "Omnibus" in-depth probing of vital subjects as encompassed in the "cyclical format"—a theme whose scope is so large as to warrant a succession of programs—will be extended considerably during the new semester.

However, what has all the earmarks of a tv innovation is the fact that, although "Omnibus" will inaugurate a "big name" pattern, utilizing top stars from this country and abroad, Workshop factotum Bob Saudek will adhere to the $67,000-per-show production allotment as in past years (in contrast to the $200,000 to $300,000 cost per average 90-minute spec).

Major item on the new "Omnibus" agenda is a three-part look at how the Federal Government operates. As in the case of last year's three-part "Constitution" series, Boston attorney Joseph N. Welch will be the guide.

The cyclical program technique will not be restricted, however, to the examination of the Federal Government. What shapes up as an absorbing and extended look at the Manhattan sociological phenomenon known as the Bowery will probably get a two-part showcasing. Also Leonard Bernstein is down for a two-part musical treatment—one concerning the development in America of the musical comedy, the other a takeout on Bach.

Also in the works is an offbeat treatment of Oedipus Rex, which will star a major "imported" name. An in-depth examination of the pivotal Battle of Gettysburg, now two years in the planning, will be either a single or two-part treatment. Also on the Saudek schedule is an inquiry into the gentle art of murder as it is practiced in literature, and a pickup from one of the major medical colleges of the country for a 90-minute treatment of school doctors at work.

Shifting of "Omnibus" into the ABC Sunday night time from its erstwhile Sabbath afternoon slotting on CBS has already touched off an anticipated programming rivalry, with a considerable hiking of the budget and prowl for major properties for the competing Alcoa-Goodyear hour dramatics on NBC-TV.

## Alcoa-Goodyear's 'Spec Aura' In Drama Reshuffle; Brodkin Exiting

### Pepsi on a Celeste

WQXR, N. Y., which doesn't accept singing commercials, has found a way to get Pepsi-Cola back as a client.

The w.k. Pepsi tune will be played on a celeste, but without the singing accompaniment. A spoken commercial will be tied to the tune. Pepsi-Cola signed up for a 26-week spot campaign, which began Monday (20). Pepsi quit the New York Times station in 1944, when singing commercials were banned.

Aside from the 10 Dinah Shore-Bob Hope showcases going into the Sunday night 9 to 10 segment on NBC-TV this fall, the network, along with the Alcoa-Goodyear alternating sponsors on the hour dramatic show are making a determined bid to restore the hour drama to its onetime preeminent status. Herb Brodkin is exiting as producer of the Alcoa-Goodyear series (he has some film commitments on tap). But along with Brodkin's departure from the show will come a whole new concept in hour dramatic programming under the Showcase Productions packaging aegis in which the Sunday night stanza will more or less be interrelated with the Monday night "Producers' Showcase" (also out of the Showcase Productions shop).

Thus the Alcoa-Goodyear dramatics may find Alex Segal stepping to direct 10 of the shows, with other name producers-directors getting assignments a la "Producers' Showcase." Similarly, an effort will be made to acquire the type of story properties which will give Alcoa-Goodyear more of a "spec aura" rather than the more conventional - type dramas that have characterized the hour in the past.

It's no secret that NBC along with the sponsors have been far from happy over the decline of the 9 to 10 ratings and the show's overall prestige, although from a critical standpoint the trade has regarded the drama hour under Brodkin as one of the more qualitative in tv.

Aside from upcoming film commitments, it's likely that Brodkin will be integrated into the Showcase Productions pattern with possibility of his moving into "Producers Showcase." This, of course, would be dependent on the extent of his pix commitments.

## Shepherd in Soup Over Soap As WOR Fires Him All Over Again

It isn't often that a performer can lay claim to having been fired, rehired and cut off the air and fired, all in the short span of a week. So if Jean Shepherd, the now ex-WOR, N. Y., all-night talkathon artist, whose loyal following has been described as a cult and who turned a literary hoax into a probable bestseller, claims some sort of record, let no one dispute it.

It looks at last as if the running battle between the unorthodox Shepherd and the staid WOR management is finally over, with Shepherd off the station for good—this time. It all started a week ago Thursday (9) when WOR informed Shepherd that it would not renew his contract, which expired two days later (11). When Shepherd asked why, the reply was that he's not commercial enough.

When the news got out, Shepherd's flock got busy, deluging the station with calls and even holding a mass protest meeting in front of the hurnt-out Wanamaker's Bldg. So WOR, in a "let's not be too hasty" turnabout, asked Shepherd to continue his show for another week pending negotiations on a new contract with the William Morris office, his agents. Shepherd agreed, and took to the air again Monday (13) on those conditions.

Everything was hunky till Thursday (16) night (actually Friday morning) when a listener phoned to say he had read that Shepherd can't sell soap, and wouldn't it be a good idea if all his listeners went out and bought a cake of soap to disprove the theory. "After all," the listener stated, "we night people wash, too."

So Shepherd went on the air with the message; everyone was to buy a cake of soap. But what brand? Shepherd called for suggestions, then repeated some of

(Continued on page 26)

## 52-Week Renewal On Chevy's 'Crossroads'

Heartened by a climb of 20% to 35% of the available tv audience over the past few months on its "Crossroads" half-hour Friday night show on ABC-TV, Chevrolet has put through a 52-week renewal, extending into Oct., '57, on the religioso segment.

"Crossroads" will be competing next season with the Walter Winchell variety stanza (NBC) and "Zane Grey Theatre" (CBS).

## NBC-TV Gets Off Hook On Bolger In Curtis Deal

It looks as if NBC-TV is going to get off the ground after all with its Ray Bolger "Washington Square" series. Web yesterday (Tues.) was wrapping up a deal for half-sponsorship of 14 of the musical series with Helene Curtis, for airing on Sunday afternoons from 4 to 5, alternating with "Wide Wide World.

NBC reportedly got the price down to $100,000 net per show, exclusive of time charges, and nabbed a verbal order for half the tab from Curtis last week in Chicago, during the convention. Web

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## 'Happy Scrooge' Alcoa Musical For Xmas Spec

A new musical version of Charles Dickens "A Christmas Carol" is set to preem on NBC-TV Dec. 23 under "Alcoa Hour" auspices. Program will be extended to 90-minute length that night for the special, which is titled "The Happy Scrooge" and will star Vic Damone, Johnny Desmond, the Four Lads, Patrice Munsel and Basil Rathbone.

Labeled a "holiday original," "Scrooge" is expected to be the forerunner of a series of holiday specials to be sponsored by Alcoa. Entire show was packaged by Theatrical Enterprises and will be produced by the new agency—this is its first major television deal—under the production aegis of Joel Spector, former Broadway and tele producer who put the project together. It also marks the first time that NBC-TV will air a spec completely packaged and produced by an outside agency, with the regular Showcase Productions staff taking a hiatus for this Alcoa presentation.

"Scrooge" was written by Fred Spielman and Janice Torre. Spielman, a Coast composer, has written music for Metro and other studios, while Miss Torre, who did the book and lyrics, is also an ex-Metro scripter. Deal has already been negotiated for the Warner Bros. publishing houses to handle publication of the score, and Theatrical Enterprises is currently in

(Continued on page 42)

## Granik Unloads Fla. TV Interests

Miami, Aug. 21.

Ted Granik, NBC producer and chief stockholder in WJNO, Palm Beach, an NBC affiliate, this week sold his interests in the tv station to John H. Phipps for $882,000.

Phipps, owner of WCTV, Tallahassee, and three radio outlets in that area will take over, subject to approval of the sale by the FCC in December.

Granik, who founded the Palm Beach tv'er in 1954, is a winter resident of the resort and active in civic affairs. Future plans on his south Florida activities have not been announced.

## Heinemann Shifts To N.Y. for NBC

George Heinemann, longtime NBC programming chieftain in Chicago for the web's WNBQ and WMAQ o&o's, moves to New York Sept. 1 to take over the programming spot of WRCA-TV, the web's flagship station. Heinemann replaces Steve Krantz, who is exiting to join Screen Gems (see separate story). No replacement is set in Chicago for Heinemann, who among other shows brought in the now-network "Ding Dong School."

Heinemann's been the program chief in the Jules Herbeveaux-helmed o&o operation since 1951, when he was upped from operations manager of WNBQ to program chief of the tv'er. He took over programming for WMAQ in 1953 when the radio and tv operations were merged. Prior to 1948, when he rejoined the web, he had been with CBS after starting as an NBC pageboy.

## *Some How-To Proposals On Lifting TV Out Of News-Commentary Doldrums*

By ART WOODSTONE

Reputable tv newsmen have arrived at a two-ply plan for lifting video out of its news-and-commentary doldrums. They believe in the need for a half-hour nightly news program an idea that has failed to hear fruition, though suggested at CBS-TV. And to jazz up the news shows, they demand that video commentary be made a nightly part of the spectrum, not merely a weekend or special events item.

This is a news year of big political doings, probably to be highlighted by a razzle-dazzle, body-punching battle for the Presidency in November, and now being succored by the conventions and the seriousness of international powerplays. The newsmen figure radio is keeping up with the times and television is not.

Below are observations and solutions, some partial and others whole, given by newsmen recently.

Mike Wallace, tv newscaster for WABD, DuMont key in N.Y., has opinions that embrace the half-hour concept as the way to mechanize news-in-depth and editorials on tv. He said that radio can jam twice as much news into a quarter-hour as tv. Reason, he felt, was that film consumes more time than a voice on radio, therefore marking the need for more news space on tv.

Wallace felt that the sponsor can gain strong identity for his product by letting the newscaster take an editorial stand, for which there would be more time in a half-hour show. Increased costs of a longer show could be covered by more sponsors, all of whom would be gaining more faithful supporters through the editorial stands of the commentators. Wallace found that his own 7 p.m. news show "reached rating peaks" whenever he indulged in one of his film editorials, e.g., Middle-East, Civil Defense, Puerto Ricans. He found, ironically, that it's the "rating war" among the various local and network newscasters that keeps the respective bankrollers from the first to try a change for the better.

Besides editorials to create and hold interest in news shows for longer times, Wallace said, the imminence of transoceanic video and the advent of hand cameras make on-the-spot reporting a strong factor. The WABD reporter didn't agree with the newswriter that most sponsors are afraid of forming adverse commentary through tv editorials. He thought only a few would worry. He also thought that a show would be nurtured by any adverse commentary from Washington, since room could always be made to air it (and that's not to forget the hoopla incident to such equal time demands in video's past).

### John Daly's Views

John Daly, veep in charge of ABC-TV (and radio) news and special events and a network newscaster, said that ABC already had commentaries on its tv news show, though he admitted that they were infrequent, due to the restrictions of the quarter-hour format. The network writer suggested that commentators might go as far as using the personal pronoun, I, in editorializing. But Daly thought that the only need in tv is for the commentator to base opinions on "deducible fact," and to give both sides of the picture.

Daly concurred with Wallace that sponsors aren't afraid of an

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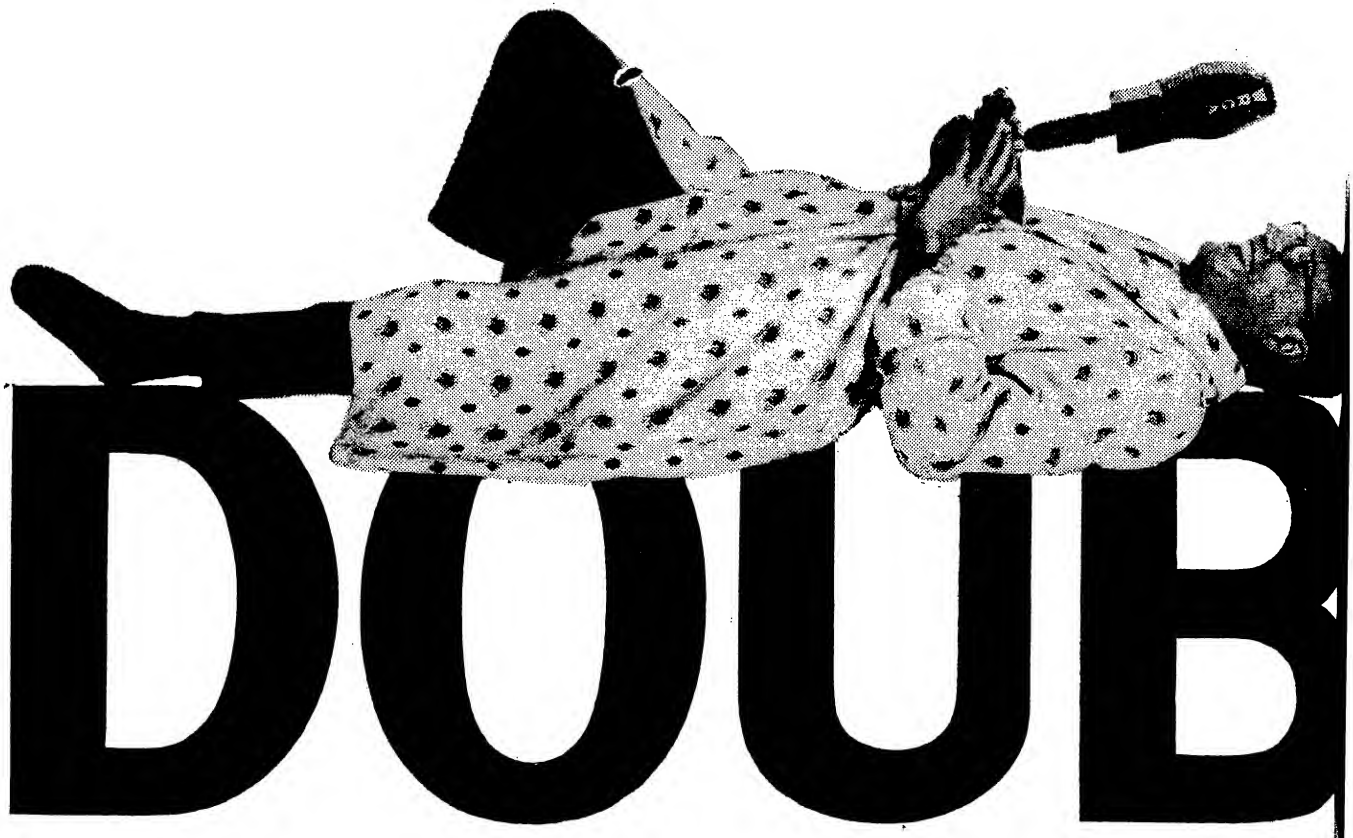
## Boca Too Small, So NBC Shifting Site Of Convention to Miami

NBC's 30th anniversary convention, scheduled for Boca Raton in December, is being shifted to Miami Beach. The network is taking over the Americana Hotel (which is still under construction) with the web's anni hoopla as the hostelry's initial event. To safeguard against completion of the hotel in time, NBC has a protective insurance clause.

Boca was the site of the NBC convention five years ago. However, the network affiliations have grown to such an extent that the resort is no longer capable of handling the hundreds (both radio and tv affils) expected to turn out for the event.

Four-day convention starts on Dec. 13 and will mark the first anniversary of Bob Sarnoff's ascendancy to the presidency.



# DOUB

*PULSE with Bill Cullen has propelled ratings on WRCA-radio from*

## 2.1 IN AUGUST 1955 to 4.0 IN AUGUST 1956

*making WRCA New York's #1 network radio station in the morning*

Source: Pulse, Inc.

# LED!

The August ratings dramatize how PULSE with Bill Cullen has fascinated New York.

Twice as many listeners as a year ago now are tuned to NBC's flagship station—a larger morning audience than that of any other network outlet.

And because prices haven't changed yet, PULSE is just as fascinating for time-buyers.

Here is the prestige of a network flagship station—the persuasive salesmanship of a great personality—a remarkably low cost-per-thousand—a bigger-than-ever audience.

All this in PULSE, the only *different* morning radio program in New York. All this can be yours. For the complete story of fast-rising PULSE, just call George Stevens, our Sales Manager, at CIrcle 7-8300.

# WRCA-RADIO

NBC RADIO LEADERSHIP STATION IN NEW YORK

SOLD BY NBC SPOT SALES

# TV Webs in Valiant Try to Pump Freshness Into Tired GOP 'Script'

Television sets across the land were still vibrating from last week's tornado of Democratic oratory when the three networks zeroed in Monday (20) for more of same from the Republican's Frisco powwow.

Last week the webs freewheeled all over the Windy City in a schizophrenic attempt to cover both the "story" and formal proceedings of the Dem's assemblage. This week it's the same script except radio-tv legmen are being forced to carry their "what's new?" interviews to ridiculous lengths as the GOP affair which looks to go down in the record books as one political convention that failed to produce any surprises. There's no doubt about President Eisenhower's renomination, and practically none about veepee Richard Nixon. All that remains aside from tomorrow's (Thurs.) formal endorsement of the Ike & Dick ticket is a four-day combination pep rally and variety show stagemanaged for tv by the GOP national committee with an assist from Hollywood's George Murphy and video's own Robert Montgomery.

So for first time in its young history, the medium is left to tell a political "story" it has practically no hand in developing because in Frisco '56 it's the only story available. And whether or not it's an "interesting" story or palatable tv fare depends in large measure on the viewers' personal partisan stance.

CBS, NBC and ABC reporters tried valiantly to pump up some "conflict" and excitement during Monday's opening sessions. But by midafternoon even they had about given up on Harold Stassen's drive to dump Nixon as a quixotic boomerang. Therefore, during most of brace of opening meetings they sat back and let Bob Doyle's pool cameramen shoot the show.

It was just as well the tv lads let the speechmakers have the spotlight solo. By the time the evening session started 50 minutes after the three webs had returned to the air, interviewers had chinned with virtually everyone from Cabinet members to airline hostesses, the analysis boys had reanalyzed their own analysis and directors had called for one more shot of the Golden Gate Bridge. Before Chairman Len Hall gaveled the formal night session opening, all three networks had run out of pictures to shoot and people to talk to and their anchor men just sat back and invited the nation to watch warmup entertainment emceed by Wendell Corey.

Although to a lesser degree than at the Dem's Chi clambake, because there was less action on newsfront, the strength and weaknesses of individual net's coverage were apparent at the GOP's opening day love feast. CBS, with Walter Cronkite repeating his ironman anchor role, still leaves the best impression of overall efficiency, not only in catching onwing interviews (that Richard Hotelet as in Chi is all over the joint) but in providing a comprehensive picture of the whole situation.

ABC-TV this year has gained new stature, not only from John Daly's smooth narration but also for those "conventions within a convention" delegate debates stirred up by ubiquitous Martin Agronsky. Since there's so little to pontificate on, skull sessions with Newsweek's Ernest K. Lindley and Christian Science Monitor's Erwin Canham are just so much filler.

NBC-TV's coverage continues to be overly tricked up with those peephole screen effects, but it too is doing a solid overall job. If four years ago Columbia's Cronkite was made a national figure by his convention duty, this year NBC's Chet Huntley and especially David Brinkley, with his dry wit, figure to emerge with new prestige.

If the combined forces of the tv industry strain out there in Frisco and produce nothing more than a gaudy elephant, maybe the reason is that the traditional political convention, no matter how carefully "produced" for video, is an anachronism in this electronic age.

*Dave.*

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**Portland, Ore.**—Walter E. Wagstaff was named manager of KGW-TV by Gordon Orput, president of Pioneer Broadcasting Co. Wagstaff leaves the post of general manager of a tv station in Boise, Idaho, to take over the helm of the town's newest channel in the fall. He is also a member of the NBC station planning and advisory committee.

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**RENAISSANCE ON TV**
**With Dr. Frank C. Baxter**
**Producer: Bill Whitley**
**Director: Alex Runciman**
**30 Mins., Sun. 4 p.m.**
**WCBS-TV, New York**

The urbane U. of Southern California professor, Dr. Baxter, does just as well with the Renaissance topic of his "Shakespeare on TV" series. The Renaissance lecture series, originated by KNXT, the CBS o&o Los Angeles station, is being kinescoped Sundays by WCBS-TV, N.Y.

Premiere show was devoted to Dr. Baxter's exposition of conditions in the Middle Ages which presaged the period when men such as Leonardo Da Vinci flourished. Dr. Baxter speaks from a wealth of knowledge, his delivery is relaxed and punctuated by the interest he feels in the subject. He utilizes maps, woodcuts and pictures of the period to illustrate his talk. The sweep of the preem's subject—taking in the entire Middle Ages in 30 minutes—was its biggest weakness. There was hardly time to peek beneath the surface.

In succeeding series, Dr. Baxter plans to have guest scholars on various aspects of the Renaissance. The ensuing interplay should add to program's interest. *Horo.*

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## WPIX Inks New Biz

WPIX, N. Y., hit a fast-moving sponsor pace this week, inking seven new contracts, including two renewals from national advertisers.

A majority of the business was spots and participations, including a 13-week saturation campaign by Robert Hall Clothes, commencing Sept. 17. On the renewal side, Maxon, Inc., renewed its contract for H. J. Heinz's "Studio 57," and the Toni Co. renewed another contract for a spot drive.

The new accounts include Colgate-Palmolive, Campbell Soup, Zenith and Peter Paul Candy.

## No Weekend Respite From Politics as Webs Offer Up Entr'actes

Television's working stiffs hardly had time to catch their breaths before the electronic spotlight was swung last weekend from the Democrats' Windy City talkathon to the Republicans' Frisco extravaganza which opened Monday (20). And if there was no hiatus, for the video troops between the back-to-back political conventions, likewise there was no weekend respite from politics for the dialers.

The three tele networks unleased a round dozen entr' acte offerings Saturday (18) and Sunday (19) from Frisco, totalling six and a half hours of programming. Coming right on the heels of the Dems' five-day gabfest and just before the GOP's whirl, it was a classic demonstration of saturation programming that must have left a lot of fans wishing for at least a brief moratorium from the soapboxing and pontificating.

There were to be sure, some high spots among this welter of political small talk. CBS-TV's Sunday afternoon "Bandwagon '56" is remembered as the most imaginative of the lot with its filmed recap of the Republicans' dramatic '52 conclave. It was an excellent change of pace even if it did show up how unexciting this year's conventions are compared to those four years ago when Dwight Eisenhower and Adlai Stevenson first entered the political bigtime.

Also NBC-TV's "Outlook" came off with distinction as Chet Huntley, David Brinkley and Bill Henry sat in on a comprehensive wrapup of the Frisco scene. Hour, complete with a filmed history of Ike's career and a switch to Washington where John Rich described the President's weekend, climaxed with an interview of veep Richard Nixon by Henry.

In a matter of minutes, Nixon popped up on CBS's concurrent "Convention Preview" to repeat his humility act for Ted Church. This half-hour, like many of the others, was largely a Frisco travelog with Walter Cronkite anchoring from the web's main convention studio. The day before Charles Collingwood conducted a tv tour of the city, with the first of about a half dozen shots from the Top O' the Mark which was a must for practically every show.

ABC-TV did its Chamber of Commerce routine with Saturday night's "Convention City" helmed by Quincy Howe at the Cow Palace vantage point he and John Daly are working from this week. It was the usual round of interviews, plus that inveitable pose from the Mark Hopkins crowsnest. Howe and colleagues were back Sunday night interviewing a clutch of GOP. ("These Are the Men") bigwigs. Nixon was present again, as was Available Harold Stassen who was all over the screen with his Herter-for-vice-president performance that badly needed a new script before the weekend was out.

All the regular and special panel shows were loaded with GOP politicos and except for CBS' "Face the Nation" tense session with Thomas Dewey they were largely unproductive of fireworks. National chairman Leonard Hall fenced adroitly with the newsmen on NBC's "Meet the Press" and Stassen tubthumped his anti-Nixon campaign on same web's "Youth Wants to Know."

ABC's "College Press Conference" featured governors Arthur Langlie and Theodore Mckeldin and UN ambassador Henry Cabot Lodge. It was a polite meeting of minds. Same channel's "Campaign Roundup" with Senator William Knowland leading a parade of GOP figures and NBC's "American Forum" with a quartet of governors, and its "Convention Searchlight" chin session with Knowland again added to the torrent of words.

With President Eisenhower's renomination in the bag, the only remotely possible question mark to be resolved this week at the Cow Palace is whether Nixon will be his running mate again. And this "controversy," hardly worthy of the name, was worked and reworked to the point of absurdity by television last weekend. Some of the boys shoulda stood in bed and given everyone a rest.

*Dave.*

# Sinatra Across the Board

Whether by design or accident, and most likely it was the latter since the laryngitis was unexpected, Frank Sinatra sure played it across the board on two networks and one local (ABC-TV) appearance, as part of the N.Y. outlet's regular Sunday night "Film Festival" (British pix).

Both on ABC and the Steve Allen (NBC) appearances he plugged his "Johnny Concho" (UA) pic, concurrent at the Broadway Paramount; on CBS he foiled for Red Skelton in a couple of improvised bits. Guest emcee Skelton (in the still ailing Ed Sullivan's absence) deliberately stated he'd "take over in order to help save the voice." On the Allen-NBCer they clowned with a gag panto to one of Sinatra's recordings, "A Foggy Day In London Town."

Sullivan's show was marked by a noblesse oblige reading (by Skelton) of a Collier's mag article wherein the columnist, while expressing "disappointment" over their feud expressed himself that he chose to remember Sinatra's unselfish chores for charity, war bonds, etc. Withal, the former swoon-croon kid has matured into a star of stature, and the network's facilities, on the same cream Sunday night and within the same 8-9 evening hour (not to mention the local ABC-TV stint) contributed inestimable publicity values.

Sammy Davis Jr., Alan Dale & Skelton, Steve Allen & Julius LaRosa were the Sinatra substitutions at the Paramount theatre early Sunday when his voice failed him. He did the final show on his own. Sinatra closed last night (Tues.), giving the Broadway Paramount (with the Tommy Dorscy band backing him) a taste of what a boffola bandshow can mean to the boxoffice. Sinatra proved boffola for himself on a two-ply stint which veered from vendetta to a generous salute to the ailing columnist. He signed off with a personal "get well" to Ed Sullivan. It was sweetness-and-light on Sabbath eve—but also good show business. *Abel.*

# Tele Follow-Up Comment

### Alcoa Hour

Topicality itself isn't enough to make a good play. David Karp's "The Big Vote," a piece about the decline of an old-line party boss, was topical enough in its Sunday (19) presentation on "Alcoa Hour," coming as it did between political conventions, but still, it wasn't a good play. It sustained interest, to be sure, but had little dramatic impact.

In portraying the changeover from the old order to the new (enlightened electorate), Karp displayed two key failings. His characters were superficial and unsympathetic, for one thing, and his story really ended an act too soon, for another. After the old-line boss, pictured as an honest, courageous and moral fellow whose ideas about politics are just too old-fashioned, gets his comeuppance, the rest is anticlimax, concerned as it is with the efforts of the brash but practical winner's efforts (successful, of course) to get the boss back into the ranks for the coming campaign.

Ed Begley, as the boss, was impressive and believable within the limits set for him. He was an interesting character, though not a sympathetic one, and therein lies one of the faults of the play. When the conflict changed from one of issues after Begley gets plastered in the primary to a personal conflict—whether he'll return to politics, the story lost interest. Characterization of the new boss, played with vigor by Walter Matthau, didn't help any, since it seemed entirely one-dimensional.

Rest of the cast, headed by Kathleen Maguire, William Emhardt, Luis Van Rooten, William Harrigan, Walter Burke and Robert Culp, were excellent. Norman Felton's direction was somewhat choppy and tended to lag in the final act, but here again, it was a matter of a weak ending to what might have been a fascinating story. *Chan.*

### Climax

The 1945 crash of a B-29 into the Empire State Bldg. is a challenging theme for a teleplay, but Leonard Lee missed the boat in his script, "The 78th Floor," for "Climax" last Thursday (16). Fortunately, producer Edgar Peterson and director Tom Donovan salvaged much of the hour with a super-realistic staging job on the third-act crash that atoned somewhat for the ineptness of the script, but it's a good guess that the first two acts had chased many viewers away by then.

Lee used the familiar technique—the basis for a multitude of disaster stories—of taking a couple of characters about to commit some wrong at the time of the crash and prevented from doing so by the disaster. The motivation was revealed via flashbacks, and for two-thirds of the hour, the audience was treated to a pair of dull soapoperas.

Otto Kruger was one of the characters, an ad agency exec turned blind, who's about to commit suicide because he's useless to the wife, the agency and the world. When he leads a couple to safety, he finds "I've been of use to somebody." Kruger wasn't very convincing, but then who could be with lines like "I know I'm doing the right thing" to mouth. Rosemary De Camp had an equally thankless role as his wife, and she didn't have much luck with it either.

Other couple, played by Pat Crowley and Scott Brady, were hardly more believable, with Brady playing a tv repairman who decides to hold up the jewelry firm where Miss Crowley, his fiancee, works so he can ply her with minks when they're wed. He had to go through the "you don't know what it is to be poor" routine, while she countered with "minks aren't everything." The fadcout was a "what have I done" type clinch.

So there we are, and ff not for a honey of a staging job where Kruger and the couple wander dazedly through flame, smoke and rubble-filled corridors while there's a mob scene downstairs, the entire hour would have been worthless. As it was, the finale hardly made up for the script, but it was some compensation. *Chan.*

## News-Comentary

Continued from page 23

editorial stand on their news shows. He thought that editorials required at least four-minutes to develop satisfactorily.

### Hard News a Problem

Charles Collingwood, commentator for WCBS-TV, N.Y., and the parent network, explained why it was hard getting hard news into a quarter-hour. Film footage, first off, takes a longer time to unravel than a radio newscaster's words. Moreover, the changes between film clips and the necessary transitions, plus the chance for occasional technical goofs, slow down the tv program.

An anonymous network newswriter offered some inflammatory comments. His basic premise was that news programming was never a mass audience concept, nor will it ever be either on radio or tv. Hence, he felt that tv commentators should "cultivate" a substantial and loyal audience with his own opinion of the news, just as many big names have done in radio.

In tv today, a news show is only as good as its film, which is often as bad as it is good. Reliance on film makes the tv newscaster an innocuous "reader of news," without opinions and as likely to lose homescreeners to a feature film or another "reader" as he is to hold them. He pointed to Edward R. Murrow as a prime example of a newscaster with an editorial opinion and a large, devoted audience, but not always sponsored. He pointed to Howard K. Smith, who only gets weekend exposure and also without a bankroller.

The man offered two reasons why weeknight newscasters aren't permitted to spice up shows with editorial stands: One is that sponsors, who fork out impressive sums nightly for a quarter hour, time and talent, fear the objection of a single dissenting viewer; second point was that the networks are constantly aware of and intimidated by the possibility of action by irate solons, either in pushing the monopoly question into the courts or in demands for costly "equal time."

## Shepherd

Continued from page 23

them. Somebody said, and Shepherd repeated, "How about Sweetheart Toilet Soap, it's a good brand and it doesn't do too much advertising" (station's version is that Shepherd said its sales aren't very good). So Shepherd told his listeners to go to their drug stores, buy a cake of Sweetheart Toilet Soap and tell 'em Jean Shepherd sent you. Also be sure to say "Excelsior."

That's when general manager Bob Leder, who hasn't been getting much sleep lately monitoring the hot-potato Shepherd's 1 to 5:30 a.m. stint, reportedly hit the ceiling. If he didn't reach the ceiling, he did make it to the phone, and called the transmitter in Carteret, N. J., and instructed the engineer to cut Shepherd off the air. So then came the inevitable "Due to conditions beyond our control . . ."

The following day, Shepherd merely said "I've been fired again." Leder said he couldn't have anybody insulting potential customers of the station (Sweetheart and Cashmere Bouquet, also mentioned, aren't advertisers on the station) and anyway, he wanted a less cultish personality and one who would appeal to a wider audience range. Shepherd, who apparently thought Leder blew up because he felt Shepherd was rubbing it in, insisted that it was "just a gag," but said he hadn't been able to get through to Leder during the day. The official WOR announcement stated that Shepherd "Continually interjected unauthorized commercial material" into the broadcast.

While WOR admittedly had two offices manning the phones to handle the protests on Friday, Shepherd was unconcernedly listening to offers from both CBS and NBC (one of them a television deal) and wrapping up the narration for a somewhat commercial enterprise, an industrial film for Worthington Generating Equipment Co. And WOR meanwhile set a replacement, a Parsippany, N. J., auctioneer name of Long John Nebel, whose done some work on the station in the past and who will conduct a deejay-interview-special features show.

# TV'S 'YOU CAN'T SEE IT NOW'

## 'Who Called That Carpenter a Writer?'

Hollywood, Aug. 21.

Don't encourage writers—discourage them—lots of 'em would be better off as carpenters.

That's the advice of Cornwell Jackson, coast veepee of J. Walter Thompson agency which reads many scripts for its tv shows, the exec opining "more time is wasted in encouraging people who don't really have talent for writing. Jackson avers too much hubbub is made of "encouraging" the writer, uppointing that the market today is one in which the writer was never more in demand.

Jackson, whose agency daily receives many scripts for "Lux Video Theatre" and other shows, admitted he was once a writer and quit "because I have the most beautiful collection of rejection slips you ever read." Lot of would-be writers today are "encouraged by their classmates and cellmates, but they would be better off as carpenters," he asserted.

"The guy who really wants to write can let writing be a by-product. It's a great mistake when everybody with a pencil sharpener thinks they can write. Most people who think they can write don't understand the craft. Everybody who has written a letter thinks they can write. I think writing and acting are the two most difficult crafts. The greatest kindness is to give would-be writers out-and-out criticism. It's hard to do it since they have taken time and effort, but there is no point in kidding them about it. There is too much encouragement for writers these days.

"It's ridiculous, too, to say only name writers can sell. As a matter of fact, the names strike out as well as those without names. We get scripts from everybody and we judge them solely on their merit. If a man thinks he can write, then let him try it, but don't coddle him. It's too tough a business, and you just harm him by coddling. If the writer can't sell then let him take another job, do mankind some good, and just write on the side. If what he writes is good, he'll sell. I have never encouraged anyone whom I didn't feel had ability," concluded Jackson.

## Neatest TV Trick of the Week: Sinatra-Sullivan Peace-Pipe Bit

Robert M. Wetiman's talent relations, dating baek to his long-time managing directorship of the Broadway Paramount whieh created much eontemporaneous show biz lore in the realm of "live" entertainment, again figured in the Frank Sinatra-Ed Sullivan peace-pipe bit. Weitman, now CBS program veepee, at first had suggested that "it would be a real smart thing" on his (Sinatra's) past Sunday (19) night Steve Allen-NBC show to wish the eompetitive Sullivan a gallant "get well." (This was after Sinatra also agreed that he would phone the ailing N.Y. Daily News columnist and star of the CBS-TVer and wish him well).

Thereafter it snowballed, under Sinatra's own volition when Weitman suggested the singer could write himself a little personal show biz history by doing a double-feature on two competitive networks, in the two top concurrent variety shows, on the same night, and within the same hour. This caught fire and Sinatra, with full awareness he would be on a bicycle among

(Continued on page 43)

### Sinatra Beats Sinatra

It was a crazy, mixed up Sunday evening in the Steve Allen-Ed Sullivan battle over the weekend, what with Frank Sinatra shuttling between the two shows and even appearing on ABC's "Famous Film Festival" to insure impartiality. It must have been just that neutrality that kept tthe overnight Trendex ratings running at par, since the Sullivan segment, emceed by Red Skelton, again wound up with a sizeable lead over Allen.

Skelton pulled down a 20.9 rating and a 52.7% share, compared with Allen's 13.7 and 36% share. "Famous Film" ran last with 4.1 and a 10.3% share.

## 'Bandstand,' Designed For Radio, May Prove To Be a TV Sleeper

While NBC came up with its "NBC Bandstand" effort a couple of months ago primarily in an effort to salvage its morning radio schedule, it may have developed a sleeper on the tv side. While the show's effeetiveness in radio is yet to be determined, the half-hour 10:30 to 11 a.m. simulcast version has been cutting Arthur Godfrey's lead over NBC-TV in the morning time period.

Trendex studies showed Godfrey's July (2-6) Trendex at a 6.0, far ahead of NBC's 1.6 with Ernie Kovaes at the time. But a special Trendex for July 30-Aug. 3, the week "Bandstand" preemed, showed NBC up to 2.3 and Godfrey and CBS down to a 4.7. Latest Trendex, covering Aug. 6 to 10, shows "Bandstand" up further, with a 3.1, and Godfrey still sliding with a 4.3. Since the "Bandstand" preem, NBC states, Godfrey's share of audience has slumped by 30%.

Just to kick the Godfrey gong around still further, NBC has booked Frank Parker for "Bandstand" for a two-week stand starting next Monday (27). Tenor, of course, is one of the old Godfrey gang who got a polite bounce a couple of months ago when Godfrey refused to renew his contract.

## NBC-TV 'Matinee' Sponsor Windfall —But With an 'If'

Hudson Pulp & Paper Co., which recently switched from the defunct Biow agency to Norman, Craig & Kummel, is mapping a $4,500,000 daytime television spread via the sponsorship of a five-days-weekly quarter-hour on "Matinee" under a 52-week deal. It's by no means certain that such a deal will go through, however, since it's all conditional on NBC-TV finding a bankroller to take over cosponsorship in non-Hudson distribution areas.

Hudson's distribution setup covers about 70% of NBC's basic must-buy lineup, which means the network must come up with a sponsor for that remaining 30% or let the deal go by the boards. At the rate of $900,000 per quarter-hour on an annual basis, a cross-the-board buy comes to $4,500,000, a sum NBC isn't apt to let go so quickly. Such a deal would more than get "Matinee" off the hook, and would take the pressure off the sales force in that it would provide for fewer participation sales, always a tough proposition. Deal would mark the first segmented sponsorship of the show, in contrast to the participaton setup that's obtained all along.

## LOTSA PROGRAMS ARE PUT ON ICE

This is the time of the year when the tv networks, virtually SRO on nighttime availabilities, take stock of their programming inventories and, much to their chagrin, find that they've got millions of dollars tied up in properties that won't even get on the air. At least not for the first 13 or 26 weeks. But since disappointments and cancellations are inevitable, the webs can't afford to relax their vigilance in stocking their shelves with potentially promising vehicles in prepping for the day when time again opens up.

Take the case of CBS-TV, for example. With only an alternate-week hour of "Playhouse 90" open in its entire nighttime roster, the network finds itself with at least a half dozen properties (representing to date an outlay of several million dollars) which they are obliged to put on ice for the simple reason that, even if sponsors wanted them, there's no prime time in which to slot them.

CBS poured a barrel of dough into its acquisition of the UPA product ("Mr. McBoing Boing"), with additional coin going into a revamping of the operation as a tv entity, but nowhere on the '56-'57 schedule does it show up. Yet having invaded the eartoonery field on such a large scale, the network is siphoning more and more promising "things to come" when sponsors and agencies start reappraising their program wares and decide on a change.

CBS plunked down $500,000 to grab off the rights and half-ownership stake in studio facilities in connection with its projected "Perry Mason" full hour film series. his was designed as a major offering for the upcoming season. But, like UPA, it's now necessary to earmark it for the future. And with a full production crew already designated, the network is proceeding with the initial 13 installments, at a cost far exceeding the initial $500,000 investment. Hub Robinson & Co. are alerted to the inevitably of an hour's time opening up, even if it doesn't happen until a year or two years from now, but it's equally aware that unless they're qualitative films the sponsors won't be buying. Hence a steady flow of CBS coin into a "you can't see it now" venture.

The Wendell Corey "Probe" series dealing with the subject of forensics; the "Chicago 212" adventure-crime series; the "Heart of Honolulu" film series, somewhat of a counterpart to the Frisco-locallled "Lineup"; the long-anticipated Marie Wilson situation comedy series, too, are bullish prospects on which some extravagant CBS coin has already been lavished and on which enthusiasm runs high within the CBS precincts, but with the network obliged to sit on them against a "wait and see" day.

## OCT. 6 SLOTTING FOR LEE COOLEY KIDSPEC

The second 90-minute kiddie spectacular slated for ABC-TV will be done by Lee Cooley, in association with Jaek Beekman. The show, to be aired, Oct. 6, represents the first venture into packaging for Cooley, long associated with Perry Como on tv as a producer, director and writer.

The tab for the three projected kiddie spectaculars will be picked up by the Red Goose Shoe Co. Slated for Saturday telecasting beginning at 11 a.m., as the other two, the Cooley-Beekman package will feature Johnny Olsen, Alene Dalton, Ranger Andy, in addition to a full orchestra and vocal chorus under the direction of Nick Perito and a group of featured dancers with Lee Morrison doing the choreography.

The initial kiddie spec will be telecast on Saturday (25) from the St. Louis Zoo, with Johnny Olsen as emcee. The third is slated for airing on Dec. 8.

## Westinghouse's $5,300,000 Dicker For WIND New High for AM Indie

Chicago, Aug. 21.

Deal is virtually set whereby Westinghouse's broadcasting division will buy WIND, generally conceded to be one of the most lucrative independent stations in the nation, for approximately $5,300,000. That's a new high for an indie price tag, topping the $4,100,000 a syndicate headed by Jack Wrather and John L. Loeb shelled out last year for WNEW in New York.

Purchase, subject of course to FCC approval, will be a stock transaction with 93,000 shares of Westinghouse stock going to the WIND ownership. Stock is being traded currently on the Big Board at about $57 a share.

Present WIND ownership breaks down thusly: Proxy Ralph Atlass who has helmed the operation since 1930 owns a 11% interest; the three members of Chi CBS veep H. Leslie Atlass' family—Frank, Harriet and Les Junior, WIND program chief—own 29.7% jointly; Helen Wrigley of the gum firm has 26.4%; John S. Knight, head of the newspaper chain, owns 27.7% and WIND commercial manager John Carey, 5.5%.

It's understood the three Atlass youngsters were anxious to accept the Westinghouse offer and to reinvest their capital gains. It's known they have been scouting around for a tv station to purchase. In the debate whether or not to sell the 5,000-watt indie which grosses upwards of $5,000,000 annually, the Wrigley block of stock was voted with that held by the Atlass trio in favor of accepting the record price offered by Westinghouse.

## Mentholatum Dickers $500,000 NBC-TV Buys

Mentholatum, a comparative stranger to network television, is negotiating a $500,000 daytime deal with NBC-TV through J. Walter Thompson. Under the deal, it would take on sponsorship of a quarter-hour on "Modern Romances" for 13 alternate weeks starting Oct. 15 and a weekly quarter-hour on "It Could Be You" for 15 weeks starting Nov. 12.

Only thing holding up the deal is that Mentholatum wants its sponsorship on the two shows to fall on the same day of the week, and the web is trying to juggle things around to fit it in.

## Carlos Franco's New Agency; Biz Tops $1,500,000

Newest advertising agency to "hit the street" is Carlos Franco Associates Inc., which goes to the fall programming post with upwards of $1,500,000 in tv billings. What makes the operation unique, however, is that the Franco setup (1) stems primarily from a marketing-research foundation; (2) has been built mainly as a "packaged goods agency."

Franco, the ex-longtime Young & Rubicam timebuyer who subsequently moved into the Kudner and Weintraub agencies, then with Crosley Broadcasting, already enjoys the distinction of grossing more billings with Mutual network than any other agency, as represented by Seaboard Drug's (Mericin) full network stake in the Walter Winchell newscasts next season, plus sponsorship of Bob & Ray.

In addition, Franco has brought into the house S. R. Stern Laboratories (cookies made from the pulp of oranges); Kromex Cor. (aluminum ware); Jetro (Japanese External Trade Recovery Organization) and Rhodes Pharmacal Co. (Safe Sleep). And Franco reps Frank Bloek's St. Louis agency in N.Y.

Identified with Franco in the new ageney are Ed Mottern as director of ereative services; J. Edward Fox as financial specialist; Dr. Franklin R. Cawl, head of marketing, merchandising and research, and Riehard W. Hubbell in charge of media.

## 'MR. ADAMS & EVE' TO SUB 'CRUSADER'

R. J. Reynolds and the Wm. Esty agency have finally set a replacement for their CBS-TV Friday night "Crusader" segment, with the latter getting a reprive through January but then making way for "Mr. Adams and Eve," the new Ida Lupino-Howard Duff comedy series. Series, created by Miss Lupino and Duff, will be scripted by Sol Saks. It was packaged by Don Sharpe.

Network, incidentally, bought in on the show a couple of months back, purchasing a 50% interest with an eye to finding a time slot for it.

### NCAA Grid's Insurance Coin

All-State Insurance has signed to sponsor the quarter-hour pregame segment of NBC-TV's NCAA football sehedule this fall. All-State will bankroll the pre-game segments on seven of the eight NCAA national telecasts.

Network had previously sold the five-minute post-game capsules to Dow Chemical.

## Rassler Says 'Medic' Ridiculed Him, Asks $3,250,000 Damages

Hollywood, Aug. 21.

Aaron Zeppas, known in rassling circles as Lord Anthony Spears, filed a $3,250,000 suit against "Medic," NBC and others in Federal Court Monday (20) charging invasion of privacy, fraud, breach of contract and unfair competition.

He claims he spent a fortune creating an act, preceuling it on the grunt-groan circuit, that of wrestler who recites Shakespeare while attired in fulldress suit.

"Medic" offered to use him as star of a film showing plastic surgery to cure cauliflower ears and would pay surgical expenses, he continued. Instead, he says, they got his story, did a telefilm on character similar to "Spears" but froze him out. Since the telefilm appeared, the public he claims, holds him up to ridicule because he didn't have ear surgery as depicted in the film. Title of telefilm was "The Daughter And the Weeping."

## DALY NEWSCASTS TO COAST FOR 1ST TIME

John Daly's ABC-TV newscasts will go to the web's Coast network for the first time starting Sept. 5, though he's been on the air for nearly three seasons now. Step, which opened up the entire Pacific network to Daly, will undoubtedly help the web's sales force on the Daly show, since clearance problems have been a major stumbling block. (Show is sponsored three out of five nights weekly, by Miles Labs and Time Inc.)

Coast feed will be by a two and one-half hour hot kinnie (three and a half until the East goes standard time), with the Coast getting the show on kinnie at 6:45 (PST). It originates in N. Y. at 7:15 (EDT), accounting for the three and a half hour difference. Possibility is that once a sufficient lineup is cleared, Daly would do a repeat live newscast for the Coast to overcome the time lag insofar as late news breaks are concerned.

# This is the NEW Universal Zooma last week at the Democrati

**SPEED: F:3/9**
**ZOOM RANGE: 2½ to 16 INCHES.**
**WEIGHT: TEN POUNDS.**
**LENGTH: FOURTEEN INCHES.**
**COLOR BALANCED AND CORRECTED FOR MONOCHROME AND COLOR.**
**WILL CONVERT TO ALL AMERICAN ORTHICON CAMERAS.**
**THIS LENS DOES NOT TIE UP A CAMERA... CAN BE PUT ON OR TAKEN OFF IN LESS THAN A MINUTE.**
**MINIMUM DISTANCE: OPERATES 16 FEET FROM TARGET.**

# WATCH ITS PERFORMANCE FROM the Republican Convention in San Francisco

*Roberto Kenny, Chief of Production, XEW, Mexico City, and Dr. Frank G. Back, preceding XEW spectacular.*

*Harvey J. Aderhold, Chief Engineer, WLW-A, Atlanta, Georgia, the first station to take delivery on a UNIVERSAL ZOOMAR.*

*Lionel Wittenberg and Dr. Frank G. Back, inventor of the STUDIO ZOOMAR and UNIVERSAL ZOOMAR LENSES, at Station WISN-TV, Milwaukee*

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# THE NEW *Universal* ZOOMAR

**We are now accepting orders for UNIVERSAL ZOOMARS and can make delivery soon. The UNIVERSAL ZOOMAR is similar in appearance to the STUDIO ZOOMAR. This lens is a great contribution to the color camera. Imagine a ZOOMAR LENS with a speed of F:3/9 and zoom range of 2½ to 16 inches!**

You have seen its studio use on leading network participation shows where they pan and zoom from stage to audience. It has speed and range for any show where only one camera is used, such as church services, boxing, wrestling, bullfights, bowling, etc.

HARVEY J. ADERHOLD, CHIEF ENGINEER, WLW-A, ATLANTA, writes:
*"As for night baseball, it's just wonderful. We are able to carry over two-thirds of the action on the camera that is equipped with the UNIVERSAL ZOOMAR LENS. It is easy to handle and gets wonderful pictures under various lighting conditions."*

LIONEL WITTENBERG, CHIEF ENGINEER OF WISN-TV, MILWAUKEE, writes:
*"We have used it for both night and day baseball games with good success. It is the first lens of its type that has been satisfactory for night games in the Braves ball park. We have used the lens for wrestling and bowling remotes where we were working with extremely low light levels. Up to the present we have been able to produce good pictures with our ZOOMAR LENS in any installation where they were obtainable with standard lenses."*

HAL WILSON, DIRECTOR OF OPERATIONS, WITN, WASHINGTON, NORTH CAROLINA:
*"We find its effectiveness equal for both indoor and outdoor work. Personally, I sometimes wonder how we got along without it in the past."*

HOWARD LEPPLE, CHIEF ENGINEER, WLW-T, CINCINNATI:
*"It's the finest lens we have."*

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More than 130 STUDIO ZOOMARS are now used by television stations in the United States, all Italian Government television stations, all Canadian Broadcasting Company stations, all stations in Japan, also stations in the Philippines, Mexico, Cuba, Venezuela, and Puerto Rico.

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**Speed of F:2/8.**
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**Weight six pounds.**
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**Can be removed from camera to camera in less than a minute.**
**No camera need be tied up with the STUDIO ZOOMAR LENS.**
**THIS IS THE ACCEPTED LENS FOR COLOR.**

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# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

*This* VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

## NEW YORK

*Approx. Set Count*—4,525,000 *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

| TOP 10 PROGRAMS AND TYPE | STATION | DISTRIB. | DAY AND TIME | JULY RATING | SHARE (%) | SETS IN USE | TOP COMPETING PROGRAM | STA. | RATING |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | WRCA | Ziv | Mon. 7:00-7:30 | 11.7 | 47.8 | 24.0 | Early Show; Rain or Shine | WCBS | 9.0 |
| | | | | | | | CBS News—D. Edwards | WCBS | 5.8 |
| 2. Science Fiction Theatre (Adv) | WRCA | Ziv | Fri. 7:00-7:30 | 10.5 | 43.9 | 23.9 | Early Show; Rain or Shine | WCBS | 7.0 |
| | | | | | | | CBS News—D. Edwards | WCBS | 6.7 |
| 3. Rheingold Theatre (Dr) | WRCA | ABC | Mon. 10:30-11:00 | 10.2 | 24.4 | 41.8 | Summer Theatre | WCBS | 16.8 |
| 3. The Falcon (Myst) | WABC | NBC | Fri. 10:30-11:00 | 10.2 | 25.6 | 39.8 | Pantomime Quiz | WCBS | 12.3 |
| 5. Racket Squad (Myst) | WABC | ABC | Thurs. 10:30-11:00 | 8.7 | 20.6 | 42.2 | Lux Video | WRCA | 18.4 |
| 5. Man Behind the Badge (Myst) | WPIX | MCA | Wed. 8:00-8:30 | 8.7 | 20.6 | 42.2 | Godfrey & Friends | WCBS | 10.8 |
| 7. Badge 714 (Myst) | WPIX | NBC | Wed. 8:30-9:00 | 8.5 | 16.4 | 51.9 | Father Knows Best | WRCA | 21.2 |
| 8. The Goldbergs (Co) | WABD | Guild | Thurs. 7:30-8:00 | 8.2 | 31.4 | 26.1 | Sgt. Preston of Yukon | WCBS | 5.1 |
| 9. Amos 'n' Andy (Co) | WCBS | CBS | Sat. 6:30-7:00 | 8.1 | 48.5 | 16.7 | Looney Tunes | WABD | 3.8 |
| 9. Guy Lombardo (Mus) | WRCA | MCA | Thurs. 7:00-7:30 | 8.1 | 45.0 | 18.0 | Early Show; Rain or shine | WCBS | 6.7 |
| | | | | | | | CBS News—D. Edwards | WCBS | 4.7 |

## CHICAGO

*Approx. Set Count*—2,900,000 *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Mayor of the Town (Co) | WNBQ | MCA | Sat. 10:00-10:30 | 17.3 | 47.0 | 36.8 | Television Playhouse | WBBM | 6.5 |
| | | | | | | | People's Theatre | WBKB | 6.5 |
| | | | | | | | Wrestling | WGN | 6.5 |
| 2. Science Fiction Theatre (Adv) | WNBQ | Ziv | Sat. 10:30-11:00 | 16.7 | 47.0 | 35.5 | Waterfront | WBBM | 6.7 |
| 3. Great Gildersleeve (Co.) | WNBQ | NBC | Mon. 9:30-10:00 | 15.8 | 30.5 | 51.8 | Summer Theatre | WBBM | 20.8 |
| 4. Racket Squad (Myst) | WGN | ABC | Tues. 8:30-9:00 | 15.6 | 40.8 | 38.3 | Spotlight Theatre | WBBM | 8.4 |
| 5. Susie (Co) | WBKB | TPA | Sat. 9:30-10:00 | 15.0 | 32.4 | 46.3 | Adventure Theatre | WNBQ | 15.5 |
| 6. Badge 714 (Myst) | WGN | NBC | Tues. 8:00-8:30 | 14.6 | 39.1 | 37.3 | G. E. Summer Originals | WBKB | 8.9 |
| 7. Studio 57 (Dr) | WBKB | MCA | Tues. 10:00-10:30 | 13.9 | 29.9 | 46.5 | Standards News Roundup | WBBM | 16.5 |
| | | | | | | | In Town Tonight | WBBM | 11.1 |
| 7. City Detective (Myst) | WGN | MCA | Fri. 9:30-10:00 | 13.9 | 29.8 | 46.8 | Polka Time | WBKB | 13.8 |
| 9. Confidential File (Doc) | WBKB | Guild | Wed. 10:00-10:30 | 12.4 | 29.2 | 42.5 | Standards News Roundup | WBBM | 14.4 |
| | | | | | | | Request Playhouse | WGN | 12.3 |
| 10. D. Fairbanks Presents (Dr) | WBKB | ABC | Thurs. 10:00-10:30 | 12.2 | 31.1 | 39.2 | Standards News Roundup | WBBM | 13.2 |
| | | | | | | | In Town Tonight | WBBM | 8.3 |

## LOS ANGELES

*Approx. Set Count*—2,313,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. I Led 3 Lives (Adv) | KTTV | Ziv | Sat. 8:30-9:00 | 18.2 | 32.1 | 56.7 | Patti Page | KRCA | 11.9 |
| 2. Badge 714 (Myst) | KTTV | NBC | Sat. 7:30-8:00 | 16.9 | 39.0 | 43.3 | High Finance | KNXT | 9.4 |
| 3. San Francisco Beat (Dr) | KTTV | CBS | Sat. 9:30-10:00 | 15.9 | 31.3 | 50.7 | Festival of Stars | KRCA | 11.0 |
| 4. Confidential File (Doc) | KTTV | Guild | Sun. 9:30-10:00 | 15.7 | 26.2 | 60.9 | Alfred Hitchcock | KNXT | 24.6 |
| 5. Highway Patrol (Adv) | KTTV | Ziv | Mon. 9:00-9:30 | 15.3 | 24.4 | 62.6 | Medic | KRCA | 16.8 |
| 6. Search for Adventure (Adv) | KCOP | Bagnall | Thurs. 7:00-7:30 | 14.7 | 36.3 | 40.5 | Arthur Murray Party | KNXT | 7.0 |
| 7. Life of Riley (Co) | KTTV | NBC | Mon. 8:30-9:00 | 13.4 | 22.1 | 60.5 | Godfrey's Talent Scouts | KNXT | 11.5 |
| 8. Superman (Adv) | KTTV | Flamingo | Sat. 7:00-7:30 | 12.3 | 30.2 | 40.8 | Home Playhouse | KNXT | 9.2 |
| 9. Susie (Co) | KTTV | TPA | Sat. 8:00-8:30 | 12.0 | 22.2 | 54.0 | Honeymooners | KNXT | 16.7 |
| 10. Mr. District Attorney (Myst) | KTTV | Ziv | Sat. 9:00-9:30 | 11.5 | 20.3 | 57.5 | People Are Funny | KRCA | 20.2 |

## CLEVELAND

*Approx. Set Count*—1,900,000 *Stations*—KYW (3), WEWS (5), WJW (8)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | WJW | Ziv | Tues. 10:30-11:00 | 35.2 | 67.5 | 52.1 | Big Town | KYW | 11.4 |
| 2. Turning Point (Dr) | KYW | MCA | Mon. 10:30-11:00 | 20.4 | 47.3 | 43.2 | Feature Boxing | WEWS | 13.1 |
| | | | | | | | Summer Theatre | WJW | 12.1 |
| 3. Science Fiction Theatre (Adv) | KYW | Ziv | Tues. 7:00-7:30 | 16.1 | 80.5 | 30.0 | Flaming Theatre | WEWS | 2.4 |
| 4. Range Rider (W) | WEWS | CBS | Sun. 7:00-7:30 | 14.3 | 39.5 | 36.2 | Topper | KYW | 14.8 |
| 5. My Little Margie (Co) | KYW | Official | Mon. 7:00-7:30 | 13.1 | 49.3 | 36.6 | Stories of the Centuries | WEWS | 7.6 |
| 6. 6 O'Clock Adventure (Adv) | KYW | ABC | Wed. 6:00-6:30 | 12.0 | 61.6 | 19.5 | Loney Tunes | WJW | 6.6 |
| | | | | | | | Sports; Today Cleveland | WJW | 4.8 |
| 7. Racket Squad (Myst) | KYW | ABC | Sat. 7:00-7:30 | 11.9 | 50.2 | 23.7 | Gene Autry | WJW | 6.8 |
| 8. Man Behind the Badge (Myst) | KYW | MCA | Wed. 10:30-11:00 | 11.4 | 23.9 | 47.7 | 20th Century Fox | WJW | 23.3 |
| 9. Captured (Myst) | WJW | NBC | Thurs. 10:30-11:00 | 11.1 | 22.7 | 48.8 | Lux Video | KYW | 33.6 |
| 10. Looney Tunes (Ch) | WJW | Guild | Sat. 11:00-11:30 a.m. | 10.5 | 54.3 | 19.3 | Fury | KYW | 7.6 |

## ATLANTA

*Approx. Set Count*—565,000 *Stations*—WSB (2), WAGA (5), WLW-A (11)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Highway Patrol (Adv) | WAGA | Ziv | Fri. 10:00-10:30 | 21.8 | 55.9 | 39.0 | Truth or Consequence | WSB | 15.9 |
| 2. Secret Journal (Dr) | WSB | MCA | Sun. 10:30-11:00 | 20.8 | 85.3 | 24.4 | Big Idea | WAGA | 2.6 |
| 3. Racket Squad (Myst) | WSB | ABC | Sun. 10:00-10:30 | 19.4 | 57.6 | 33.7 | Man Called X | WAGA | 12.9 |
| 4. Science Fiction Theatre (Adv) | WAGA | Ziv | Tues. 9:30-10:00 | 17.7 | 40.1 | 44.2 | Big Town | WSB | 24.4 |
| 5. I Led 3 Lives (Adv) | WSB | Ziv | Mon. 9:30-10:00 | 17.4 | 32.7 | 53.3 | Baseball | WLW-A | 22.0 |
| 6. Superman (Adv) | WSB | Flamingo | Fri. 7:00-7:30 | 16.8 | 63.9 | 26.3 | Mama | WAGA | 7.7 |
| 6. Man Behind the Badge (Myst) | WSB | MCA | Sun. 2:30-3:00 | 16.8 | 69.5 | 24.2 | Boots & Saddles | WAGA | 5.5 |
| | | | | | | | Saddles; Sunday Report | WAGA | 5.5 |
| 8. Confidential File (Doc) | WSB | Guild | Sat. 10:30-11:00 | 16.6 | 66.4 | 25.0 | Overseas Adventure | WAGA | 5.2 |
| 9. I Spy (Myst) | WAGA | Guild | Wed. 10:00-11:00 | 16.1 | 52.3 | 30.9 | Press Conference | WSB | 11.1 |
| 10. Annie Oakley (W) | WLW-A | CBS | Mon. 6:00-6:30 | 14.8 | 68.5 | 21.6 | Telenews | WSB | 3.6 |
| | | | | | | | Telenews & Weather | WSB | 4.2 |

# WOR: TV'S ALL-GRIND HOUSE

## 13 UA Tinters For WRCA-TV

First customer for United Artists since the motion picture outfit decided to sell to television a couple of weeks back is WRCA-TV, the New York flagship of NBC-TV, which this week bought 39 features for a three-year span, 13 of them in color. Station will televise all 13 tinters in color, stepping up its tintcasting campaign.

While WRCA-TV has already been signed, the station is continuing negotiations with UA on behalf of the other NBC-TV owned-and-operated stations, WNBQ in Chicago, WRCV-TV, Philadelphia, WRC-TV in Washington and KRCA-TV in Los Angeles. Negotiations are being handled by Al Odeal, recently brought in as filmbuyer at the station from Cleveland, where he was film director for the then-WNBK and subsequently for Westinghouse's KYW-TV.

Under the deal, WRCA gets 10 runs per pic over the three-year term, and will use the films predominantly on its "Evening Show" running from 5:30 to 6:45 starting next month. Pix are all of post-'48 vintage, which means UA had to clear them with the various unions, and in fact 10 of the pix are 1956 productions.

Included in the list of color films are "Top Banana" (Phil Silvers), "Melba" (Patricia Munsel), "Sabre Jet," "Man With a Million" (Gregory Peck), "Island of Desire" (Linda Darnell), "Fort Defiance," "The Scarlet Spear," "GOG" and "Bwana Devil." Some of the black-and-whites are "Act of Love" (Kirk Douglas), "Jackie Robinson Story," "He Walked By Night," "He Ran All the Way" (John Garfield, Shelley Winters), "Outpost in Malaya," (Claudette Colbert), "Twist of Fate" (Ginger Rogers) and "Personal Affair" (Gene Tierney).

## WCBS-TV's 105G Weekly Gross As Four Feature Slots Attain SRO

For the first time in the station's history, WCBS-TV, the CBS flagship in New York, has achieved the SRO level on its four major feature film showcases, "The Late Show," the "Early Show," the "Late Late Show" and "Picture for a Sunday Afternoon." It's a $105,000 a week gross revenue situation, and while the SRO standing holds for early fall and by no means is a certainty for the remainder of the year, it would project on an annual basis to well over the $5,400,000 level.

Fact that this is the first time the station has reached SRO on all four shows is due to the first-time sellout of the 12:45-2 a.m. "Late Late Show." WCBS-TV has been SRO at one time or another on the "Late" and "Early" shows, but never could fill up the "Late Late" stanza till now. It's done so on the basis of a departure from the normal participations pattern, instead selling the stanza by quarter-hour segments, seven nights a week. Strip sponsors signed for this pattern are Raleigh cigs, Lestoil, Roto-Rooter, Anahist and Presto Cookers, three of them for 52 weeks.

That such a late-late-night stanza should be sold out is no less remarkable than some of the ratings the films have pulled down. A special Nielsen for March gave the show a 6.5 seven-night average

(Continued on page 36)

## RKO's Stock Gleam On Bennett Prod.

RKO Teleradio Pictures, which recently acquired the distribution rights to Donn Bennett Productions' "The Big Idea," has an option to buy a substantial stock interest in the Philadelphia tv firm.

RKO already has had four of its executives elected to the board of directors of Donn Bennett Productions. They are Peter Robeck, sales manager for RKO Television, Robert Manby, RKO Teleradio veepee, Charles G. Drayton and Paul J. Quinn. Manby has been designated temporary chairman of the Bennett company. Incumbents reelected at the Bennett stockholders meeting were Donn Bennett, president, Garfield Levy and Harold Scattergood.

The option arrangement was made at the stockholders meeting for purchase of a substantial stock interest by RKO at a future time. Meanwhile, RKO Television sales manager Robeck has been named exec v.p. of Bennett.

New episodes of "The Big Idea," dealing with inventors and their creations, currently are being filmed at RKO Pathe studios in the East.

### WB's 60 Stations

Sixty stations have now lined up for the Warner Bros. feature film packages sold by Associated Artists Productions.

Latest to ink deals are KNXT, Los Angeles; WFBM, Indianapolis; WTCN, Minneapolis; WARM, Scranton and WBTV, Charlotte. AAP's cartoon package has been sold to KREM, Sacramento; KPHO, Phoenix, and WTCN, Minneapolis.

## Gold Medal's Stock Incentive For Staffers

A new wrinkle in tieing down key creative and production personnel to one company has been worked out by Gold Medal Productions, the production affiliate of Gold Medal Studios, which took over the old Biograph Studios in the Bronx recently. Gold Medal has set up a Special Films Division to produce industrial films, commercials, telefilm programs and theatrical shorts and has assured itself of a top creative-production roster by staking its people to stock participations in the company.

Under the participating "pool" arrangement, according to Gold Medal prez Martin Poll, the creative-production team will be allowed to work outside the company on a freelance basis but will be on call to the company for assignments as they occur. Eventually, as the operation expands, they will be expected to devote all their time to Gold Medal. Each member participates in the overall take, even if they aren't assigned to specific properties.

Lineup of creative and production talent is headed by Marc Daniels, who will act as producer-

(Continued on page 42)

## Atlantic Sets Distrib Deal on 'Giant Killer'

Atlantic Television has acquired distribution rights for the U. S. of the animated Technicolor feature production, "Johnny, the Giant Killer," produced in London and Paris by animator Rene Image. Deal was set for a seven-year term with Anglo-American Enterprises.

Dave Bader, Atlantic v.p., has already set 15 station deals on the 60-minute feature, all for color telecasting.

## 80% OF HOURS FOR FEATURES

By MURRAY HOROWITZ

To WOR-TV in N. Y. goes the distinction of being virtually the first all-grind house, with 80% of its programming hours devoted to features. Station will open the new fall season with eight new feature film programs, utilizing for the first time virtually the complete RKO film library. "Million Dollar Movie," already SRO for the fall season, will be left intact with 16 showings weekly in the new season.

A number of the film programs will be hosted, such as the projected "Theatre of Movie Classics" slated for four showings on Sundays. Constance Bennett will emcee for that one.

The RKO Teleradio New York flagship, which boosts its rates 33⅓%, effective Sept. 1, has revamped 50% of its schedule to make way for the feature film programming, eliminating a number of telefilm series, in addition to other changes.

Under the new programming schedule, which goes into effect Sept. 24, 80% of all programming will consist of feature films, the bulk of which will be first-run for tv in the N. Y. market. The only remaining "live" show will be the "Ted Steele Show" from 2 to 4 p.m. and from 5 to 6 p.m., Monday thru Friday.

**'Sneak Previews'**

Many of the new shows will use the cross-the-board programming format of "MDM." The introduction of the new feature film format will be backed by a $75,000 promotion campaign running from Sunday (26) through the month of October. In addition, the station will stage a "Sneak Preview Week," beginning Sunday, exposing samples of the new programming for viewers.

In its Monday - thru - Friday schedule, these are the following new feature film programs: "Love Story," 10 to 11:30 a.m., which will draw from the "MDM" backlog and the RKO library, featuring a different film each week; "Comedy Theatre," 12 to 1 p.m., headlining one-hour first-run RKO comedies including the "Mexican Spitfire" series, with Lupe Velez and Leon Errol and the Bert Wheeler-Robert Woolsey comedies.

"Mid-Day Movie" will follow from 1 to 2 p.m., featuring a dif-

(Continued on page 40)

## Continental Baking's 'Oakley' to WABC-TV In Shift From WCBS-TV

National spot biz drive which saw ABC-TV New York flagship WABC-TV grab off the Kellogg-sponsored "Superman" and "Wild Bill Hickock" stanzas in the Gotham market a couple of months ago now sees another national bankroller turning over its shows to the station. Continental Baking is moving "Annie Oakley" from WCBS-TV on Sept. 7 and placing it into WABC-TV's post-"Mickey Mouse Club" 6 to 6:30 strip on Fridays.

Station meanwhile is realigning that 6 p.m. strip. With "Superman" and "Hickock" in on Tuesdays and Thursdays and "Oakley" going into Friday, the station is moving its Nabisco-sponsored "Sky King" into the Wednesday slot. Gene Autry kidpix continues on Mondays, filling out the kidventure strip.

### WMBV-TV BUYS RKO PIX

Marinette, Aug. 21.

WMBV-TV, the NBC outlet here recently acquired by Guild Films, has made a deal with C & C Television for the entire library of 740 RKO feature films.

*More TV Film News On Page 36*

## Collapse of CBS-Metro Dickers Cues Loew's-Teleradio Speculation

With the collapse of Metro negotiations with CBS-TV for the licensing of the Metro library on CBS-TV o&o stations, preliminary talks between Loew's and RKO Teleradio take on a new significance.

Metro is seeking a New York outlet and RKO Teleradio's New York flagship WOR-TV leans heavily on feature film programming. Additionally, RKO Teleradio has not ruled out a possible Loew's stock interest in RKO Teleradio stations in a deal with Metro, providing other considerations are acceptable to RKO Teleradio.

Metro's talks with CBS-TV collapsed in the wake of the Loew's deal with indie KTTV, Los Angeles. The KTTV stock plus cash deal killed the possibility of CBS-TV's o&o Los Angeles outlet latching on to the library. Talks this week were confined to the remaining three o&o stations, WCBS, N. Y., WBBM-TV, Chicago; and WXIX, Milwaukee, but the two parties found themselves far apart on the money issue. Prior to the KTTV deal, negotiations were based on a $13,000,000 figure for a 10-year licensing arrangement for the entire Metro library of over 700 films.

In reference to a New York outlet, Metro also has held talks with indie WATV on a possible stock, plus cash deal.

**Dick Moore's Formula**

Meanwhile, KTTV, has a multiplicity of plans in wake of its two-way deal for the Metro feature film library, the first station to ink with Loew's.

Top quality Metro pix will be programmed in Class A time, one picture per week for that particular slot.

A hike in overall station rates will be put into effect in view of the expected boosted station audience and the cost of the library to KTTV.

These and other plans were discussed by Richard A. Moore, KTTV president, prior to his return

(Continued on page 33)

### Gee, Boss, a Berlitz

If anyone doubts the significance of the foreign television field in film syndication, he ought to talk to Les Harris, v.p.-general manager of CBS Television Film Sales. Harris, who makes several business trips abroad each year, claims foreign business now takes up about 40% of his office hours.

But to prove he's serious, Harris is now spending three of his lunch hours a week at the Berlitz School, taking French lessons.

## Father Payton's Espanol Vidpix Based on Rosary

Madrid, Aug. 14.

Some of Spain's major sound stages have been converted for the past four months into a veritable holy land, where Father Patrick Payton and his executive assistant, Father Jerome Lawyer, are producing 15 half-hour telepix depicting the 15 mysteries of the Rosary.

Director Joe Breen Jr., says that he expects to wind up shooting on Sept. 15, that there will be seven-and-a-half hours of actual footage, and that any five of the shorts can be made into a feature length film. The series is being filmed in Eastmancolor.

Breen shot some of his exteriors in nearby Alcala, and a few in the southwest of Spain.

Most of the actors he has chosen are Latin, as he contends that Anglo-Saxon faces don't lend themselves as well to the background of these Biblical stories. Leading roles are played by some of the tops of the Spanish and Portuguese screen. Some of them, such as Antonio Vilar and Maruchi Fresnow, are already known to American audiences.

Cameraman is veteran Edward B. Dupar, who filmed "The Jazz Singer" and more recently "Johnny Belinda." Producer Father Payton, who coined the slogan "The family that prays together stays together," has found this one of his most happiest ventures. The Spanish government has made everything as easy as possible, and director Breen says that he would gladly film in Spain again. This has been Breen's first directorial assignment.

## KELLY TO FILM VIDOPERAS IN CHI

Chicago, Aug. 21.

Lawrence V. Kelly, ousted as managing director of the Lyric Theatre when the opera company was tossed into receivership last spring, has organized a production firm to produce a series of half-hour operatic films for television. He's the exec director of the new company tagged Operatic Productions Inc.

Pilot reel being shot this week on the Civic Opera House stage will be the third act from "La Boheme" with Eva Likova singing the Mimi role. Orch recruited from the Chicago Symphony will be conducted by Nicola Rescigno, former Lyric musical director who left with Kelly when Carol Fox emerged as victor in a frontoffice fight for control for the fledgling opera company.

### KOZLENKO'S POST

Hollywood, Aug. 21.

William Kozlenko has been named assistant to the exec producer and story consultant for Revue Productions' top three anthology dramatic series.

These are GE Theatre, Studio 57 and Schlitz Playhouse of Stars.

## Steve Krantz Exits WRCA-TV for SG

Steve Krantz is exiting his post as program director of WRCA-TV, the NBC flagship in New York, to join Screen Gems in a creative-executive slot in the new program development operation at the Columbia Pictures subsid. Resignation is effective Aug. 31.

Krantz has been program chief of the station for the past couple of years, having moved up to replace his old boss, Dick Pack, when the latter moved to Westinghouse Broadcasting. Krantz joined WRCA-TV five and a half years ago as a writer-producer-director, moving from WNEW, N. Y., where he was director of continuity.

## LAWRENCE, KEEVER UPPED BY CAL NAT

Reorganization of the old NBC Film Division, and Kagran Corp. into the California National Productions operation at NBC continued this week with the promotion of two key execs of the old Film Division. William L. Lawrence, manager of programs and production, moves into the new post of director of the eastern unit of the program development department, while sales manager H. Weller (Jake) Keever becomes director of sales.

Lawrence is currently on a trip to the Coast in his new capacity, lining up a producer, director and scripts for the new "Citizen Soldier" series to be filmed by CalNat in Germany in November. Lawrence signed George (Dink) Templeton, vet pic producer, as producer-director of the series this week.

# STRIP FOR ACTION ...*with TV's*

★ *Consistently out-rates competitors*

★ *Each show a full hour...loaded*

# GENE A

*nost profitable hour strip!*

*-man or mouse!**

*ith spot advertisers daily!*

# TRY

★ *50% adults every time— a daytime bonanza!*

★ *National spot advertisers galore—all ridin' high with the "Best from the West"... Alka Seltzer, Montgomery Ward, Arrid, National Dairies, Chef Boy-ar-dee, Poll Parrot Shoes, Reddi-Wip, Prince Macaroni, Hostess Cup Cakes, Top Value Stamps, and others (more on next page).*

***Who's afraid of the big, bad Mouse? June ARB's tell an amazing story. Please ask us for it.**

*STATIONS! Buy this series along with MCA TV's Western Features starring Roy Rogers (next page) for a rootin'-tootin'-shootin' package of 123 first-run, year-round spot carriers.*

# 56

## hour-long features

*made by Republic Pictures Corporation and available to local advertisers and stations from*

**MCA TV**

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

*Film Syndication*

# STRIP FOR ACTION ... *with TV's*

★ *Consistently out-rates competitors*

★ *Each show a full hour ... loaded*

# ROY RO

*nost profitable hour strip!*

*-man or mouse!**

*ith spot advertisers daily!*

# ERS

*· 50% adults every time—*
*a daytime bonanza!*

★ *National spot advertisers galore—all ridin' high with the "Best from the West"... Wonder Bread, Nabisco, My-T-Fine, Baker's Chocolate, Bosco, Toni, Revlon, Beeman's Gum, Robert Hall Clothes, Snow-Crop (more on previous page).*

* **Who's afraid of the big, bad Mouse? June ARB's tell an amazing story. Please ask us for it.**

*STATIONS! Buy this series along with MCA TV's Western Features starring Gene Autry for a big total of 123 first-run, year-round spot carriers.*

# 67

**hour-long features**

*made by Republic Pictures Corporation and available to local advertisers and stations from*

**MCA TV**

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

# ABC Film, Ziv, MCA-TV New Biz Reflects Upswing in Syndication

Reflecting the upswing in syndication business are the reports and activities of ABC Film Syndication, Ziv and MCA-TV.

Gross sales of ABC Film Syndication properties in June and July of this year were 95.0% higher than in the two comparable months in 1955, with an increase of only 38% more hours of programming. ABC's sales increase reflects the heavy volume of business on its new series "Code 3," and icreased sales of other properties. The Miller Brewing Co., the latest to ink for "Code 3," bought the skein in six Wisconsin markets, bringing the total markets sold to over 80.

MCA-TV's syndication division, is an expansion move cued to sales upswing, has named Ray Wild to the newly-created post of field sales manager. Wild moves up from his position as v.p. in charge of the southern division. At the same time, Wynn Nathan, v.p. in charge of sales, previously headquartered on the West Coast, plans to spend more time at the N. Y. office.

Both MCA moves are aimed at establishing a closer liaison with the sales force in the field in view of increased business activity, highlighted by the popular selling "Rosemary Clooney Show."

Ziv's newest syndicated show, "Dr. Christian," has now been sold in 138 cities in itis fifth week of sales activity, as several food and beverage advertisers joined the growing list. The heightened importance of "trading stamp" activity in the retail field was highlighted by the purchase by Top Value Trading Stamps of "Dr. Christian" in three markets through co-sponsorship deals, Houston, Detroit and St. Louis.

## 'See It' Sooner

Most of the stations throughout the country will have an opportunity to jump the gun on the first CBS-TV "See It Now" show of the season. "See It" opener will be the filmed version of Danny Kaye's 40,000-mile tour in behalf of the United Nations International Children's Emergency Fund (UNICEF), while Ed Murrow and Fred Friendly will edit down to one or two full-length shows starting in early October.

But meanwhile, Association Films has made available to stations on a nominal rental basis ($5 per station) the 20-minute Technicolor film, "Assignment Children," which deals with the same tour. The 20-minute version was produced for the UN and the motion picture industry. Availability date on that is Sept. 15.

## WCBS-TV

Continued from page 31

rating, ranging from a Monday low of 3.8 to a Saturday high of 11.2. That 6.5 average is higher than much of the daytime network programming and higher than much prime nighttime levels of some of the indie stations in town.

Also unusual in the scllout is the timing, in that it was achieved last week, well over a month before the fall season gets underway. Generally, the WCBS-TV business begins to hop later in the summer or even into the fall. One key factor is the station's lineup of first-time-on-tv features, including a 152-picture, cream-of-the-crop package out of the Warner Bros. library and the 104 Columbia pictures, as well as smaller packages from various sources.

As to the gross billings info, the station won't talk money, but a glance at the rate card tells the story. The "Late Late" rate for the seven-day weekly sponsorship runs from $1,500 a week discounted to $1,200, accounting for about $6,500 a week. "Late Show" contains 70 participations, scaled at from $1,000 each down to $680, for an average sell-out gross of about $60,000 a week. "Early Show" has the same rates but has only 40 participations, for an approximate $35,000 a week and the 10 participations on "Sunday Afternoon," scaled at $675 down to $540, bring in about $6,000 a week. Total runs to well over $105,000 weekly, or, if the SRO situation holds over 52 weeks, to $5,460,000 for the year.

## Bray's Army Citation

John Randolph Bray, prez of Bray Studios, N. Y., has been presented with a certificate of appreciation from Army Secretary Wilbur M. Brucker, in recognition of Bray's pioncering training film efforts.

The citation said, in part, "in the four decades that have passed since Mr. Bray conceived and produced the first motion pictures used by the U. S. Army for instruction of troops, the training film has increased steadily in importance. . . ."

The presentation ceremony took place at the Army Pictorial Center, Long Island City, where an average of 40 training films are produced monthly.

TEXACO STAR THEATRE
SATURDAY NIGHT—N.B.C.
Mgt.: William Morris Agency


## Kermit Kahn to NTA

Kermit Kahn has joined National Telefilm Associates as advertising manager. In addition to being responsible for all phases of the companies' advertising, he will act as liaison between NTA and Moss Associates, the agency handling the NTA account.

Kahn formerly was with Lennen & Newell.

## Famous Sheriffs As Telepix Series

Hollywood, Aug. 21.

Republic's Studio City Television Productions has purchased an original tv series, "Famous Sheriffs and Fabulous Outlaws," scripted by Martin Van Laas. Filming may be done later this year.

Alex Gerry and Joel Ashley have been inked for supporting roles in the "Frontier Doctor" episode "Iron Train Ambush," the fifth in the current series of 26.

# New York Police Cases as Vidfilm Entry for Guild

Guild Films, in the midst of closing its deal with the Matty Fox group for seven telefilm series, has cleared the way for a new series based on top New York police cases.

Conrad H. Rothengast, former chief inspector of the N. Y. police, has inked a pact with Guild, making his personal records and private files available for the projected skein, to be done in color. Ed Ruby and Jack Reiger, veteran tv producers, who were instrumental in effecting the pact, will assist in the production.

Rothengast's span of service envelopes the Dutch Schultz case, the Lindberg kidnapping, the Readers' Digest murder and other major cases. Among the stories now contemplated are the suicide leap of Anna Kasenkina from the Soviet Consulate and the wounding of a N. Y. priest in his confessional. A good deal of the shooting is slated to be done in New York, but cameras will go elsewhere in the country, too, when the story calls for such location shooting.

This is the second Guild series slated for color telecasting, the other being the current production of Jack London's "Captain David Grief."

In the projected stock deal with the Matty Fox group, substantial agreement has been reached with all parties. Contracts have been drawn and now are being studied for final approval.

Under the deal, the Matty Fox group would receive 500,000 shares of newly-issued Guild stock for seven telefilm series, estimated by Guild officials to be worth about $3,000,000. Additionally, the Fox group would receive 225,000 in stock options, exercisable at prices above the current market value of Guild stock, ranging from $3.5 to $4 per share on the American Stock Exchange.

The vidpix in the deal are: "Sherlock Holmes," "Janet Dean," "Paris Precinct," and the quarter-hour "Junior Science" pix, as well as another 15-minute batch, "Col. Tim McCoy," and "Duffy's Tavern" and "Flash Gordon." Their distribution was left up in the air when UM&M was bought out by National Telefilm Associates. UM&M had previously gained distribution rights to the film from Fox's Motion Pictures for Television.

# AAP's Iron Curtain Vidpix Bid

## Katz Seeks 'Ground Floor' Status as He Leaves On Globe-Circling Sales Tour

For the first time a concentrated attempt to open up the Iron Curtain countries as a market for American telefilms and feature films for tv, will be made, with the departure of Norman Katz, Associated Artists Productions' foreign sales manager. Katz left here by plane yesterday (21) on a world-girdling two months trip which will take him to Prague, and possibly Warsaw and Moscow.

Katz, who has had some preliminary discussions with a Czech delegation in New York, says he wants to see AAP getting in on the ground floor when the Iron Curtain is lifted for film trade. AAP, which has the foreign tv rights to the Warner Bros. feature library, finds that the U. S. State Department has no objections to such trade. Further the Motion Picture Export Association, consisting of all the major motion picture companies, has now acted to reopen trade negotiations with the Red orbit.

Katz, prior to his departure, said that his trip to Warsaw and Moscow will be cleared in Prague. In addition to the WB feature library, he will hold talks on the WB shorts, Popeyes, AAP's telefilms and other AAP feature properties. AAP holds the foreign theatrical rights to all of its features, with the exception of the WB library, the latter being held by Warners.

In addition to his stops in the Red orbit, Katz will visit other European countries, Australia and the Far East. AAP product now is playing in 12 forcign countries on tv and theatrically, in many more.

## Freemantle Wraps Up Flock of O'Seas Sales

Sale of U. S. tv films in eight overseas markets was reported by Freemantle Overseas Radio & TV.

Deals were concluded in Australia, where "Jungle" was purchased by the Australian Broadcasting Commission and "The Big Fights" by ATN, Sydney. These sales, added to those made over the past few months by FORTV, will give the firm a total of nine regular weekly shows when Australian tv service begins this fall.

Associated Rediffusion purchased the "Big Fights" for British tv and the "Encyclopaedia Britannica" was sold to Nordund Westdeutscher Rundfunkverb for use on German tv. Also RCA purchased "Hopalong Cassidy" with Portuguese sub-titles for broadcast over the new Radio Televisao Portugesa in Lisbon.

Other sales of Encyclopedia Britannica Films were made to Telcvision Belge, Brussels; YSEB-TV, San Salvador; and in Guatemala and Baghdad.

## CBS-Metro

Continued from page 31

to the Coast. Commenting on the two-way deal, Moore said that "we're in the picture business, presenting pictures on the screen, and I could think of no better partnership than with Metro, the number one source of creative talent."

Under the deal, KTTV will pay $4,000,000 for the seven-year licensing of the Metro library of 725 features. Metro, in a separate but apparently related deal, will pay $1,625,000 for a 25% stock interest in indie KTTV, the deal subject to the approval of the FCC.

Despite the influx of the Metro library, KTTV plans no huge boost in feature film programming. Moore says plans are to boost feature film programming from 12% of the station's total programming to not more than 20%, after telecasting of the Metro library kicks off in October. The other 80% of programming will be devoted to syndicated telefilm series and "live" shows, which will continue to occupy about 30% of the station's programming.

The Metro product, as outlined by Moore, will replace older feature film product and "holes" in the line-up created by what he called the "scarcity of new half-hour series." Once this scarcity is relieved by new telefilms, Moore said he felt the Metro product will build "tremendous adjacencies" for such skeins.

KTTV has by no means negated telefilms as programming. Moore pointed to the current American Research Bureau ratings which listed KTTV telecasting nine of the top ten series in the L. A. market.

The Los Angeles Times and Mirror station plans a big promotional drive to introduce the Metro library, accenting newspapers, Leo the Lion trailers, and placards of all sizes. In addition to the Class A programmer for the top Metro product, there will be other Metro slots in the programming lineup, but their format has not been decided upon as yet. Moore said the percentage of the contemplated rate hike has not been decided upon as yet.

The station has no plans to telecast any of the Metro features at this time in color. Under the deal, KTTV will be charged extra for any color prints, the extra price left for future negotiations. KTTV will continue its negotiations for the Metro short library at a future date.

## Lew Ayres' Ford Seg

Lew Ayres, who has recently completed a nationwide tour on behalf of his religioso "Altars of the East," has been signed by Screen Gems to star in "Measure of Faith" for Ford Theatre, which will be telecast this fall on ABC-TV.

## FILMWAYS' 2-COAST SETUP ON TV COM'LS

Filmways Inc., N. Y. commercial production outfit which has been in an expansion of late, this week set up a Hollywood Division and becomes one of the very few firms in the field with studios and offices on both Coasts. Stanley Frazen, supervising editor on all shows produced by McCadden Productions and also director of the commercials department at McCadden, has exited the Burns & Allen production outfit to join Filmways as v.p. in charge of the new office.

McCadden and Filmways had had an earlier reciprocal arrangement under which Filmways serviced McCadden clients in N. Y. and McCadden dittoed for Filmways on the Coast, but that ran out several months ago. Since then, Filmways has been working on its own Coast operation. Frazen has taken studio and office space at General Service Studios and has begun work on the setup there.


CISCO KID 31.9* CINCINNATI

In 3-station Cincinnati, ZIV's CISCO KID outpulls the preceding show (Super Circus) by 10.9 rating points: wallops the following show (Liberace which rates 11.2) and more than doubles the combined ratings of its direct competition.
*(ARB, Apr. '56)

Write, phone or wire for full facts on this fabulous audience producer!

ZIV TELEVISION

CINCINNATI, CHICAGO, NEW YORK, HOLLYWOOD

WHTN-TV
CHANNEL 13
IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, JAckson 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's Basic ABC CHANNEL 13

# 'T-H-T' Gets Flock Of New Spenders

Elasticity of the NBC-TV "Today-Home-Tonight" (THT) sales setup has induced a record number of advertisers to try network television for the first time. In the first six months of the year, 39 sponsors never before on network video dished out some $4,938,000 in their videbuts on the three shows, in amounts ranging from $1,042,329 for Sperry & Hutchinson (Green Stamps) to only $6,166 for Teweless Seed Co.

List of top new spenders on the three shows is headed by Sperry & Hutchinson, with Harold Ritchie Co. (Eno) next with $588,554, followed by BC Remedy, $439,551; Edison Electrical Institute, $329,914; American Meat Institute, $280,986; Carrier Corp., $197,601; Insurance Co. of North America, $169,249; Mrs. Tucker's Shortening, $167,480; Shaler Co., $156,637; Donahue Sales, $118,869; Pellon, $107,104; and Barcale, $100,968.

Other network newcomers were Aladdin Industries, Allen Industries, American Thermos, Asco Electronics, Canvas Awning, Cooper's, Damar Products, Diamond Alkali, Douglas Fir Plywood, Drackett Co., Frito Co., Kentile, Kelling Nut Co., Knapp Monarch, Maico Hearing Aid, Niagara Mfg. & Distributing Co., Paillard Products, Patterson-Sargent, Plastone Co., Quality Courts, Reader's Digest, Rustcraft, Ruud Mfg., Simplicity Patterns, Squirt, Swingline and Teweless Seed.

## 310 TV'ers in NARTB

Washington, Aug. 21.

NARTB had added 19 tv members to its roster and 123 radio stations during the last four months, the organization reported last week.

The additions bring to 310 the number of tv stations in the NARTB fold, which is nearly 70% of the approximately 460 commercial video outlets on the air.

### SUNDAY SAM REPORTS

**Foreign Radio-TV Experts Now Have 'Greater Respect' for U.S.**

Boston, Aug. 21.

Speaking for 17 foreign radio and tv experts, who finished a six-month study of radio and tv in the U.S. under auspices of the State Department, Sunday Sam Young-Harry of Nigeria, said the experiment was a success in international group understanding and "we have a much greater respect for this country now."

Sunday Sam spoke at exercises at Boston at which diplomas were presented to the group from Jordan, Iceland, Belgium, Korea, Argentina, Brazil, Mexico, Germany, Colombia, Guatamala, Nigeria and Afghanistan.

They studied at B. U., at the school of Public Relations and Communications, interned at radio and tv stations throughout the country and then took a month-long tour of the U.S. on their own.

## Y & R's Bowling Tourney For General Cigar Co.

A national handicap bowling tournament is being launched by Young & Rubicam on behalf of its client, General Cigar Co., sponsors of the National Bowling Championship telecasts on NBC-TV Sunday nights.

The trournament, to be held in cooperation with the American Red Cross from Sept. 14 to Oct. 14, will be open to all bowlers in the U.S. for a fee of 50c per individual. All proceeds will go to the Red Cross. Participants will be given a handicap against the championship bowlers, Bill Lillard and Anita Cantaline, both of whom appear in the telecasts. The top 10 winners will be offered a 10-day trip to Mexico, good for two.

**Houston**—Fred Nahas has been appointed prez of the Shamrock Broadcasting Co., owners of KXYZ here, according to Glenn McCarthy, chairman of the board. Nahas came to KXYZ in 1948 as a veepee and general manager.

## 'Mickey Mouse Club' Clients' Belated Return

ABC-TV continues to recapture some of the "Mickey Mouse Club" clients it lost at the end of the season, latest being Minnesota Mining & Mfg., which had let its sponsorship lapse in June but this week changed its mind and signed for alternate-week sponsorship of one quarter-hour. Network is pairing MM&M with Miles Labs, another last-season client who dropped but then returned for an alternate-week ride. Deal puts the show back up at about the two-thirds-sold mark.

MM&M buy made through BBD&O.

## Knomark's 125G 'Magic Box' Buy

Knomark Mfg. Co. (Esquire Boot Polish) has made its first major spectacular stake, a one-shot buy of "The Magic Box," the Robert Donat-Sir Laurence Olivier starrer about the growth of the British motion picture business. Knomark will sponsor the film on Sunday, Sept. 9, in the 8 to 9 period, preempting Steve Allen for that week.

Picture was bought for network showcasing by NBC from National Telefilm Associates about a year ago and bore a pricetag of $75,000. With an hour's time, total cost to Knomark comes to over $125,000. Film was set last week as a "standby" entry for "Kraft Theatre" if the Wednesday night (15) Democratic Convention session opened late, but the Dems, concerned with their civil rights plank, opened their session promptly at 9 and so the film was passed over, with NBC thus having to try selling it again. This they did, via the Emil Mogul agency.

**Albany**—Jim Baker, former promotion director for WTRY in Troy, is now associated with Radio Advertising Bureau in New York.

# McConnaughey Confident Shift From V to U Can Be Achieved

White S'phur Springs, Aug. 21.

FCC Chairman George C. McConnaughey expressed optimism here last week that the Commission's proposal for an ultimate shift of all or substantially all tv to UHF can be achieved.

The agency topper, in an address to the West Virginia Broadcasters Assn., said he found it hard to believe, in this age of scientific marvels, that tv engineers will not be able to overcome the obstacles which have impeded progress in the use of the UHF band.

But McConnaughey gave assurance that the Commission proposes "no quixotic or overnight change." Even if the technical hurdles can be met, he asserted, the economic impact on broadcasters and the public must be considered and a transition period provided.

"I want to emphasize," he said, "That there is no thought of precipitous action which at a single thrust would obsolete VHF receiving or transmitting equipment in which the public and the broadcasters have made tremendous investments. But every receiver has a limited life span, and depreciation at permissible rates can meet the financial problems of VHF broadcasters who may at some future date be required to replace their present facilities with UHF equipment."

To implement the all-UHF proposal, Chairman McConnaughey revealed that he recently conferred with Dr. W. R. G. Baker, president of the Radio-Electronics-Television Manufacturers Assn., to formulate plans for organizing the projected research and development program which he advocated before the NARTB convention last spring in Chicago.

One approach to the program, he said, would be a nonprofit corporation which could accept grants from universities, foundations, and other interested organizations which desire to contribute money, facilities or personnel. Such an approach, he said, would be so inclusive that no one desiring to participate would be excluded.

On the basis of encouraging support from many industrial leaders whom he has consulted, McConnaughey said he plans to lay the proposal before a larger group soon after Labor Day. "It is my earnest hope," he added, "that at that meeting an agreement can be reached and that immediately thereafter steps will be taken to organize the research and development program and launch it.

"The basic goal," he said, "commends itself to the active support of every farsighted member of this industry. The stakes are large. The difficulties are thorny. But the goal offers the best hope on the horizon for facilitating the expansion of this nation's tv service to the levels where ingenuity, spurred by active competition, can carry it."

McConnaughey said the Commission does not entertain "any realistic hopes" that UHF can be made as good as VHF. "Our proposal," he explained, "does not rest on the hope that the two can necessarily be equated. We believe, on the other hand, that UHF tv transmission and reception have not reached their highest potentials. To put it simply, the question which we have raised is whether UHF transmission and reception can be sufficiently improved so that 70 UHF channels can be utilized in order to attain the goal of a nationwide competitive tv service to the public. Twelve VHF channels will not attain that goal."

**Albany**—Roger Bower, program director of WROW for a year, former radio and television director-producer for WOR and Mutual and first president of the American Guild of Radio Announcers and Producers, resigned Friday (17) to become general manager of WKIK in Raleigh, N. C.

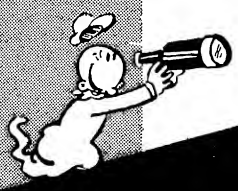
For the first time,
the audience gets a peek at a station's new schedule before it's officially launched.
Gives them that good feeling of being insiders,
as well as making their mouths water for
the new all-week-long programming of New York's favorite movie station.

Something to make an advertiser's mouth water, too: the proven value, in both ratings and sales, of top feature film on WOR-TV...
now available in shows of all sizes,
for all ages, every day of the week.
Tune in, call in, and we'll prove it...

**WOR-TV**

channel **9** first with the finest films

# NEW CARTOON CHAM



Build up your whole schedule . . . program the winner and all-time favorite. He's loaded with 234 cartoons that will wallop your ratings sky-high! And 114 of them are in COLOR, at no extra charge. Get that big boost in business—grab POPEYE. He's packed with pulling power and selling power.

# POPE

## BULLETIN! from WPIX,

POPEYE SOLD
LAUNCHING!...T
SCOOP-UP 20
PARTICIPAT
A MONTH-AND
STARTING

**Sales will go like**

* MARS BARS, BOSCO, JUNKET, FRITOS, REMCO TOYS,

**For details and prices in your market, call today.**

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ASSOCIATED ARTISTS PRODUCTIONS, INC.

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OUT BEFORE
)P* SPONSORS
MON. thru FRI.
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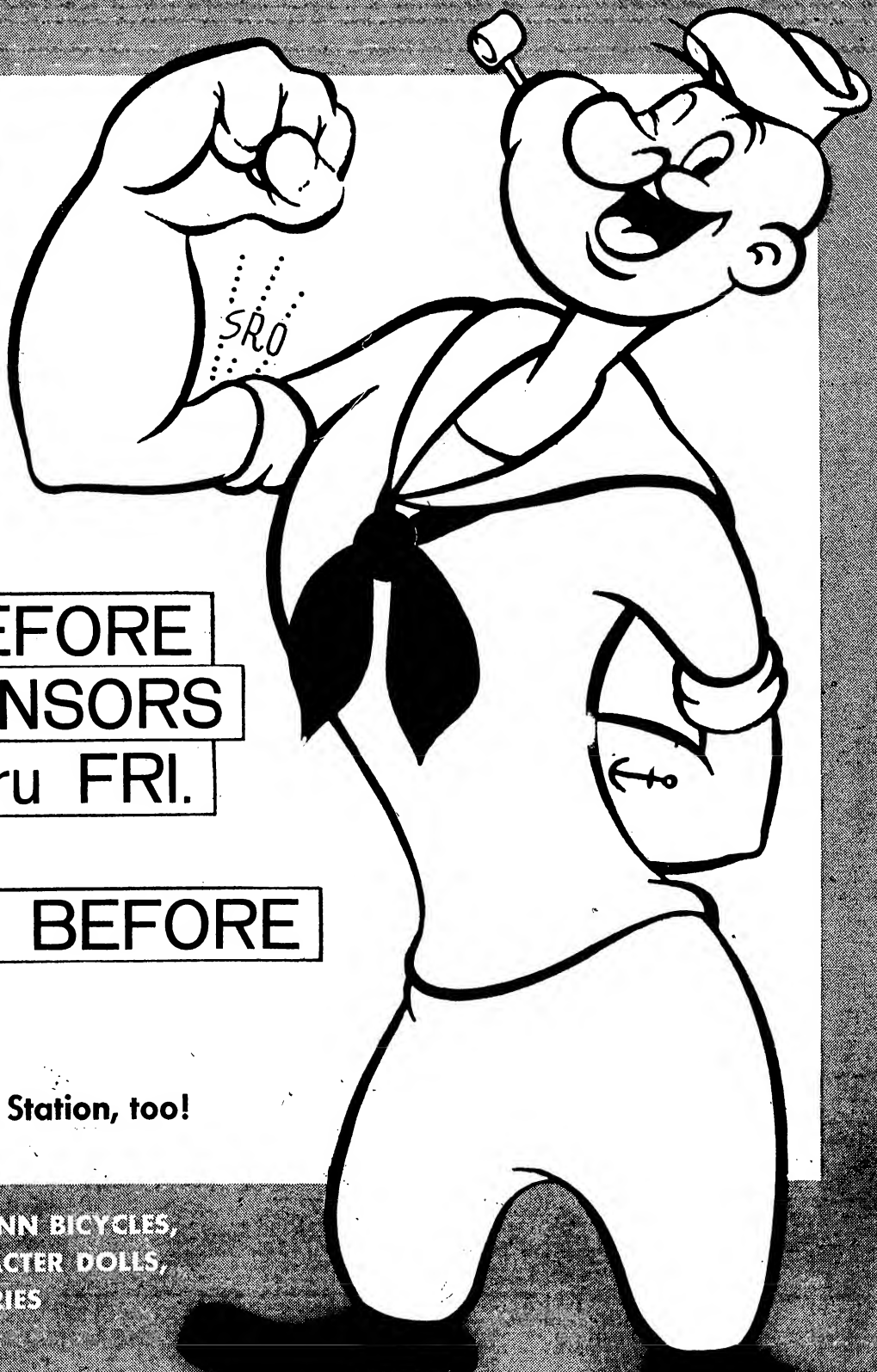
A-HALF BEFORE
DATE!




wildfire on *your* Station, too!

SEVEN-UP, SCHWINN BICYCLES,
AMERICAN CHARACTER DOLLS,
MILES LABORATORIES

5 MADISON AVE., NEW YORK, N. Y. MUrray Hill 6-2323

# From the Production Centres

Continued from page 22

soloing on three instruments at the gathering of the GOP's in Frisco. For the northerners he plays the guitar, the southern delegates he serenades on the banjo and for Hawaiians there was the uke . . . There'll always be a Linkletter. In a closed circuit telecast for his sponsor, Pillsbury, to food editors around the country, Lois, the missus, and their three daughters, Dawn, Sharon and Diane, tended to the new mixes. Son Jack has already been launched on a tv career. . . . NBC's **Bill Lawrence** out from N.Y. to organize his production crew for "Citizen Soldier" series to be filmed in Germany . . . NBC called the press together to hear from **Barry Wood,** director of special events, the season's schedule for "Wide Wide World." To have his little joke, **Erle Stanley Gardner** is imprinting his CBS "Perry Mason" series with Paisano Productions and carrying the figure of a Mexican road runner. Just his way of getting recognition for his Paisano Ranch . . . Agent **Frank Cooper** landed a comedy spot for his new team, **Gene Wesson** and **Gordon Polk,** on the upcoming **Ethel Merman** musical to help along NBC's grooming of the comics. Writers are now at work developing a half-hour show for their clowning.

## *IN PHILADELPHIA . . .*

WRCV-TV held special trade preview of "Midnight Jazz Festival" which preems Oct. 6. "Festival" features **Henry "Hot Lips" Levine** heading a trio, including **Coatesville Harris** and **Al Leopold** . . . **Bosh Pritchard** hosts "Eagles Nest," on WPFH, debuting next month (Sept. 25) . . . **Ed Leigh,** WSBA (York, Pa.) announcer, ankles to Hillside, N.J. to teach . . . **Hy Lit,** WHAT deejay, guest at opening of teenage shop in Wanamakers (15) . . . **Tommy Roberts,** freelance broadcaster, has added a disk session WCAM, (Camden) to his other chores . . . **Phil Sheridan** emcees "Triangle Theatre," daily three half-hour sessions of former network films . . . **Ed Murray,** WRCV-TV film buyer, chalks up six years with station (21) . . . **Bob Ridley,** vocalist at the Troc, (local burly house) replaces vacationing **Marvin Burak** on WPEN . . . **Sam Serota,** WIP special events director, is commentator on WIP's new stanza, "Book Parade" . . . **Alan Scott's** "roving camera," on WRCV-TV, cited by the Chamber of Commerce for "providing vital service in promoting the city."

## *IN BOSTON . . .*

"Big Brother" **Bob Emery,** WBZ-TV personality, raised $26,186.32 in his birthday promosh for the Jimmy Fund . . . **Henry J. McMahon,** director retail sales, Yankee Network, welcomed a son, Henry Jr., this week . . . **Duncan MacDonald,** "Yankee Home and Food Show," back from Nassau where she taped food and fashion interviews for WNAC radio . . . **Gus Saunders** taking over the **Louise Morgan** show on WNAC-TV while latter vacations in Nantucket . . . **Marie Morash,** radio traffic, WNAC-TV, feted by staff at dinner party and baby shower . . . **John Scott** back from New York and disk jocking at WCOP . . . WJDA, Quincy, sent **Jim Asher,** station mgr., and **Ken Fallon,** announcer, to the Demo convention in Chicago. Asher continues on to San Francisco for the Repub doings . . . **Rod MacLeish,** WBZ news chief, covering the conventions for WBZ and other stations in the Westinghouse chain . . . Singer **Jean Martin** in this week for disk jock visits . . . **Bill Buchanan,** WVDA disk jock, played an hour of Eddie Duchin music on his Saturday night program.

## *IN SAN FRANCISCO . . .*

**Walt Conway** has quit as general manager of **S. H. Patterson's** radio station, KSAN, for a similar post at the new 10,000-watt KPOO, Oakland. Conway helped build KSAN into a "race" station, reportedly is planning to bring some of Frisco indie's talent across the Bay when KPOO opens, which should be soon. Oakland station, incidentally, is expected to change call letters to KBEY . . . **Dick Godfrey,** Arthur's son, was promoted to station coordinator at KCBS, will work with newly-signed **Don Klein** on Stanford football, basketball and possibly baseball games in upcoming season. KCBS is pushing sports, contracted to handle all Stanford events and is also slotting Godfrey for a daily, five-minute evening sports show . . . **Frisco's Barnaby Conrad** (who wrote "Matador") is writing and will produce and narrate a 30-minute film on the late bullfighter, Manolete, for "Omnibus" this fall . . . **Pat Sweet,** ex-KSFO gal, has joined the Gil Coleman flackery . . . New salesmen at KCBS are **Ed Dunbar,** ex-NBC, and **Clifford Trotter,** ex-KJBS, ex-KSFO, ex-KWBR.

## *IN MINNEAPOLIS*

With Hilex as sponsor, WCCO Radio to air Philadelphia Eagles-Pittsburgh pro football game here Sept. 15 . . . KEYD-TV had as subject of public service program Minneapolis Citizens League's efforts to improve local government efficiency. League members answered a panel's questions at the spontaneous news conference . .. WTCN-TV announcer **Stuart Lindman** on fortnight Texas jaunt . . . Using voting machines, WCCO Radio to conduct political straw vote on presidential race and major state contests at Minnesota State Fair Aug. 25-Sept. 3 . . . KSTP-TV televised the St. Paul district Soap Box Derby . . . American Crystal Sugar inked for a six-week WCCO-TV promotion campaign . . . **Steve Cannon,** WLOL disk jockey, won a $1,000 bond in a national "Birds and the Bees" movie-soap contest . . . KSTP-TV added opera vocal student Rita Marie to its "Barn Dance" show cast . . . KSTP-TV farm director **Cal Karnstedt,** member of the Minneapolis Aquatennial summer mardi gras directors board, was chairman of the occasion when 650 Minnesota mayors and their wives were Aquatennial guests. He also served as Geneva Association banquet chairman . . . **Rollie Johnson,** WCCO-TV sports director, speaking on "Fishing in the God's Lake Country" (Minnesota) shared with Manufacturers Representatives association his fishing films and experiences.

## *IN SEATTLE . . .*

**John Morgan** has taken over KTVW's late night "Cellar Cafe" and will host "Swing Shift Theatre," replacing **Al Brightman,** who will develop station's teenage show, "Hi-Jinks," for fall preem Sep. 17 . . . **James Middlebrook,** director of engineering for Kink Broadcasting Co., Seattle, has been named v.p. and director of engineering for KWG-TV, Portland, in which KING has a majority interest. **Walter Wagstaff,** general manager of KIDO-TV, Boise, Ida., will be station manager for KGW-TV when it goes on the air next fall . . . KOMO-TV is again presenting candidates for state offices on weekly "Primary Previews" each Saturday, with Mrs. George Prince of League of Women Voters interviewing candidates . . . KTVW has set fall and winter schedule of 35 home hockey games to begin Oct. 10. **Bob Field** will do play-by-play . . . KING-TV will do live coverage of Gold Cup race in Detroit Sept. 1, with sports director **Bill O'Mara** heading crew of nine who will go to Michigan city to cover race. ABC network facilities will be used to do the 2,445-mile remote and the KING crew will be assisted by staff and equipment of WXYZ, Detroit.

# Inside Stuff—Radio-TV

NARTB has lined up all seven members of the FCC to address its fall regional conferences. Comr. T. A. M. Craven will speak in Minneapolis at the Region 5 conference Sept. 17-18. Chairman George C. McConnaughey will speak in Salt Lake City for the Region 7 meeting Sept. 20-21. Comr. Rosel Hyde will address the Region 8 gathering Sept. 24-25 in San Francisco.

Comr. Robert E. Lee will be the speaker at the Region 6 meeting in Oklahoma City Sept. 27-28. Comr. Richard A. Mack will address the Region 1 conference Oct. 15-16 in Boston. Comr. Robert T. Bartley will speak at the Region 4 meeting Oct. 18-19 in Indianapolis. Comr. John C. Doerfer will address the Region 3 meeting Oct. 25-26 in Birmingham, Ala.

Announcement will be made later as to the speaker for the Region 2 conference in Washington, D.C., Oct. 11-12.

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Methods of utilizing radio will be discussed at the annual national radio advertising clinic, sponsored by Radio Advertising Bureau, to be held at the Waldorf Astoria, N.Y., Oct. 29-30.

Among the speakers will be James Cobb, advertising manager of American Airlines, Irvin Swartzberg, president of ReaLemon-Puritan Co., and Robert Breckenridge, brand advertising manager of Lever Bros. Pepsodent division.

# 'Gag Rule' on Comics

Continued from page 22

would be tabu not only because of his office but because he is a candidate."

Johnny Carson did some humorous spoofing of a political convention on his KNXT (CBS) show last week, but it was cleared by the web on grounds it was a general takeoff not offensive or derogatory to anyone. On the other hand, someone recently wanted to put on a CBS show which would crusade for housing but the web chilled this on grounds it would be entering an active political arena.

Explained Bill Tankersley, director of editing for CBS-TV on the Coast: "We avoid political gags when possible, but on the whole use of good judgment is most important in this area. We have no objection to a gag in good taste. But if we had a script dealing with pending legislation or something controversial like the Dixon-Yates matter, we wouldn't allow it. An entertainment program is not the place for controversy.

**'Don't Influence Voters'**

"A harmless political joke is okay. But we wouldn't allow any gag which might influence voters or offend anyone. I recall we let Red Skelton use a gag about Gov. Adlai Stevenson's hole in his shoe. But as we saw it the gag in no way concerned itself with the Governor's merit, and was harmless," said Tankersley.

Last April 26 CBS sent a memo to its personnel instructing that "special care" be taken to keep political implications out of all programs, and to avoid remarks of a political nature. Memo said a political joke was one of the most potent forms of political propaganda, and warned unless political gags were closely screened beforehand, the web could be charged with bias.

Webs are unanimous in nixing—specifically—joshing of such controversial subjects as Civil Rights, the farm problem, foreign affairs, parity, the platforms or planks of either party—as well as any political candidate by name in any manner which might reflect on his merit.

For example, in 1952, Bob Hope, doing the color commentary at the Democratic conclave, quipped to his NBC-TV audience: " . . . and Harriman is taking smiling lessons." Such barbed wit is out today.

## Kaiser's Aloha Gleam

Honolulu, Aug. 21.

Industrialist and resort owner Henry J. Kaiser may invade Hawaii's tv and radio field "in the near future" but plans still are in the talking stage.

Asked whether he planned to set up a new station or buy an existing operation, Kaiser said "that would depend on the price." Hal Lewis, top Honolulu disk jockey, reportedly would be associated with the Kaiser tv-radio project.

## Navy's New TV Station To Service Aleutians

Washington, Aug. 21.

Navy Deartment has activated a tv station at Adak, Alaska, to bring entertainment for personnel at a remote station near the western end of the Aleutian Islands chain. Station was established with the understanding that it will cease operation upon notification by the FCC that satisfactory service is available from any privately operated outlet.

The new station is one of about 20 tv outlets operated by the military services in isolated posts in the U. S. and other countries. The Air Force has 14 stations in operation, including outlets in Iceland, Greenland, Eniwetok, Okinawa and Saudi Arabia.


**For Lease in H'wood**

COMPLETE FILM STUDIO, STAGE SPACE 110x110, for lease in the center of Hollywood. Ideal for producer of TV series or filmed commercials. Available with projection room, 8 excellent offices, reception room, set construction facilities, parking lot, rehearsal, wardrobe and prop rooms, scene dock, overhead light platforms.

**THE BEAUMONT CO.**
8652 Wilshire, Los Angeles, Calif.
OL 5-7030

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C. • Tel. PL. 7-5800

ADVERTISERS AIMING
FOR A NATIONWIDE MARKET ON THE MOVE ARE

WENDELL D. "PETE" MOORE, Assistant Sales Manager in charge of Advertising and Sales Promotion for Chrysler's Dodge Division, counts on SPOT'S selective selling role:

"WITH GREATER SUBURBAN GROWTH AND INCREASED USE OF CARS FOR COMMUTING, SPOT RADIO IN EARLY MORNING AND LATE AFTERNOON NOW REACHES A GREATER AUDIENCE THAN EVER BEFORE.

"SPOT RADIO IS ESSENTIAL TO ANY BALANCED, OVERALL PROMOTIONAL OR ADVERTISING EFFORT!"

NBC SPOT SALES


# WOR-TV

Continued from page 31

ferent film each day, consisting of first-run RKO films plus those from the WOR-TV library. Also utilizing the RKO library will be the new "6 O'Clock Movie" program.

From 7 to 7:30 "Crusader Rabbitt's Terrytoons" will be telecast, with a "live" host planned in the format. From 7:30 to 9 and again from 10 to 11:30 will be "Million Dollar Movie," consisting of all first-run product. Following will be "Hour of Danger" from 9 to 10 p.m. and again at 11:30 to 12:30 a.m. This will feature "The Saint" and "The Falcon" series and other first-run RKO films. Each of the "Danger" films will be aired 10 times a week. The current Gene Autry-Roy Rogers Western one-hour feature program has been moved ahead from 6:30 to 4 p.m., the new time slot considered virtually free from kid programming competition.

On Saturdays, "Riders of the West," from 11 a.m. to noon, will be one of the new programs offered. These, too, will be first-run product culled from the RKO library. From 9 to 1 a.m., following "MDM," "Weird Theatre" will hold sway. The four repeat showings of first-run one-hour horror films, starring Bela Lugosi, Boris Karloff and others, also derive from the RKO library.

There will be a telefilm series interlude on Saturdays from 6 to 7, with "His Honor, Homer Bell," off NBC-TV, followed by RKO Teleradio's "War in the Air."

The Constance Bennett hosted "Theatre of Movie Classics" on Sundays will be aired from 1:30 to 6 p.m. and again from 9 to 10:30 p.m. Some of the top product of the RKO library will be utilized for this programmer.

The opening "MDM" feature for the fall season will be "Top Hat," starring Fred Astaire and Ginger Rogers. Other features to be offered, culled from various packages in addition to RKO's, include "Room Service," with the Marx Brothers, "Enchanted Cottage," with Robert Young and Dorothy McGuire. "The Champion" and "Cry the Beloved Country."

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Seattle — Lincoln Miller has been named v.p. of Queen City Broadcasting Co. Company operates KIRO, BS outlet here, and is also applicant for television channel 7. Miller has been assistant to Queen City president Saul Haas for past four years.


**FOR RENT**

**Most Artistic Modern Home. 15x30 foot Swimming Pool — Flagstone Terrace. Overlooking Delaware River. Five miles this side of New Hope, Pa.**

**Over $50,000.00 spent in 1953 to make this unusually compact home last word in comfort, charm and inspiration.**

**Large two story living room, enormous stone fireplace, most modern kitchen-bar, three bedrooms, two new luxurious bathrooms.**

**Plus a separate apartment on Swimming Pool level, with living room, fireplace, bedroom with another luxurious bathroom and kitchen, with own entrance.**

**No help required for Perfect Upkeep.**

**Rent $3000.00 per year on two year lease or will consider lease-sale arrangement.**

**Immediate Possession.**

**JAMES SAUTER**
**Hotel Pierre, New York**
**TEmpleton 8-8000**

**I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.**

**JESSE BLOCK**
**Registered Representative**
**IRA HAUPT & CO.**
*Investment Brokers*
**501 7th Ave., New York 18, N. Y.**
**LOngacre 5-6262**

# wpix-11 is the only New York station advertisers have chosen for every double exposure plan...

## the fast-growing new TV concept of program sponsorship.

Double Exposure is gaining in acceptance because it guarantees more mileage for your TV program dollar. Simply schedule your show *twice* each week—*different* times and *different* days for greater spread—audience penetration.

***All six* Double Exposure Plans now scheduled for New York *include* WPIX 11**

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| Highway Patrol | Ballantine Beer | WPIX-11 and WRCA |
| Science Fiction Theatre | Emerson Drug | WPIX-11 and WRCA |
| Stage 7 | Chef Boy-Ar-Dee | WPIX-11 and WABD |
| Dr. Christian | C. F. Mueller | WPIX-11 and WABC |
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# Madison Ave.'s Cost-Per-Thousand Yardstick Unveils a Political Dud

Last week's Democratic Convention wasn't more than a couple of days before key network and agency execs were talking about 1960 and the changes that will have to be made for then. For the most part a television dud, the conventions themselves, with an eye toward the millions watching in, will have to make an effort toward streamlining the procedures for video; more important, perhaps, is the tendency among the telecasters to talk about some kind of "limited" coverage in '60, perhaps an hour or two a day, catching only the highlights.

Reinforcing the latter observations is the all-important sponsorship picture, with both the webs and the agencies taking a dim view of the sponsor prospects for 1960. On the basis of the early Trendex returns, the ratings for the Democratic conclave kept pace with the '52 ratings and although the cost this year was far higher, there were more stations and more sets carrying the big show, so that the cost-per-thousand yardstick is expected to come out about even.

The sponsors haven't exactly been buying the conventions on the basis of cost-per-thousand, of course, but the impact they had in '52 isn't evident this year. The tremendous word-of-mouth as it regarded television and particularly the sponsors (who knew Betty Furness before '52 among the general public?) gave the '52 bankrollers the kind of public relations that couldn't be built through normal channels in 20 years. This year, however, the viewers have indicated more annoyance than anything else with the dullness of the conventions and coverage, and there isn't much goodwill toward the advertisers in evidence.

**Await Nielsen Data**

The actual computation of cost-per-thousand-per-commercial minute, which would become the yardstick if the goodwill factor becomes negligible, will have to await the coming of the detailed Nielsen data a couple of weeks hence. The overnight Trendex, covering only the cities where the three webs are in direct competition, gave a combined network average rating for nighttime coverage for all five nights of 29.9, only slightly behind the '52 Trendex five-night computation of 31.4. The Trendex ratings cover average-minute viewership and therefore don't represent total audience or cumulative (total and duplicated) audience. The network-by-network ratings showed CBS with a 12.1 average, NBC with an 11.3 and ABC with a 6.5.

A broader picture of the total audience tuned in at one time or another to the convention was the American Research Bureau survey, which covered via 1,000 telephone calls, viewing up to Thursday night's balloting and which revealed that 93,831,000 persons had watched the convention on one or more of the three networks. That broke down to 32,383,000 families, which comes to about 85% of all television homes. This means that the "total audience" for all three webs combined up to that point—just prior to he balloting for President—was about an 85 rating.

The ARB survey also showed that NBC and CBS were running about even, with a 40-40 split of the audience and with ABC holding down the other 20%. This means that the "total audience" rating up to that point for NBC and CBS individually was about a 34, this covering the day and evening sessions on Monday, Tuesday and Wednesday and the Thursday afternoon and a bit of the Thursday evening session, a period of at least 20 hours.

More complete information will have to await the Nielsens, but if, as Madison Ave. appears to believe, future conventions will have to be bought on the basis of cost-per-thousand because the intangibles of word-of-mouth and goodwill didn't come through this year, the sponsorship picture for 1960 looks gloomy, to say the least.

## Wanted: Format

Continued from page 21

Stanton, rallied to Columbia's support in the wrangle with the Demo chairman.

While the network top brass are united on what they consider a fundamental principle—the right to look for convention news elsewhere than on the speaker's rostrum—they are less closely aligned on how to cope with the fact that the traditional trappings of political presidential rallies are just so much ho-hum fodder on television.

In retrospect, they see now that the two big political shows back in '52 were actually pretty unique in that each party was showcasing a new cast of characters and each had a real battle for the nominee slot. In short, without trying to program a spectacular for tv the Dems and the GOP did produce some exciting and dramatic sequences by merely doing the job they had assembled for—selecting their presidential and vice presidential banner carriers.

But this semester, both here last week and this week at the Republican's meet on the Coast, the situation is reversed. Despite former President Harry S. Truman's attempt to liven up the proceedings with his backing of New York Governor Averell Harriman, it was virtually a no-contest romp for Adlai Stevenson as the Dem's No. 1 choice. And certainly President Dwight D. Eisenhower is a shoin this week at the Cow Palace.

So into this vacuum moves the "producers" seeking to make political hay out of the wholesale visitation from the tele industry.

All this is fine for the voteseekers, but what does it add up to for the nation's setowners, is the question being asked. And how to cope with it under the medium's inherent public-service, news gathering and entertainment responsibilities, is the corollary poser the tv moguls are grappling with.

The thinking hasn't crystallized as yet and probably won't be for months. It runs all the way from the notion that the networks should limit their coverage to only those sessions that actually accomplish something newswise to the idea that the best way to modernize and streamline the nominating procedures is to keep exposing the video audience to these cumbersome longwinded sessions so that the public outcries will force a change of pace.

Perhaps the politicians are wising up faster to the video facts of life than anyone expected. It wasn't the oratory, the never-ending stream of singers and the filmed inserts such as the Dore Schary-produced "Pursuit of Happiness" political documentary that touched off Butler's ire at CBS, or the squib from "The Best Years of Your Life" as an intro to Harold Russell's speech that were the tv-slanted highlights of the Dem's hoopla.

It's generally conceded that the best gambit of the five-days was Stevenson's decision to buck the choice of his veep running mate back to the delegates. Move produced the most dramatic moments of the conclave as it turned the Amphitheatre into one huge "smokefilled room" before Estes Kefauver emerged on top.

And there's no denying it was a political stroke pulled off for the benefits of the tv watchers. It was just the sort of thing both tv and its clientele had been waiting for through four previous days of political showmanship of the old-hat crossroads stump variety.

## Demos Welsh

Continued from page 21

working area which the committee, itself, had assigned to the reporters for radio and television.

"While many reporters were at their studios, or otherwise engaged in their legitimate functions of covering the activities of the Democratic convention, their reserved working seats were filled by persons holding no tickets for this area. This was done on the explicit orders of the Democratic Convention Committee without consultation with the radio-television correspondents, and not only violates the committee's agreement, but displays an amazing ignorance of the duties of the correspondents who have been deprived of facilities for properly reporting the convention activities to the American people."

P. S. The broadcasters got back their seats.

## Dem Flashbacks

Continued from page 21

*ally, reunioned with fellow Philadelphian, Manie Sacks.*

* * *

**Item for Ripley—a Taft at the Democratic convention! Lloyd Taft, youngest son of the late "Mr. Republican," reported for the family daily, Cincinnati Star-Times, which also owns two radio-tv stations . . . And Sen. Lyndon Johnson's wife Lady Bird is an Austin, Texas, station owner.**

* * *

Not satisfied with electronic gadgets, NBC also employed Dolores Mona, a New York teacher of the deaf, to hunt "scoops" by reading lips of delegates and convention leaders . . . And on the CBA Bulletin board, a sign read, "Under no circumstances will you patronize the NBC cafeteria" . . . Latter was "off limits" also to rank and file of NBC staffers.

* * *

*Highlight of the turnabout press conference staged by Martha "Press Conference" Rountree (politicos quizzed reporters) at Mme Mesta's party was H. V. Kaltenborn imitating H. S. Truman imitating H. V. Kaltenborn on Election Eve, 1948.*

* * *

**Add convention "freebies"—cough syrup, with manufacturers' solemn warning that "not only will coughing slow up and aggravate convention business, but it will steal millions of dollars worth of television and radio time."**

## Frisco Fillip

Continued from page 21

ting, touching all bases Republicans can possibly take credit on—Korea, inflation, farms, highway, John Foster Dulles and general prosperity. Vice-President Nixon gets a big play in the film.

Business in Frisco generally was jumping, with many nightspots reporting heavy influx of Republicans. Hottest spots, of course, were on Nob Hill, the big Fairmont, Mark Hopkins and Huntington Hotels. Small bands played almost continuously in lobbies, tv cameras were everywhere and crowds milled about aimlessly.

## Bolger

Continued from page 23

must now go out and sell the other half, unless it's to take the rap itself.

Program had caused the network no end of trouble earlier, having been responsible for setting off the Sunday-Monday-Tuesday program reshuffle that saw NBC breaking up its historic Tuesday 8 to 9 hour (for which the Bolger segment had originally been scheduled), moving the Bob Hope & Dinah Shore shows to Sundays at 8 to 9, and juggling two half-hour shows into the Tuesday time. Apparently perseverance paid off, though, for in spite of the rebuffs, NBC kept trying with the Bolger show until Curtis came through.

## Gold Medal

Continued from page 31

director for the special films division under Poll's executive direction. List includes radio-tv writers Irve Tunick, Louis (Deke) Heyward and Nat Wilkes, Max Ehrlich and Sarett Rudley. Production staff includes Burgie Conner as chief cameraman, Valerie Justin as production coordinator, Bill Cecil as art director, Frank Thompson as costume designer and Lora Hayes and Charles Senf as editors.

Special Films Division is already underway on a quarter-hour musical series for the National Guard, the first Government agency to film a series for its recruitment program. Show, which will be distributed free to stations via Robert W. Orr agency, will star Jill Corey, the Dick Hyman Trio and Mundell Lowe. Also in production is a series of films, ranging from one-minute prayer-meditation spots to dramatic shows, for the Protestant Episcopal Churches of America. Upcoming in late fall will be production of a pilot on "The Voice," half-hour series on the adventures of an answering switchboard operator.

Via its affiliation with Gold Medal Studios (headed by A. W. Schwalberg, former prez of Paramount Pictures Distributing Corp., as chairman, and Poll as prez), the production company will push the "keep 'em in the east" theme insofar as both telefilm and theatrical production are concerned. Production company, having tied up key production personnel via their stock interest, will "loan" them to the studio operation on a fee basis, thereby insuring top men in the field. Studio, equipped with four stages, its own commissary and barbershop and all the other trappings, is currently occupied by Elia Kazan for interiors on "A Face in the Crowd."

Gold Medal's Theatrical Division is also in production on "The Big Fun Carnival," series of 15 90-minute variety programs designed for the Saturday matinee trade.

## KOVR Eyes More Biz In Sacramento Valley Market, ABC Affiliation

Stockton, Calif., Aug. 21.

KOVR, Stockton channel which had a brief fling at operating in Frisco, apparently is aiming for the smaller, possibly more lucrative Sacramento Valley area.

Further, it'll latch onto an ABC affiliation if present plans to move the station's transmitter are approved by the FCC.

What this will do to ABC's present Sacramento affiliate, KCCC, is unknown at present.

KOVR's new plans were reported by Terry H. Lee, president of the station's operating company, Television Diablo.

First step will be to shift the transmitter from 3,850-foot Mt. Diablo, which is about midway in the 90 miles between Stockton and Frisco, to 2,670-foot Butte Mountain, near Jackson, Calif., which is about 135 miles from Frisco, but only 35 miles from Sacramento and 40 from Stockton.

This switch will take KOVR completely out of Frisco's prime signal area, and automatically eliminate KOVR's strongest competition, the NBC, CBS and ABC outlets in Frisco.

Lee said that once this takes place, KOVR will acquire "the strong ABC programs" to add to its own shows. Strongest local show, probably, is "California Hayride,"

## 'Happy Scrooge'

Continued from page 23

negotiation on an original cast recording of the show.

Expansion to 90 minutes will mean preemption of "The Loretta Young" show on that date, but Alcoa also hopes to expand the first show into a regular holiday series, with "holiday originals" for every major holiday. "Scrooge" is described as a loose adaptation of the Dickens classic, with Rathbone set to play Scrooge. Project has been in the works about a year, with Spector, a Theatrical Enterprises client, having brought it into the agency and TE setting the deal with Alcoa. Theatrical Enterprises was formed only a few months ago by Dave Savage, former Guild Films exec, and Jack Talan, former MCA agent, and this is its first major package deal.

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# 10th Int'l Edinburgh Fest

Continued from page 2

rives. A series of concerts is skedded for the 3,000-seat Usher Hall. Soloists with the orch are Isaac Stern, Robert Casadesus and Clifford Curzon. Canada's first contribution to the Edinburgh junket is on the legit side. The Stratford (Ont.) Festival Co. is set for appearances at the Assembly Hall apron-stage theatre during second and third weeks in "Henry V," by Shakespeare, and Sophocles's "Oedipus Rex," the W. B. Yeats version. Tyrone Guthrie has directed "Oedipus Rex" for playing in masks, with settings for this (and for "Henry V") by Tanya Moiseiwitch.

**12 Showings of 'Henry V'**

Festival audiences will see 12 performances of "Henry V" and only four of "Oedipus Rex." By coincidence, the Canadian entry in the simultaneous Edinburgh International Film Fest (a more vivid cinematic event this August than in previous years), is a film version of the Tyrone Guthrie production of "Oedipus Rex."

Major dramatic interest has centered on the Henry Sherek-H. M. Tennent production of Dylan Thomas's "Under Milk Wood," which has its stage preem at the Lyceum Theatre tonight (Tues.). This is Dylan Thomas's last work, and was first broadcast on the BBC's arty Third Program in January, 1954. It won the Italia Prize in that year.

Italian drama is also, like Canada's, making an Edinburgh Fest bow. The Piccolo Teatro of Milan will present Goldoni's comedy "Arlecchino" for one week, and a play by Pirandello, "Questa Sera si Recita a Soggetta" (Tonight We Improvise).

**George Bernard Shaw Tribute**

As a George Bernard Shaw tribute in the G. B. S. centenary year, London impresario Henry Sherek is presenting, for the last week of the festival "Fanny's First Play," preceded by "Village Wooing." Casts include leading British thespers Michael Denison, Brenda Bruce and Jacqueline Mackenzie, the last-named a Scot gal who has been making a name.

On the unofficial or "fringe" list of legit events, Donald Wolfit, stalwart English actor, has opened in the Lauriston Hall in "The Strong Are Lonely." This is adopted from the original of Fritz Hochwalder by Eva Le Gallienne, daughter of the poet Richard Le Gallienne.

Play, already presented in New York, Paris and in European cities, was staged at the Piccadilly Theatre, London, last November. Plot concerns a clash between the Jesuits and the King of Spain.

Sonia Dresdel, leading British actress, also pops up on the Fest "fringe." She leads the Fraser Neal Players in the Edinburgh Y.M.C.A. Theatre in three works. First is a version by Max Faber of Strindberg's "Froken Julie" ('Miss Julia'), about a neurotic girl. It is preceded by the Cocteau curtain-raiser, "La Voix Humaine." Trio will be completed Sept. 3 by "Springtime of Others," a 30-year-old play by Jean-Jacques Bernard. More legit fodder is available in the Phoenix Group presentation, of "Samson Agonistes," Milton's drama in verse in the Greek style. A distinguished company includes Catherine Lacey, John Westbrook and George Hagen.

**Auld Lang Syne Revue**

Opening Festival production, under official aegis, was an Auld Lang Syne revue, "Pleasure of Scotland," with singers, dancers, narrators, balladeers and bagpipers. This takes form of a large-scale ceilidh (Gaelic for Scotch party or night-out), an interpretation of authentic living arts of Scot music and dance, with Jameson Clark, radio and tv commentator, doing the narrating.

For after-the-show diversion three revues are offered this Festival. "Reprise," staged nightly through midnight at the Palladium vaudery, comprises top items from successful London revues like "Lyric Revue," "Intimacy at 8:30," "High Spirits," "After the Show" and "Slings and Arrows." Leonard Urry is presenting this Peter Myers selection for three weeks, cast including revue artistes Fenella Fielding, Bernard Hunter, Tom Criddle, Patricia Cree, Susan Denny and Susan Pardone. Oxford Theatre Group is staging a revue in the historic Gullan's Close. Another college group also will present late-night entertainment.

Other non-legit highlights of the 1956 Festival include offerings by Sadler's Wells Ballet, the Hamburg State Opera, the Ram Gopal Indian Ballet, and the British Royal Philharmonic Orch. Other groups taking part are the London Mozart Players, Scottish National Orch, BBC Scottish Orch, and the National Youth Orch of Great Britain.

Austria is represented by the famous Vienna Hofmusikkapelle, paying its first visit to Britain. Hofmusikkapelle is a combination of members of the Vienna State Opera Orch (Vienna Philharmonic Orch), members of the Vienna State Opera Chorus and the Vienna Boys' Choir. Hofmusikkapelle is rarely heard outside of Vienna. Deal to play at the Edinburgh 1956 junket was clinched after a plane flight to Vienna by Robert Ponsonby, of the Edinburgh Fest.

**New High in Advance Sales**

Booking for the scores of events this year reached a new high. Already value of tickets sold is about $15,000 higher than at this time last year. Biggest demand has come from the U. S. with orders pouring in from every state. Canada is a close second.

A late unofficial entry for the Festival is by New York's After-Dinner Opera Co., who will stage three one-act operas in the Gartshore Hall, George Street, Aug. 28-Sept. 8.

Major problem once again is lack of late-night eating facilities for Fest visitors. Cafes and restaurants make well-meaning efforts to stay open, but staff shortage, acute in Britain, and Scotland's outmoded licensing rules, make midnight conviviality non-existent. Festival Club is catering as before for members, but shutters too early.

Floodlit Edinburgh Castle, plus the spectacular Military Tattoo, and daylight flags strewn along the handsome thoroughfares, are giving this arty historic Scotch city a gay enough air.

# Sinatra

Continued from page 27

(1) his current one-week personal at the Broadway Paramount, concurrent with his own indie production, "Johnny Concho," would (2) have to kick off the Steve Allen show (from the Hudson Theatre), and (3) rush a bit further uptown to the old Broadway Theatre wherefrom Sullivan's vaudeo originates. [In between he also did an ABC-TV "interview" within the same hour.]

With the columnist-conferencier still bedded—and he will be for three or four more weeks, with chest pains, although a pneumonia threat was circumvented—this past Sunday's show was a loosely booked affair. Red Skelton emceed and it meant he would do two or three bits, if necessary. Thus, the 15 minutes needed for a Sinatra routine, to close the show) including a bit with the guest emcee), was very elastic. Last week Phil Silvers emceed. Hal March was wanted for this show but was prebooked. There will be other guest regisseurs until Sullivan's return. Kirk Douglas next week. [Actually Sinatra couldn't sing, because of laryngitis, on either show.]

**Fee to Charity**

When Weltman told Sinatra to name his figure, the singer said, "I told you I'd do it for Ed." [Sullivan and the network insist on Sinatra naming a pet orphanage charity and a check will be sent in his name.]

Sullivan, for his part, says, "When you're flat on your derriere you don't feel so arrogant."

He says he is "first realizing what a close call we really had." (The Lincoln in which he and his son-in-law, Bob Precht, were driving, along with a private officer attached to Sullivans' Southbury (Conn.) estate, when an oncoming car, which was off-centre, hit them head-on, is something to marvel at because of its near-demolished condition. Incidentally, Precht who is married to Betty Sullivan, and is a production assistant to the Sullivan show must undergo surgery this week for a double-fracture of his shin and ankle-bone. He has 15 stitches under his chin. A rash on the break had halted the necessary operation).

Sullivan states that he paid Samuel Goldwyn $32,000 for 25 minutes of backstage film clips attendant to "Guys and Dolls" and other footage for use on his show, and seemingly because of "misunderstanding," Sinatra took umbrage because of a misimpression he would be asked to do a cuffo interview" on the Sullivan TVer. An exchange of vituperative personal ads in VARIETY between the two made widespread columnar news as it was picked up. A couple of weeks ago Sullivan's "High Society" and Bing Crosby's filmed interview footage saw the anamoly whereby Sinatra was cuffoing on the "Toast" show because of the fact that he along with Grace Kelly, costar in the Metro picture with Crosby.

Intra-trade scuttlebutt regarded the Steve Allen-Sinatra booking as something beyond a show biz date—a continuation of the "vendetta" which, of course, is now no more. Sinatra's heralded appearance on Walter Winchell's debut TVer for NBC in October was also deduced to be of the same pattern, in light of the WW-Sullivan rivalry, personally, journalistically, and now on competitive video networks, although on different nights (Winchell will be on Friday). This, too, is now no more than a straight show biz guest-shot.

# Spot TV's $105,584,000 Billings For 3 Months Sets a New High

Spot television expenditures for the 1956 second quarter hit a gross of $105,584,000, topping the preceding three quarters examined by the Television Bureau of Advertising.

The April-thru-June estimate capped the preceding quarter by more than $5,000,000, and is also ahead of the fourth quarter of 1955, advertisers invested $103,872,000 in spot selling.

TvB also noted that the number of advertisers increased to 2,987, slightly over the '56 first quarter, but representing the greatest number of spot television advertisers in the second quarter of every year from 1949 to date. The number of advertisers in the '55 second quarter was 2,873, compared to the 2,987 in the same '56 period.

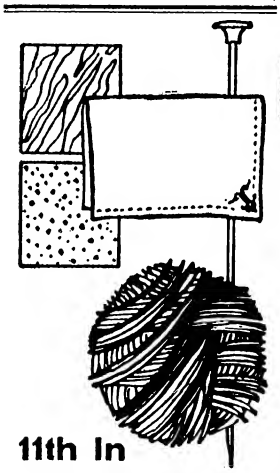
The top 10 spot advertisers and their estimated expenditure in the period are as follows: Proctor & Gamble, $6,541,000; General Foods Corp., $2,978,000; Brown & Williamson Tobacco Co., $2,673,400; Sterling Drug, Inc., $2,138,500; Colgate-Palmolive Co., $2,115,700; Philip Morris & Co., $1,833,100; National Biscuit Co., $1,735,900; Miles Laboratories, Inc., $1,392,600; Lever Bros., $1,263,900; Liget & Myers Tobacco, $1,237,400.

Commenting on the report TvB prez Oliver Treyz noted that Procter & Gamble, consistently the largest users of spot television, has substantially increased its expenditures in the second quarter versus the preceding ones. Lever Bros.' spot expenditures in the second quarter are almost triple those of the '56 first quarter, jumping from 38th place in the initial period to ninth in the second quarter.

Other advertisers showing a marked increase in spot appropriations include General Foods, which went from fourth to second in rank, Philip Morris and Colgate. Additionally, American Tobacco is listed in the top 200 spot television advertisers for the first time.

A drag on the total increase in spot expenditures is found in the automotive field, which accounted for $3,556,000 in the second quarter. As in other media, spot television expenditures of automotive companies are down in the rankings.

By product classification, the top fields and their estimated spending in spot tv for the second quarter include: food and grocery products, $28,381,000; cosmetics and toiletries, $9,541,000; ale, beer and wine, $9,009,000; tobacco products and supplies, $7,371,000; drug products, $6,468,000; confections and soft drinks, $5,322,000.

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*Share of Audience**
July, 1956
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Sunday thru Saturday

| | |
|---|---|
| Network Station B | 29.4% |
| WGN-TV | 25.4 |
| Network Station C | 25.2 |
| Network Station D | 20.8 |

Top audiences at low cost—with no network preemption problems.

Now is the time to select prime periods for fall. National advertisers already set with new programs on WGN-TV include Hamm's Beer, Kellogg, Mars Candy, 7-Up, Miller Brewing. (Several others have renewed.)

* NSI Area—Adjusted

WGN-TV Chicago 9

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Eastern Advertising Solicitation Office—220 E. 42nd St., New York, 17
West Coast Only—Edward Petry & Company, Inc.

# Jocks, Jukes and Disks

By HERM SCHOENFELD

**Ames Bros.:** "49 Shades of Green" - "Summer Sweethearts" (RCA Victor). The Ames Bros., who are distinguished from most of the current vocal combos by the fact that they can sing on key, turn up again with a solid coupling. "49 Shades" is a swinging piece of material with a clever lyric which the brothers put over to the hilt. "Summer Sweethearts" is a change-of-pace, a lovely ballad with a seasonal peg and excellent chances to step out.

**Ginny Gibson:** "Two Innocent Hearts" - "Miracle of Love" (ABC-Paramount). "Innocent Hearts," a number in waltz tempo but with a rock 'n' roll arrangement, is right down the market groove. Miss Gibson is due to have a race with Bethe Douglas, who introed this tune on the indie Fraternity label. On the ABC-Par flip, "Miracle of Love" is another strong side.

**Jo Stafford:** "Love Me Good"-"A Perfect Love" (Columbia). Jo Stafford, who's been absent from the hit lists for some time, has a standout coupling with this entry. "Love Me Good" is a rhythm ballad with a fine lyric. Orch background, under Paul Weston's baton, lends an important assist. "A Perfect Love," from the Metro pic, "The Opposite Sex," is a class ballad which Miss Stafford projects with unusual warmth. This side could well take over for the long pull.

**Four Joes:** "Blues in the Night"-"My Heart Says Thanks to You" (MGM). This new and elaborate arrangement of the great oldie, "Blues in the Night," could step out as a potent seller. Colorful jock and juke material. Flip is a fair ballad.

**The Treniers:** "Rock and Roll President"-"Cool It, Baby" (Vik). The politico angle to "Rock and Roll President" may provide just the extra push to put this one over the top. It's a cute number which the Treniers belt in the approved manner. The Coney Island Kids, on the Josie label, have a different interpretation. On the Vik flip, the Treniers do the "Cool It, Baby," from the 20th-Fox pic, "Teenage Rebel," one of those frantic rhythm numbers in the r&r idiom. Solid juke fare.

**Gogi Grant:** "When the Tide Was High"-"You're in Love" (Era). A big factor in the pop market via her recent hits, Gogi Grant has two good sides on her latest platter. "When the Tide Was High" is an atmospheric ballad with a good lyric and an exotic melodic gloss. "You're in Love," from the Republic pic, "Accused of Murder," is a more conventional romantic entry which Miss Grant handles effectively.

**Teresa Brewer-Mickey Mantle:** "I Love Mickey"-"Keep Your Cotton Pickin' Paddies Offa My Heart" (Coral). "I Love Mickey," one of those song tributes to a sports personality, is a cute piece of material which will have to buck the fate of oblivion which usually is accorded this type of number. Teresa Brewer, with an incidental assist from the Yankee home-run hitter, does a bright job and should attract some spins, especially if Mantle goes on to break the Babe Ruth record. Flip is an oldfashioned-type rhythm number, also belted by Miss Brewer with good impact.

**Nathan Russell:** "His Name Was Dean"-"I Walk in the Future" (Forest). The morbidity surrounding much of the continuing interest in the late James Dean is fully pandered to in the ballad, "His Name Was Dean." The lyric is made up of the usual cliched sentiments, but Nathan Russell gives it a sincere, simple folkstyled rendition. The kids might go for it. "I Walk in the Future" is a routine entry.

**Mario Lanza:** "Earthbound"-"The Lord Don't Play Favorites" (RCA Victor). Mario Lanza comes back to the pop scene with a couple of big ballads. He's in top vocal form on "Earthbound," a standard-styled item. "The Lord Don't Play Favorites" has a patriotic-religioso peg and once again Lanza lets out all the stops.

**Tommy Leonetti:** "Secretly"-"Go Buy the Ring" (Capitol). Tommy Leonetti comes up with a fine ballad in "Secretly" and the young singer, who's in the Sinatra-Damone school of crooning, sells it in highly pleasing style. "Go Buy the Ring" is another likely winner, a bright-tempoed tune which he puts over stylishly. *Herm.*

# Best Bets

| | |
|---|---|
| **AMES BROS.** (*RCA Victor*) | **49 SHADES OF GREEN** *Summer Sweethearts* |
| **GINNY GIBSON** (*ABC-Paramount*) | **TWO INNOCENT HEARTS** *Miracle of Love* |
| **JO STAFFORD** (*Columbia*) | **LOVE ME GOOD** *A Perfect Love* |
| **FOUR JOES** (*MGM*) | **BLUES IN THE NIGHT** *My Heart Says Thanks To You* |
| **THE TRENIERS** (*Vik*) | **ROCK AND ROLL PRESIDENT** *Cool It, Baby* |

**LAWRENCE WELK**
and his
CHAMPAGNE MUSIC
(Exclusively on Coral)
261st Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

# Longhair Reviews

**Verdi:** "La Traviata" (Angel). A brilliantly performed new recording of the popular Italian opera by the orchestra and chorus of the La Scala Theatre with Antonietta Stella, Tito Gobbi and Giuseppi Di Stefano in the lead roles. A translation of the Italian libretto is included in the boxed package.

**A Mozart Organ Tour** (Columbia). This massive compendium of Mozart's organ music, as played by E. Power Biggs, is an excellent contribution to the composer's bicentennial. Package includes organ solos and sonatas for orchestra and organ played with the Camerata Academica in Salzburg with Bernhard Paumgartner conducting. An excellent pictorial liner folio tells the story of the works and the performances.

**Bjoerling Sings At Carnegie Hall** (RCA Victor). A highly pleasing repertoire or operatic arias and songs of Beethoven, Schubert, Richard Strauss, Brahms and, for a surprising change of pace, Stephen Foster. Recording, of excellent sound quality, was made during the tenor's Carnegie Hall concert in 1955.

**Maria Luisa Anido: A Spanish Guitar Recital (Capitol).** A sensitive guitar virtuoso plays an attractive program of works by Albeniz, Granados, Rodrigo and other Spanish composers.

**Aaron Copland: Music For The Theatre, Radio, Movies (MGM).** An interesting 1925 Copland work, "Music For The Theatre," in a fine reading by the MGM Chamber Orchestra under Izler Solomon. Two later works, "Music For Radio" (1937) and "Music For Movies" (1942) are performed by the same group under Arthur Winograd. - *Herm.*

# Album Reviews

One of the highlights of Decca's fall album program is the double-platter package of **"Ethel Merman-A Musical Autobiography."** It's a rundown of the top tunes from over a dozen musical comedies Miss Merman has starred in since George and Ira Gershwin's "Girl Crazy" opened back in 1930 in addition to some non-showtunes pops. Although never at her best in the disk medium, this package does succeed in projecting some of the songstress' color and vitality. In addition to the singing, Miss Merman also handles the between-number patter, giving the time and the setting of the songs. Mostly newly recorded, the 34 numbers were sliced with various orchs and combos, including the Buddy Cole Quartet, and orchs under the direction of Jay Blackton, Harry Sosnick, Gordon Jenkins and Sy Oliver. Her original 1950 disk of "Dearie" with Ray Bolger is also part of the songalog. Ray Middleton and other singers give an assist where other singing parts are required. It's an attractive set with photos and an informative liner by Louis Untermeyer plus a listing of the Broadway preems of the various shows.

**Johnny Mathis** (Columbia). Johnny Mathis, a tyro vocalist from San Francisco when he was inked by Columbia last year, is an unusual stylist who fits more easily into the jazz than the pop category. He sings in anything but a straightforward manner, but he has taste and ideas and the impact is solid.

**"The Eisenhower Story"** (ABC-Paramount). The timing of this album during an election year makes it a boon for the Republicans and will undoubtedly spark the Democrats to demand "equal time." Written by Joe Di Mona and produced by Creed Taylor, this LP is a documentary compilation of speeches by Eisenhower and others since D-Day. A large part of the album is devoted to the 1952 Presidential election. Although the times are dramatic, the album largely fails to capture the excitement. Ted Mallie does a good narration job.

**Winifred Atwell:** "By Request" (London). Winifred Atwell, Trinidad-born pianist who now works steadily in Britain, can pound the keyboard with power and dexterity. Although noted for her boogie-woogie tempos, Miss Atwell plays with equal virtuosity in many styles and carries off a varied wax program in highly attractive fashion.

On the jazz scene, **Dave Brubeck** is spotlighted on a Columbia album playing his own compositions for solo piano. In this form, much of it sounds very cerebral and difficult . . . On the same label, but in different tempo, **Buck Clayton** and a flock of jazzmen have a traditional swinging session in a package titled "All The Cats Join In" . . . A striking color photo should sell the ABC-Paramount set of "Modern Jazz With Dixieland Roots," which features a highly modern combo headed by trumpeter **Don Stratton** . . . Another good old-fashioned jazz set titled "We're in the Money," with **Pee Wee Russell, Wild Bill Davison** and **Vic Dickenson** is presented under the Storyville label . . . Back to the contemporary groove, trumpeter **Kenny Dorham** fronts a smart combo on another ABC-Paramount set. In the big band idiom, the excellent **Elliot Lawrence** band plays some great standards in sharp arrangements by **Tiny Kahn** and **Johnny Mandel** on the Fantasy label.

# VARIETY 10 Best Sellers on Coin-Machines

| | | | |
|---|---|---|---|
| 1. | **MY PRAYER** (5) | *Platters* | *Mercury* |
| 2. | **ALLEGHENY MOON** (8) | *Patti Page* | *Mercury* |
| 3. | **WHATEVER WILL BE, WILL BE** (5) | *Doris Day* | *Columbia* |
| 4. | **CANADIAN SUNSET** (2) | *Hugo Winterhalter* / *Andy Williams* | *Victor* / *Cadence* |
| 5. | **HOUND DOG** (3) | *Elvis Presley* | *Victor* |
| 6. | **I ALMOST LOST MY MIND** (9) | *Pat Boone* | *Dot* |
| 7. | **I WANT YOU, I NEED YOU, I LOVE YOU** (3) | *Elvis Presley* | *Victor* |
| 8. | **ON THE STREET WHERE YOU LIVE** (9) | *Vic Damone* | *Columbia* |
| 9. | **DON'T BE CRUEL** (1) | *Elvis Presley* | *Victor* |
| 10. | **MORE** (1) | *Perry Como* | *Victor* |

## Second Group

| | | |
|---|---|---|
| **THAT'S ALL THERE IS TO THAT** | *Nat (King) Cole* | *Capitol* |
| **BE-BOP-A-LULA** | *Gene Vincent* | *Capitol* |
| **SONG FOR A SUMMER NIGHT** | *Mitch Miller* | *Columbia* |
| **WAYWARD WIND** | *Gogi Grant* | *Era* |
| **I'M IN LOVE AGAIN** | *Fats Domino* / *Fontane Sisters* | *Imperial* / *Dot* |
| **GLENDORA** | *Perry Como* | *Victor* |
| **GHOST TOWN** | *Don Cherry* | *Columbia* |
| **FOOL** | *Sanford Clark* | *Dot* |
| **SWEET OLD-FASHIONED GIRL** | *Teresa Brewer* | *Coral* |
| **FLYING SAUCERS** | *Buchanan-Goodman* | *Luniverse* |

*[Figures in parentheses indicate number of weeks song has been in the Top 10]*

# Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

**Survey Week of Aug. 10-16, 1956**

| | |
|---|---|
| Allegheny Moon | Oxford |
| Born To Be With You | Mayfair |
| Canadian Sunset | Meridian |
| Cool Tango | Ardmore |
| Happiness Street | Planetary |
| He Loves Me, He Loves Me Not | Broadcast |
| How Little We Know | Morris |
| I Almost Lost My Mind | St. Louis |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| I Love You, Samantha—†"High Society" | Buxton Hill |
| If I'm Elected | Bourne |
| It Only Hurts for a Little While | Advanced |
| I've Grown Accustomed—*"My Fair Lady" | Chappell |
| Make Me A Child Again | Remick |
| Moonglow—†"Picnic" | Mills |
| On the Street Where You Live—*"My Fair Lady" | Chappell |
| One Finger Piano | Marks |
| Picnic—†"Picnic" | Col. Pic. |
| Proud Ones—†"Proud Ones" | W&B |
| Sierra Madre | Melody Lane |
| Standing On the Corner—*"Most Happy Fella" | Frank |
| That's All Right, Honey | Movietown |
| Tickled Pink | Mills |
| True Love—†"High Society" | Buxton Hill |
| War And Peace—†"War And Peace" | Famous |
| Wayward Wind | Warman |
| Weary Blues | Melrose |
| Whatever Will Be, Will Be—†"Man Who Knew" | Artists |
| When The White Lilacs Bloom Again | Harms |
| You're Sensational—†"High Society" | Buxton Hill |

## Top 30 Songs on TV

*(More In Case of Ties)*

| | |
|---|---|
| A Beautiful Friendship | Kahn |
| Allegheny Moon | Oxford |
| Delilah Jones | Dena |
| Ghost Town | Cromwell |
| Happiness Street | Planetary |
| Hot Dog, Buddy, Buddy | Valleybrook |
| Hound Dog | P&L |
| I Almost Lost My Mind | St. Louis |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| I Love Mickey | Willow |
| I've Got Something In My Eye | Evans |
| Laughing Polka | Champagne |
| Let Me Be The First One To Know | Delstone |
| Love Will Lead The Way | Vim |
| Make Me A Child Again | Remick |
| Moonglow—†"Picnic" | Mills |
| My Prayer | Shapiro-B |
| Ninety-Eight Cents | Summit |
| Pink Cadillac | Four Star |
| Portuguese Washerwoman | Remick |
| Rip It Up | Verico |
| Sailor Man | Lamas |
| To Love Again—†"Eddy Duchin Story" | Col. Pic. |
| Walk Hand In Hand | Republic |
| Wayward Wind | Warman |
| We Laughed At Love | Kahn |
| Whatever Will Be, Will Be—†"Man Who Knew" | Artists |
| With A Little Bit Of Luck—*"My Fair Lady" | Chappell |
| Without You, I'm Nothing—*Mr. Wonderful" | Laurel |
| You Bring Out The Lover In Me | Morris |

# SHOOT WORKS FOR FALL BIZ

## 'Flying Saucer' Payoff Sparks Some Beefs, Raises Some Industry Queries

The settlement between Harry Fox, publishers' agent and trustee, and the producers of the Luniverse label's "Flying Saucer" platter has left some unsettlement in its wake. At least one of the publishers, Gene Goodman, whose tunes were used on the Luniverse disk without permission, is refusing to go along with the agreement under which the Luniverse operators, Bob Buchanan and Dick Goodman, would pay a low royalty rate on the tunes which they used without permission in the "Flying Saucer" satire. Among Goodman's tunes are "Mabelline" and "See You Later, Alligator."

Most of the publisher principals, however, are accepting the deal made by Fox and his attorney Julian T. Abeles. Gene Goodman, head of Arc Music, will have to take action on his own if he wants to collect the full statutory rate of 2c per tune. Goodman stated that he was basically opposed to the manner in which the Luniverse disk used his material and he was turning down any deal in order to protect the writers of the tunes who might object (1) to the short count and (2) to the burlesque of their songs. Meantime, the disk companies, whose artists were also used without permission on the Luniverse rock 'n' roll parody, are not planning to take any action again the Buchanan-Goodman team. At least, no action has been started in this direction and one major company exec, whose material was expropriated, said he was ready to forget the whole business.

While the publishers had a clear case of infringement against Luniverse, the rights of the disk companies are not so sharply defined. At least under the Copyright Act, the right of the disk companies to protection against such usage is up in the air.

It's believed that the disk companies are reluctant to test whether Luniverse was within the law in using their artists without permission. One industry lawyer said he didn't expect to see another such platter for another decade, so why make a fuss about it. In any case, he added, it would be difficult to prove that the Luniverse disk caused any economic damage.

If anything, the lawyer said, he understood that the Luniverse record helped to stimulate business for everyone by bringing customers into the stores. This is additionally borne out by the fact that Mercury has reissued The Penguins' version of "Earth Angel" as a result of the interest created in the song by the fragment used in the "Flying Saucer" platter.

## Despite Some Sour Notes, Dizzy Gillespie Troupe Makes Goodwill in Arg.

Buenos Aires, Aug. 14.

Dizzy Gillespie's U. S. State Dept.-sponsored goodwill tour here ran into some musician union, and racial problems. However, the 22-man orch display, in a 10-performance stand at the Casino Theatre, is considered the most sensational entertainment offered here so far this year.

Ths State's Dept.'s goodwill tieup helped smooth things out when the local musician's unions tried to stymie the jazz leader from bringing in his own outfit. The Labor Ministry stepped in to make it clear that the present Argentine government won't stand for nationalistic shenanigans. A hotel management, with a large American clientele, also gave evidence of racial discrimination when accommodation was solicited for the group. This earned it a severe rapping in the press. The Argentine Labor Ministry also got into the act and made it clear that this sort of thing is foreign to its principles.

The tour was sponsored in conjunction with the American National Theatre & Academy, which foots the bill.

### Cole's 'NAACP' Disk

Chicago, Aug. 21.

During Nat King Cole's stand here at the Chez Paree in May, singer recorded, for Capitol release this month, a tune titled "We Are Americans Too." Disking is to be pushed by the National Assn. for the Advancement of Colored People, as a quasi-anthem during the continuing fight for equal rights.

House bandleader Brian Farnon of the Chez Paree and his orch provided backing on the platter. Andy Razof authored.

## New Juke Film 'Sells' Industry

Detroit, Aug. 21.

The jukebox industry, which has not always put its best public relations foot forward, is switching tactics in an effort to sell the industry. Music operators, distributors and coin machine manufacturers are the heroes of a new film currently being distributed by AMI Inc., coin machine manufacturers in Grand Rapids.

In a 20-minute color film, titled "Music For Everyone" and produced by Video Films here, the jukebox is kudosed for providing music for the masses. Although an AMI-sponsored film, competitive manufacturers like Wurlitzer, Seeburg and Roekola are also spotlighted. Soundtracks in Spanish, French, German and Italian have also been prepared.

While there is no attack on the legislation introduced at the last session of Congress which would remove the exemption on jukeboxes in the Copyright Act, the film is seen as fitting into a general effort of the juke industry to win goodwill in the event that further legislative efforts are made in this direction. Bills to permit licensing of the jukeboxes are being advocated by ASCAP, BMI, and other publisher and writer organizations.

## BELAFONTE TO CLEF MUSIC FOR UA FILM

Hollywood, Aug. 21.

Harry Belafonte invades a new field, film music composition, on "Trooper Hook," Joel McCrea-Barbara Stanwyck co-starrer which indie producer Sol Baer Fielding will make for United Artists.

In addition to writing four separate themes, one for each of the film's central characters, Belafonte will compose and sing (and subsequently record) a minimum of three tunes for the film.

Association is the second for Belafonte and Fielding. Balladeer worked for the producer in "Bright Award," the Christopher award-winning film which Fielding produced at Metro and which marked Belafonte's film debut.

## Arnold Shaw Mag Piece Cues Pic Cleffer Suit

Hollywood, Aug. 21.

Alleging "false statements" to Arnold Shaw for an article in Esquire mag, composer-conductor Leith Stevens has filed a $50,000 damage suit against jazz trumpeter Shorty Rogers in Superior Court here. Stevens also charges injury to his professional reputation and unfair competition.

Action is based on the Shaw article which describes Rogers as a leading contributor of jazz scores to films and credits him with writing scores for "The Glass Wall," "Private Hell 36" and "The Wild One." All were composed by Stevens.

## MAJORS OFFER FANCY DEALS

The disk manufacturers, who have been enjoying a boom year to date, are setting their sights on a smash fall season with a wide variety of deals, discounts and guarantees to the dealers. In general, more incentives than ever before are being dangled before the retailer in an effort to stock him up for the anticipated booming biz within the next few months.

The majors, in particular, are letting out all the stops in pushing their packaged merchandise. In addition to sampler disks, some majors are offering extra discounts on catalog merchandise while virtually all are giving some kind of 100 exchange privilege on specific albums. Distributors in each area are being given leeway in handling the form of the deals in each locality.

There's no resistance to the programs on the part of the retailers who stand to gain heavily by the additional discounts. In addition, the 100% exchange privileges gives them a ean't-lose guarantee on the packages that don't turn over as expected.

While some concern has been voiced about the possibility that the market is becoming saturated with packages, especially in view of the massive releases due in the next couple of weeks, industry execs feel that there's still plenty of room for expansion. At any rate, solid business conditions up to this point don't warrant anything but optimism about the next few months.

## Dance Promoters Held In Houston for Doing A Waltz With $2,600

Houston, Tex., Aug. 21.

Two dance promoters were arrested here and charged with waltzing away with something like $2,600 of the East Houston Volunteer Fire Dept.'s money.

The fire chief, George Hawkins, told police the pair sold him on a scheme to promote a benefit dance from which the promoters and the department would split the take down the middle. Since then, police said, the promoters have taken in $6.815 but the department's split has so far been only $777.41.

The promoters are Robert E. Byron and Charles Sideris, who were charged with soliciting funds without a city permit. The dance was scheduled to be held Nov. 10 at the City Auditorium.

Police received many complaints about high pressure selling tactics of the group, which had set up an office here. Internal revenue agents were also checking the case.

## ACLU FAILS TO SAVE ROCK 'N' ROLL FROM KO

Hollywood, Aug. 21.

Despite intervention of the American Civil Liberties Union, the city council of suburban El Monte has nixed rock 'n' roll dances.

City fathers voted unanimously to cancel the license of Hal Zeiger who's been promoting weekly bashes. License originally was suspended July 6 after police complained of a growing number of arrests at his dances. Zeiger had suggested more rigid restrictions, including a 16-year minimum age limit and a seven-minute time limit on each dance.

Nix was recorded after a five-hour meeting following which it was indicated that Zeiger will appeal. The ACLU had condemned ban on rock 'n' roll as a "monstrous denial of freedom of expression."

**Erroll Garner** trio set for a week at the Colonial Tavern in Toronto starting Monday (27).

## Capitol Records Sales Zoom 20% Over Last Year to New Peak of $25,600,000

Hollywood, Aug. 21.

Capitol Records' sales and profits hit all-time highs for the fiscal year ended June 30, 1956, president Glenn E. Wallichs reported to stockholders today (Tues.). Sales volume hit $25,647,468 and net income reached $3,209,869 before provision for Federal and Canadian income taxes for the year.

Net income after taxes of $1,610,502 amounted to $1,599,367, a jump of $679,345 over the 1955 tally of $920,022. Net is equal, after preferred dividends, to $3.35 a share on the 476,230 shares of common stock outstanding, as compared to $1.92 per share in 1955. Record common earnings for the year amounted to a 74% jump over the 1955 calendar year and an increase of 119% over the $1.53 per share return for the calendar year 1954.

Net sales represented an increase of 20% over the $21,308,633 for the calendar year 1955 and an increase of 51% over the 1954 calendar year total of $16,254,907. Sales for each month of the fiscal year were higher than any eomparable month in the eompany's history.

(It was also reported that sales for five of the first six months of 1956 each topped any month in the 14-year history of the firm).

Firm substantially completed construction of its $2,000,000 home office and studio building, the Capitol Tower, during this fiscal year as a result of which the book value of property rose from $2,361,127 to $3,581,658.

Cash on hand and U. S. securities as of June 30 reached $2,756,357, slightly more than double that of the previous year and the net worth of the firm jumped from $5,033,647 June 30, 1955, to $6,238,383 on June 30 of this year. Book value of common stock was $12.85 per share.

### Cool Lunar

Roanoke, Va., Aug. 14.

Some years ago when Frankie Laine was making the Hit Parade tremble with a noisy novelty called "Sound Off," many rural listeners misunderstood the title to be "Hound Dawg" and pestered radio stations to play "that houn' dawg song." Something similar recently happened when a listener, possibly a bit under rock 'n' roll influence, buttonholed a disk jockey for WSLS here, and insisted on hearing a song about "that there alligator moon."

The disk jock was baffled before it finally struck him this character also hadn't heard right and what he wanted was top tune "Allegheny Moon."

## ABC-Par Launches A Five-Year Plan

ABC-Paramount, a little less than a year old, is embarking on a five year plan. Program is pegged mainly on trimming its current artists' roster and develop new top-line diskers at the rate of two a year.

According to Sam Clark, diskery's topper, the program, if everything runs on schedule, will give the company 10 payoff artists at the end of the five years. A record company, he stressed, needs at least that many sure shots to operate smoothly.

ABC-Paramount's current artists' roster runs to 25 pop disk artists. Clark would like to cut this down to about 15. He's now giving the disk roster the onceover to determine the artists whose options won't be picked up after the initial expiration date.

The trimming of the roster, says Clark, is based simply on the fact that we have too many artists to record which results in too many releases. A young company can only hurt itself by spreading out too thin and not giving its releases the concentrated push needed to get across in the market these days.

The reduction of the artists' roster in ABC-Paramount's five year plan only applies to the pop field. The jazz lineup, according to Clark, is doing well and the status of the jazz artists will remain unchanged.

## CORAL ADDS 2 COMBOS IN ROCK 'N' ROLL IDIOM

Coral Records is still riding with the rock 'n' roll cycle and has signed up a couple of combos in that idiom. Bob Thiele, Coral a&r chief, inked Jimmy Cavello & His House Rockers, a vocal-instrumental combo from upstate New York. They'll bow with a coupling of "That's The Groovy Thing" and "Soda Shoppe Rock."

A vocal trio, the DeMilo Sisters, have also been added to the roster. Their first platter will be "Faded Photographs" and "Never Too Old To Rock and Roll."

## Sunny Gale May Go From RCA to Decca

Sunny Gale may wind up on the Decca label within the next few weeks. Although nothing has been firmed, the thrush has been having confabs with Milt Gabler, Decca's pop artists & repertoire-chief, to iron out wrinkles in the deal.

For the past couple of years, the singer had been etching for RCA Victor but her pact expired a few weeks ago. She came to Victor after scoring with "Wheel of Fortune" on the indie Derby label.

## Sam Fox Firm in Tieup With Leo Paris in New Kiddie Music Subsid

Sam Fox Publishing Co. is stepping up its activity in the educational field. In line with the expansion program, firm has tied up with Leo Paris to organize a new children's educational subsidiary, Reynard Publishers. Fred Fox and Paris will head up the new company which will operate through the Sam Fox offices in New York, Chicago and Hollywood.

In addition to the exploitation of the Leo Paris catalog of over 500 recorded children songs, with 30 platters of new material slated for release this year, Reynard is preparing complete educational music projects for tv shows, with extensive promotion of song-unit folios set in the educational field, as well as in trade outlets and chain and department stores.

Reynard's activity will be pegged on building major disk company activity in the kidisk field by integrating television, publisher and record company promotion to meet the successful club and retail operation of the indie children's record producers.

Sam Fox Company is currently celebrating its 50th anni. Paris, for the past 10 years, has been one of the top writers in the kidisk field.

## Duke Ellington Back To Columbia's Roster

Duke Ellington has swung back to the Columbia Records roster. After a couple of years away from Col, with stopoffs at Capitol and several freelance sides for Bethlehem, Ellington last week pacted a longterm exclusive deal with Columbia.

Diskery plans to showcase Ellington mostly in albums of his new original material. Ellington's first display under the Col banner will be three LP sides in the label's "Newport Jazz Festival" package.

# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

*This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.*

* ASCAP † BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST: Ed Stokes—WMGM—New York | Lou Dennis—WBRY—Waterbury | Milton Q. Ford—WMAL—Washington | Howie Leonard—WFOR—Portland | Don Sherman—WBOS—Boston | Jim Stevens—WLLH—Lowell-Lawrence | Herb Fontaine—WJDA—Quincy | Tom Durand—WTTM—Trenton | Bob Wells—WEBR—Buffalo | Dick Doty—WHAM—Rochester | Danny Fusco—WRUN—Rome-Utica | Al Meltzer—WHEN—Syracuse | Milner & Brown—WFEN—Philadelphia | Bob Tracey—KDKA—Pittsburgh | Arlie S. Huff—WICE—Providence | SOUTH: Chuck Thompson—WALA—Mobile | Jim Carley—WFIN—St. Petersburg | Don Devendorf—WSAV—Savannah | Don Wallace—KTUL—Tulsa | John Wrisley—WIS—Columbia | Dave Steere—WMAK—Nashville | Stan Nelson—KITE—San Antonio | Mike Woloson—WNOR—Norfolk | MIDWEST: Spider Webb—WAIT—Chicago | Don Bell—KRNT—Des Moines | Robin Seymour—WKMH—Dearborn | Ed McKenzie—WXYZ—Detroit | Sandy Singer—WTCN—St. Paul-Mpls. | Norman Wain—WDOK—Cleveland | Dick Drury—WHHH—Warren | Gene Piatt—KELO—Sioux Falls | Robb Thomas—WEMP—Milwaukee | FAR WEST: Frank Pollack—KRUX—Phoenix | Ted Donay—KCNA—Tucson | John Magnus—KGFJ—Los Angeles | Dick Cook—KSFO—San Francisco | Bob Holmes—KSJO—San Jose | Jim Ameche—KDAY—Santa Monica | Bill Previtti—KGGM—Albuquerque | Paul Coburn—KOL—Seattle | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 9 | Doris Day | Columbia | *Whatever Will Be, Will Be | 3 | 4 | 1 | .. | .. | 1 | .. | 1 | 2 | 2 | 2 | 4 | .. | 2 | 4 | 1 | 1 | 1 | .. | .. | 7 | 1 | 6 | 2 | .. | .. | 7 | .. | 4 | .. | .. | 2 | .. | 2 | 1 | .. | 2 | .. | 2 | 3 | 218 |
| 2 | 1 | 9 | Platters | Mercury | *My Prayer | .. | 2 | .. | 4 | .. | 4 | 1 | .. | 9 | 3 | 3 | 2 | 3 | 8 | 1 | .. | 3 | .. | 4 | .. | 5 | 2 | .. | .. | .. | .. | 1 | 1 | 7 | 4 | .. | 6 | .. | 4 | 2 | 1 | .. | .. | 1 | .. | 185 |
| 3 | 3 | 12 | Patti Page | Mercury | *Allegheny Moon | 1 | .. | 4 | .. | .. | 2 | .. | 3 | 4 | 10 | 1 | .. | 8 | 3 | .. | .. | 4 | 5 | .. | 3 | .. | 3 | 2 | .. | 6 | .. | .. | 3 | .. | .. | .. | 1 | .. | 8 | 6 | .. | .. | .. | .. | 132 |
| 4 | 7 | 8 | Hugo Winterhalter | Victor | †Canadian Sunset | .. | 3 | .. | .. | .. | 3 | .. | 6 | .. | 1 | 7 | 9 | .. | 4 | .. | .. | .. | .. | .. | .. | 3 | 5 | .. | 5 | .. | .. | .. | 5 | 5 | 3 | .. | .. | .. | .. | .. | 3 | .. | 3 | .. | 100 |
| 5 | 12 | 4 | Buchanan & Goodman | Luniverse | †Flying Saucers | .. | 1 | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | 2 | .. | 1 | .. | .. | .. | 5 | .. | .. | 1 | 1 | .. | .. | .. | .. | 5 | .. | .. | .. | 2 | 4 | .. | 89 |
| 6 | 9 | 21 | Vic Damone | Columbia | *Street Where You Live | 2 | .. | 5 | .. | .. | 6 | 6 | .. | .. | .. | 4 | .. | .. | 1 | 5 | .. | .. | .. | .. | 2 | .. | 7 | .. | 3 | .. | .. | .. | .. | 10 | .. | .. | .. | .. | 3 | 3 | .. | .. | .. | .. | 86 |
| 7 | 10 | 4 | Elvis Presley | Victor | †Don't Be Cruel | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | 6 | .. | .. | 1 | .. | 2 | .. | .. | .. | .. | .. | .. | 4 | .. | 2 | 3 | .. | .. | .. | .. | .. | 1 | .. | .. | 1 | 84 |
| 8A | 5 | 12 | Pat Boone | Dot | †I Almost Lost My Mind | .. | .. | 3 | .. | .. | 7 | 2 | .. | .. | 5 | 5 | 6 | .. | .. | 2 | .. | 6 | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | 7 | .. | 7 | .. | 10 | .. | .. | .. | .. | 80 |
| 8B | 4 | 4 | Elvis Presley | Victor | †Hound Dog | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | 1 | .. | .. | 6 | .. | 5 | .. | 3 | .. | .. | .. | .. | .. | 3 | .. | 5 | 4 | .. | .. | .. | .. | .. | 1 | .. | .. | .. | 3 | 7 | .. | 80 |
| 10 | 14 | 4 | Andy Williams | Cadence | †Canadian Sunset | 7 | .. | 7 | .. | .. | .. | .. | 5 | 1 | .. | .. | 9 | 2 | 9 | .. | 2 | .. | .. | .. | .. | .. | .. | .. | 4 | 9 | .. | .. | 5 | .. | .. | 5 | .. | .. | .. | .. | .. | 1 | .. | .. | 77 |
| 11 | 6 | 19 | Gogi Grant | Era | †Wayward Wind | .. | .. | 2 | .. | .. | 5 | 9 | .. | .. | .. | 9 | .. | .. | 3 | .. | .. | 7 | .. | .. | .. | .. | 8 | .. | 1 | 7 | .. | .. | 2 | .. | .. | .. | .. | 6 | .. | 8 | 2 | .. | .. | .. | .. | 74 |
| 12 | 13 | 4 | Mitch Miller | Columbia | *Song for a Summer Night | .. | 6 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 9 | 6 | 3 | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 8 | 5 | 5 | 55 |
| 13 | 20 | 8 | Eddie Heywood | Mercury | †Soft, Summer Breeze | 6 | .. | .. | .. | .. | 5 | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | 5 | .. | .. | 8 | 10 | 9 | .. | 8 | 3 | .. | .. | 6 | .. | .. | .. | 50 |
| 14 | 20 | 7 | Artie Wayne | Liberty | *Angel | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 2 | .. | .. | .. | .. | .. | 10 | 2 | 46 |
| 15 | 11 | 12 | Teresa Brewer | Coral | †Sweet Old-Fashioned Girl | 5 | .. | 8 | .. | .. | 8 | .. | 8 | .. | .. | 8 | .. | .. | .. | .. | .. | 4 | .. | .. | 4 | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | 8 | .. | 44 |
| 16 | 18 | 7 | Joni James | MGM | *Give Us This Day | .. | .. | 6 | .. | .. | 4 | .. | .. | .. | 6 | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | 6 | 10 | 42 |
| 17 | 8 | 12 | Perry Como | Victor | *More | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | 5 | 7 | 3 | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 4 | .. | .. | .. | 39 |
| 18 | 16 | 14 | Chordettes | Cadence | *Born to Be With You | 4 | .. | 6 | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | 8 | .. | 2 | .. | 10 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 34 |
| 19 | 18 | 5 | Jerry Vale | Columbia | *You Don't Know Me | .. | 7 | .. | .. | .. | 10 | .. | .. | 5 | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | 3 | 10 | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 32 |
| 20 | 15 | 4 | Patience & Prudence | Liberty | *Tonight You Belong to Me | 10 | 8 | .. | 10 | .. | .. | .. | 10 | 3 | .. | .. | 8 | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | 4 | .. | 28 |
| 21 | 29 | 3 | Sanford Clark | Dot | †Fool | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | 9 | 6 | 5 | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | 7 | 24 |
| 22A | 16 | 8 | Nat (King) Cole | Capitol | *All There Is to That | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | 7 | .. | 4 | .. | .. | 8 | 9 | .. | .. | .. | 21 |
| 22B | 32 | 5 | Eileen Rodgers | Columbia | †Miracle of Love | .. | .. | .. | 1 | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 21 |
| 24 | .. | 4 | Fontane Sisters | Dot | †Voices | .. | .. | .. | 4 | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 20 |
| 25A | .. | 2 | Al Hibbler | Decca | †After Lights Go Down | 8 | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 |
| 25B | 25 | 7 | Four Aces | Decca | *I Only Know I Love You | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 19 |
| 27A | .. | 1 | Roger Williams | Kapp | †Tumbling Tumbleweeds | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | 7 | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 17 |
| 27B | 32 | 2 | Sylvia Syms | Decca | *English Muffins | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 17 |
| 29 | .. | 2 | Georgia Gibbs | Mercury | †Happiness Street | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | 7 | 9 | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 16 |
| 30 | 26 | 5 | Eydie Gorme | ABC-Par | *Mama, Teach Me to Dance | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | 8 | 9 | .. | .. | 15 |
| 31A | 39 | 2 | Betty Johnson | Bally | †Clay Idol | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | 7 | .. | .. | 14 |
| 31B | .. | 1 | Billy Vaughn | Dot | *White Lilacs Bloom Again | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 33 | .. | 1 | Bill Doggett | King | †Honky Tonk | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 13 |
| 34A | .. | 1 | LeRoy Holmes | MGM | *White Lilacs Bloom Again | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 34B | .. | 1 | Bill Haley's Comets | Decca | †Rip It Up | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 36A | .. | 1 | Billy Ward-Dominos | Decca | †St. Theresa of the Roses | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 11 |
| 36B | .. | 1 | Crew-Cuts | Mercury | *Bei Mir Bis Du Schon | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 11 |
| 38A | .. | 1 | Steve Allen | Coral | *Lola's Theme | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 5 | .. | .. | .. | 10 |
| 38B | .. | 2 | G-Clefs | Pilgrim | †Ka Ding Dong | .. | 10 | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 40A | 31 | 6 | Cadets | Modern | †Stranded in the Jungle | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | 9 |
| 40B | .. | 2 | Frank Sinatra | Capitol | *You're Sensational | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 40C | 36 | 4 | McGuire Sisters | Coral | *Weary Blues | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | 6 | 9 |
| 43A | .. | 1 | Little Richard | Specialty | †Rip It Up | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 43B | 26 | 12 | Ames Bros | Victor | *Hurts for a Little While | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | 7 |
| 43C | 26 | 4 | Perry Como | Victor | *Somebody Up There | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |

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# Inside Stuff—Music

Decca Records is entering into a tieup with Lever Bros. to promote its new release, "You'll Wonder Where The Yellow Went," by the Jumpin' Jacks vocal combo. Number is based on the Pepsodent toothpaste jingle to which new lyrics were written by Don Williams. Williams, a copywriter for the Foote, Cone & Belding ad agency which handles the Pepsodent account, wrote the original jingle. Williams also wrote the flip side of the Decca disk, "Frantic Antic." The Jumpin' Jacks cut the Pepsodent jingle and are making their debut as a regular vocal combo with the Decca platter.

Lever Bros. and Decca are shipping special toothbrush and paste packages to 3,000 jocks together with the new disk.

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Jack Robbins and his two sons, Howard (Buddy) and Marshall, are now all in the music biz on their own with each involved in legit musical properties. Marshall is general professional manager of the Johnny Mercer publishing firm, Commander Music, which is handling the score for the "L'il Abner" show. Buddy is handling the score for the upcoming Betty Comden-Adolph Green-Jule Styne score for the Judy Holliday starrer, "The Bells Are Ringing." Jack Robbins, meantime, is helping with the musical score of an Olsen & Johnson revue now in the works.

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Ed Wickes, vet Tin Pan Alley newsgatherer, whose career dates back to the old N.Y. Clipper and more recently the N.Y. Sunday Enquirer, has been bedded for some time in his Bronx (N.Y.) apartment with Parkinson's disease. Mrs. Wickes has also been confined. A committee of songsmiths, headed by Al Sherman and Sammy Smith, both care Broadway Music, and Edgar Leslie, from his Wentworth Hotel apartment (both N.Y.), can be contacted by friends of the Wickes.

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Still going after the late James Dean trade, MGM Records is preparing a special EP platter tagged "Music From Motion Pictures Starring James Dean." The four sides, cut by the Art Mooney orch, are "Giant," title song of the last picture Dean made; "Theme From East of Eden," "Theme From Rebel Without A Cause" and "There's Never Been Anyone Else But You," from "Giant."

## Really the Blues

Montreal, Aug. 21.

Paul Denis, blues singer, got six months in jail here last week for flimflamming a widow of $350 and making no attempt to repay her. He took the money to organize a "pianothon" for her 19-year-old son, but could show nothing he had done except make two disks of the boy's work, at a cost of $6.40.

Judge Armand Cloutier convicted Denis in April and gave him four months to make restitution. "I warned you that if you didn't do a paybackathon you'd go on jailathon," said the judge.

## MIAMI BEACH NITERY SWINGS TO BAND POLICY

Miami Beach, Aug. 21.

A Miami nitery, the Ball & Chain, will go after the dance minded on Aug. 31 when Gene Krupa brings in a jazz crew for a two-framer.

The latest spot operates until 5 a.m. and will go after the trade with a continuous music policy. If the Krupa crew clicks the B & C operators plan to pitch for other name band units with Charley Barnett, Jerry Mulligan and Carmen Cavallero on the list.

# Debussy Estate OKs Pop Adaptation Of 'Clair de Lune' to Forestall 1961 P.D.

Philadelphia, Aug. 21.

"Clair de Lune," one of the best known works by French composer Claude Debussy, is to be made into a pop song number entitled "Moonlight Love." The lyrics of "Moonlight Love" are by Mitchell Parish and the adaptation has been done by Domenico Savino, veteran composer and conductor.

RCA-Victor has the exclusive recording rights, with Perry Como doing the initial waxing. Tune will be introduced to the television audience on Walter Winchell's Oct. 5 program.

Credit for the new song goes to Adolf Vogel, head of the Elkan-Vogel Music Co., of this city, which has acted as American representative for the Debussy estate and the French publishers since 1930. Vogel made a trip to Paris last month to obtain the consent of the composer's stepdaughter.

The U.S. copyright on the original runs out in June 1961. The music dealer explained to the family that the work, once in the public domain, might be subjected to all sorts of treatments and vulgarization.

A carefully handled adaptation at this time would forestall the Tin Pan Alley plagiarists. As a new number, "Moonlight Love" would be protected by copyright for 56 years. Although the Debussy heirs had never before consented to popularizing his work, Vogel's plan was accepted on the condition that "Moonlight Love" was not to be sold or played in France.

New song means no letting down of the restrictions of Debussy music, Vogel pointed out. There have been many attempts to steal the number and he stopped one record company as recently as two weeks ago.

"Clair de Lune" sells between 80,000 and 100,000 copies annually in the United States. When Jose Iturbi played the number in the film "Music for Millions," a total of 650,000 copies were sold in two years.

## RCA Nabs Nip Thrush

RCA Victor has pacted a Japanese thrush, Moon Kim, for its pop roster.

Miss Kim, a resident of the U. S., was heard by RCA execs singing on Voice of America broadcasts.

## Granz Jazz Unit Pulls 32G in H'wood Benefit

Hollywood Aug. 21.

"An Evening of Jazz" racked up a boxoffice nigh of $32,000 at the Hollywood Bowl here last Wednesday (15). Concert, presented by Norman Granz, featured Ella Fitzgerald, the Louis Armstrong troupe, Roy Eldridge, Oscar Peterson, Buddy Rich, Illinois Jacquet, Flip Phillips, Ray Brown, Herb Ellis, Harry Edison and Art Tatum.

More than 19,000 payees piled into the Bowl for the bash. Previous high had been made by Nat (King) Cole who pulled in $28,000. The concert was given for the benefit of the Hollywood Bowl Assn.

## SIAE AND SONZOGNO WIN MASCAGNI HEIRS' SUIT

Rome, Aug. 14.

A protracted court case involving the heirs of composer Pietro Mascagni, the SIAE (the Italo ASCAP), and the music publishing house of Sonzogno, has just been settled in Rome courts. Suit, filed in 1951 by heirs Domenica and Lina Mascagni, had asked that SIAE pay them all author's rights—held up since 1929—on "Cavalleria Rusticana," "Amico Fritz," "Isabeau," "Lodoletta," "Maschere," "Piccolo," "Marat," "Guglielmo Ratcliff," "Silvano," "Zanetto," "Sintomi D'Amore," Mesaggio D'Amore," and "Danza Esotica." In addition, heirs asked damages resulting from non-payment.

Current court edict, however, settles in favor of the defendants (SIAE and Sonzogno), upholding their right to 100% of the author's rights to the above works, as agreed by Mascagni himself during his lifetime.

The two remaining members of the Mascagni family, by the same court decision, will be entitled to author's rights for all other Mascagni works not listed above, to be collected through the SIAE.

## Andy Razaf Gets Album Tribute on Indie Label

Vet lyric writer Andy Razaf is getting an album all to himself in the indie Period label's upcoming "Maxine Sullivan Sings Andy Razaf." Package is being produced for Period by Leonard Feather and will feature a combo headed up by Charlie Shavers.

Set will mark the first time an album has been devoted completely to Razaf's lyrics. Cleffer, who's been paralyzed from the waist down since 1950, is now living in Los Angeles. Among his tunes in the album will be "Ain't Misbehavin'," "Honeysuckle Rose," and "Stompin' At The Savoy."

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**Sammy Kaye** orch plays Sept. 5-6 at Chateau Ste. Rose, north of Montreal.

# RETAIL DISK AND ALBUM BEST SELLERS

**VARIETY**

*Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.*

| National Rating This wk. | Last wk. | Artist, Label, Title | New York—(R. H. Macy Co.) | Long Island—(Arcade Assoc.) | Washington—(Super Music) | Boston—(Mosher Music Co.) | Albany—(Van Curler Music Co.) | Philadelphia—(John Wanamaker) | Birmingham—(Loveman Music Co | Miami—(Spec's Record Shops) | Louisville—(Variety Record Shop) | San Antonio—(Alamo Piano Co.) | Chicago—(Hudson-Ross Music) | Indianapolis—(Pearson Music Co.) | Minneapolis—(Don Leary Music) | Kansas City—(Katz Record Ctrs.) | St. Louis—(Stix, Baer & Fuller) | Los Angeles—(Music City) | San Francisco—(Columbia Music) | Denver—(Denver Dry Goods) | Seattle—(Sherman-Clay Music) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | **PLATTERS** (Mercury) "My Prayer" | 1 | 3 | 1 | 4 | 1 | 2 | 3 | 2 | 2 | 1 | 1 | 3 | 5 | 5 | .. | 2 | 1 | 2 | 3 | 156 |
| 2 | 2 | **DORIS DAY** (Columbia) "Whatever Will Be, Will Be" | 5 | 2 | 3 | 1 | 9 | 6 | 8 | 3 | 7 | 3 | 2 | 9 | .. | 6 | 4 | 5 | 4 | 1 | 9 | 111 |
| 3 | 4 | **BUCHANAN & GOODMAN** (Luniverse) "Flying Saucers" | .. | .. | .. | 3 | .. | 9 | 2 | 5 | 1 | 5 | 5 | 2 | 4 | 4 | 2 | 1 | .. | 3 | .. | 97 |
| 4 | 3 | **ELVIS PRESLEY** (Victor) "Hound Dog" | .. | 9 | 2 | 2 | .. | .. | 4 | 4 | .. | 2 | 3 | .. | 1 | 1 | 3 | 3 | 10 | 4 | .. | 95 |
| 5 | 6 | **ELVIS PRESLEY** (Victor) "Don't Be Cruel" | .. | 1 | .. | .. | .. | .. | 1 | 1 | 3 | 8 | .. | 4 | .. | 1 | .. | .. | .. | .. | 1 | 68 |
| 6 | 5 | **HUGO WINTERHALTER** (Victor) "Canadian Sunset" | .. | .. | 5 | .. | 4 | 4 | .. | 6 | .. | 4 | 6 | 1 | .. | 8 | 7 | 7 | .. | .. | .. | 58 |
| 7 | 11 | **ELVIS PRESLEY** (Victor) "I Want You, I Need You, I Love You" | 2 | .. | .. | .. | 2 | 1 | .. | 10 | .. | .. | 8 | .. | .. | .. | .. | 4 | 3 | .. | .. | 47 |
| 8 | 10 | **GENE VINCENT** (Capitol) "Be-Bop-a-Lula" | 7 | .. | 8 | .. | .. | .. | .. | .. | 6 | 10 | 7 | .. | .. | .. | 1 | .. | 2 | 5 | .. | 42 |
| 9 | 7 | **GOGI GRANT** (Era) "Wayward Wind" | 4 | .. | 4 | .. | 8 | 8 | .. | .. | 8 | 6 | .. | 8 | .. | .. | .. | .. | .. | .. | 7 | 35 |
| 10 | 8 | **PATTI PAGE** (Mercury) "Allegheny Moon" | 6 | .. | .. | 9 | .. | .. | 9 | 7 | .. | 7 | .. | .. | 6 | .. | .. | .. | 8 | 7 | 8 | 32 |
| 11 | 16 | **SANFORD CLARK** (Dot) "Fool" | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | 3 | 6 | .. | .. | .. | 2 | 30 |
| 12 | 9 | **PAT BOONE** (Dot) "I Almost Lost My Mind" | 3 | .. | 6 | .. | .. | .. | .. | 8 | 10 | 9 | .. | .. | 10 | .. | .. | .. | 9 | .. | 5 | 28 |
| 13 | 18 | **AMES BROS.** (Victor) "It Only Hurts for a Little While" | .. | .. | .. | .. | 5 | 3 | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 23 |
| 14 | 21 | **PERRY COMO** (Victor) "More" | .. | .. | .. | 8 | 3 | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | 7 | .. | .. | 21 |
| 15 | 14 | **MITCH MILLER** (Columbia) "Song for a Summer Night" | .. | 8 | .. | .. | .. | .. | 6 | .. | .. | .. | 10 | 6 | .. | 7 | .. | .. | .. | .. | .. | 18 |
| 16A | 14 | **TERESA BREWER** (Coral) "Sweet Old-Fashioned Girl" | .. | .. | .. | .. | 6 | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 8 | .. | 5 | .. | .. | 16 |
| 16B | 16 | **BILL DOGGETT** (King) "Honky Tonk" | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | 16 |
| 18 | 25 | **PATIENCE & PRUDENCE** (Liberty) "Tonight You Belong to Me" | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 19 | .. | **ANDY WILLIAMS** (Cadence) "Canadian Sunset" | .. | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 13 |
| 20 | 21 | **AL HIBBLER** (Decca) "After the Lights Go Down Low" | .. | 5 | .. | 6 | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 12 |
| 21 | 21 | **VIC DAMONE** (Columbia) "On the Street Where You Live" | .. | .. | .. | .. | 7 | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 11 |
| 22 | 13 | **JERRY VALE** (Columbia) "You Don't Know Me" | .. | 6 | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 23 | 24 | **PERRY COMO** (Victor) "Glendora" | 8 | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | 9 | .. | .. | .. | 8 |
| 24A | .. | **CHORDETTES** (Cadence) "Born to Be With You" | 10 | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | 7 |
| 24B | 12 | **MORRIS STOLOFF** (Decca) "Moonglow-Picnic Theme" | 9 | .. | 7 | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|
| MY FAIR LADY | KING AND I | CALYPSO | EDDY DUCHIN STORY | ELVIS PRESLEY | SONGS FOR SWINGING LOVERS | CAROUSEL | MOST HAPPY FELLA | OKLAHOMA! | HIGH SOCIETY |
| Broadway Cast | Film Soundtrack | Harry Belafonte | Film Soundtrack | Elvis Presley | Frank Sinatra | Film Soundtrack | Broadway Cast | Film Soundtrack | Film Soundtrack |
| Columbia OL 5090 | Capitol W 740 EAP 740 | Victor LPM 1248 EPA 1248 | Decca DL 8289 | Victor LPM 1254 EPB 1254 | Capitol W 653 EAP 653 | Capitol W 694 EDM 694 | Columbia OL 5118 | Capitol SAO 595 SDM 595 | Capitol W 750 |

# On the Upbeat

## New York

**Gogi Grant**, currently at Salisbury Beach, Boston, swings over to the Riverside Hotel, Reno, for one week beginning Sept. 6. She's also set for a shot on Steve Allen's NBC-TV show Sept. 16 . . . **Joan Tietjen** upped to exec assistant spot at Columbia Records . . . **Neal Hefti-Frances Wayne** group waxes its first album for Epic today (Wed.) . . . **Jackie Lee** cut four sides with **Dick Jacobs'** orch for Coral release.

**Charles (Chick) Farmer** has completed his screen treatment of "The Mabel Wayne Story," which is being submitted to several Hollywood studios by his agent **Mitchell J. Hamilburg** . . . **The Four Voices** set for Arthur Godfrey's CBS Radio show for two weeks beginning Aug. 27 . . . **Lionel Hampton** plays his first Las Vegas date at the Dunes beginning tomorrow (Thurs.) . . . **Dizzy Gillespie** orch will lead off the Aug. 25 bash at Randall's Island New York Jazz Festival.

## Hollywood

**Freddy Martin** orch held over at the Cocoanut Grove for the seventh straight time during **Nat Cole's** stand Sept. 15 . . . **George Shearing Quintet**, current at N.Y.'s Embers, set for a week's engagement at the Colonia Tavern, Toronto, Sept. 3 . . . **Lionel Hampton** orch set for a six-day run at the Downtown Paramount Sept. 6 . . . **Lillian Roth** signed **Bobby Kroll** as musical conductor for her Statler stand starting Aug. 30.

**Mildred Phillips** and **Jimmy De Knight** are penning a title tune for "Rumble On the Docks," **Sam Katzman** pic for Columbia release . . . **Jerry Gray** and **Red Nichols'** crews will alternate at the Palladium's series of Yuletide private parties beginning Dec. 1 . . . **Paul Dunlap** signed to score "Dragoon Wells Massacre" at Allied Artists . . . **Warren Baker** orch has releases coming up this month on five different labels—Dot, Sunset, Liberty, Kimberly and Omegatape . . . Aug. 31 is **Wolfie Gilbert's** 70th birthday and marks his 50th anni as a tunesmith.

## Chicago

Mr. Kelly's, Chi, set to reopen next Wednesday (29), has the **Connie Milano** trio, **Beverly Kenny** and **Audrey Morris** . . . **Phyllis Branch** currently at Chicago's Easy Street on Monday nights; **Leigh Travis** and the **Bill Wallace** trio continue there Wednesday through Sunday and **Bill Russo's** quintet plays the Sunday afternoon jazz concerts . . . **Tommy Reed** back to the Muehlbach Hotel, Kaycee, Oct. 5 . . . **Muggsy Spanier** plays the Town House, Indianapolis, Sept. 3 for two frames . . . **Patti Page** set for the Corn Palace Show, Mitchell, S. D., Sept. 23-29, with the **Tony Pastor** Orch . . . **Brian Farnon** orch to handle relief chores, two days a week, at the Chez Paree, Chi, after almost four years as house band.

## Scotland

**Mel Torme** topping in variety at the Empire, Glasgow . . . **The Hilltoppers** to Empire, Edinburgh . . . **Janie Marden**, ex-BBC Show Band chirper, pacted for date at Empire, Glasgow, Oct. 1 . . . **Lonnie Donegan** and his **Skiffle Group** set for trek to Edinburgh and Glasgow . . . **Owen Walters**, musical director at Alhambra, Glasgow, to London to baton his own orch in 5-minute airing on national network . . . **The Teenagers'** waxing of "Why Do Fools Fall in Love," on Columbia, topping bestsellers here; **Tony Martin's** "Walk Hand in Hand," on HMV, in second slotting.

# VARIETY Scoreboard OF TOP TALENT AND TUNES

*Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets*

**Coin Machines Retail Disks Retail Sheet Music**

*as Published in the Current Issue*

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

## TALENT

| POSITIONS This Week | POSITIONS Last Week | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 1 | **ELVIS PRESLEY** (Victor) | Hound Dog / Don't Be Cruel / I Want You, I Need You |
| 2 | 2 | **PLATTERS** (Mercury) | My Prayer / Heaven On Earth |
| 3 | 3 | **DORIS DAY** (Columbia) | Whatever Will Be, Will Be |
| 4 | 4 | **BUCHANAN & GOODMAN** (Luniverse) | Flying Saucers |
| 5 | 6 | **HUGO WINTERHALTER** (Victor) | Canadian Sunset |
| 6 | 5 | **PATTI PAGE** (Mercury) | Allegheny Moon |
| 7 | 7 | **PAT BOONE** (Dot) | I Almost Lost My Mind |
| 8 | 9 | **GENE VINCENT** (Capitol) | Be-Bop-A-Lula |
| 9 | .. | **PERRY COMO** (Victor) | More / Glendora / Somebody Up There |
| 10 | 8 | **GOGI GRANT** (Era) | Wayward Wind |

## TUNES

(*ASCAP. †BMI)

| POSITIONS This Week | POSITIONS Last Week | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 2 | *MY PRAYER | Shapiro-B |
| 2 | 1 | *WHATEVER WILL BE, WILL BE | Artists |
| 3 | 3 | *ALLEGHENY MOON | Oxford |
| 4 | 6 | †CANADIAN SUNSET | Meridian |
| 5 | 4 | †HOUND DOG | Presley |
| 6 | 5 | †WAYWARD WIND | Warman |
| 7 | 7 | †FLYING SAUCERS | Luniverse |
| 8 | 8 | *ON THE STREET WHERE YOU LIVE | Chappell |
| 9 | 9 | †I ALMOST LOST MY MIND | Hill & Range |
| 10 | .. | †DON'T BE CRUEL | Shalimar-P |

## Epic Inks Jaycee Hill To Buck Elvis Presley

With the diskery prowl for another Elvis Presley still rolling in high gear, Epic Records is jumping into the field with Jaycee Hill. Marv Holtzman, Epic's pop artists & repertoire chief, picked up four Hill masters last week and has set the first platter for Sept. 10 release. Both songs were written by Hill and are being published by Valyr Music, Bob Merrill's firm.

Epic also added Ralph Young and Eileen Barton to its roster last week. Miss Barton previously waxed for Coral while Young was a Decca pactee.

## ABC-Par Execs to Coast For Packaged Material

ABC-Paramount execs headed for the Coast over the past weekend to scout material for album projects. In the trek were proxy Sam Clark and artists & repertoire toppers Sid Feller and Don Costa.

They'll be back at their New York base by the end of the week.

## Prado to Far East

Perez Prado will bring mambo to the Far East this fall in his first trek through that territory.

Prado planes to Japan next month for a series of one-niters and performances for Armed Service personnel. He's also due to tour Australia although bookings have not yet been set. Music Corp. of America is handling the tour.

## Victor's Pianist Push

RCA Victor is on a keyboard kick. Label has already wrapped up pacts with pianists Eddie Heywood and Bud Powell and is currently in negotiations with cool 88'er Phineas Newborn.

Heywood comes to the Victor label after a session with Mercury Records. His composition, "Canadian Sunset," is currently a hot seller for Hugo Winterhalter on the Victor label.

## Decca Signs Three

Decca Records bolstered its roster last week with the pacting of three artists. In the signings were Eddie Fontaine, who's been waxed previously by Vik Records, the Sunnysiders, who clicked last year with "Hey Mr. Banjo" on the Kapp label, and newcomer crooner Mark Murphy.

Label is prepping all three for an early release.

## Grammophon Price Cut Called 'Decisive Step'; Berlin as Haley's Comet

Berlin, Aug. 14.

What Deutsche Grammophon calls the most decisive step in the record industry since the introduction of the LP is the new price reduction which went into effect Aug. 1. The adjusted price scale brings the tab on the LPM line down to $5.70 from $7.60, on the LP line down to $4.10 from $5.50, on the LPEM line down to $4.50 from $5.70, and the LPE line down to $2.90 from $3.70. Same rates apply to LPs issued by other companies.

According to Constantin Metaxas, Deutsche Grammophon's sales manager for Berlin and the east European area, this price reduction has become possible via positive technical developments and the considerable increased demand for LPs in this country. Price cut, he added, may also be regarded as a measure to fight competitors already selling LPs at cut prices. It's felt that with the price reduction, the demand for LPs will further increase.

Metaxas indicated that the rock 'n' roll trend is continuing strong here with Bill Haley particularly successful. Latest list reveals that five out of the 10 bestsellers are Haley items. These are "Rock Around The Clock"/"ABC Boogie"; "When The Saints Go Marching In"/"Rock"; "Burn That Candle"/"Rock-A-Beatin Boogie"; "See You Later Alligator"/"Paper Boy"; "Birth of the Boogie"/"Razzle Dazzle." Haley's Brunswick platters are currently holding first, second, third, fourth and eighth spot.

## MGM Inks Toni Carroll, Picks Up Bechet Sides

Latest addition to MGM's talent roster is thrush Toni Carroll. Warbler has appeared in niteries and tv but this marks her first try on wax. Initial release slated for Aug. 29, is a coupling of "Think Twice" and "Goodnight My Love, Goodnight."

Label also has picked up some sides, cut in France by vet jazzman Sidney Bechet.

### Mike Conner to Coast

Mike Conner, ex-Decca publicity-artists relations chief, headed for the Coast yesterday (Tues.) to o.o. possible new affiliations in the recording, management and tv fields.

He'll be gone about three weeks.


A cute novelty with a lilting beat!

WAIT LITTLE DARLING

Recorded by KAY CEE JONES on Decca

MILLS MUSIC, INC.

PROGRAM TO-DAY

YESTERDAY'S

FLAPPERETTE

Music by JESSE GREER

Published by Robbins

799 7th Ave., New York 19

Another BMI "Pin Up" Hit

EARTHBOUND

Recorded by

ROBERTO AND HIS ORCH.....Coral

MARIO LANZA.....Victor

SAMMY DAVIS, JR.....Decca

Published by MELLIN MUSIC, INC.

THE HIT OF THE WEEK

ALAN DEAN

A KISS IS FOREVER — MGM 12311

I'LL SHARE YOUR TEARS, LAUGHTER AND DREAMS — K 12311

M-G-M Records

## . . . they can help you sell more in this 1¼ billion dollar retail market*!

People often associate Milwaukee with beer but almost everyone in Milwaukee associates these popular deejays with top entertainment and product news. Each day thousands of loyal listeners—from all age groups—in over 288,000 radio homes—invite these personalities into their homes and listen to what they have to say. So why not let these key salesmen, in this key market, help *you* move more merchandise!

* Sales Management "Survey of Buying Power," 1956.

RCA VICTOR spotlights hometown broadcasting

# Why Ringling Circus Closed

Continued from page 2

summer I can't go over personally. And of course brother Henry (Ringling North) from his Rome base is doing the same."

Reticent to go into any defi or challenge to the sundry "experts" who have been postmorteming the whyfore of the RB&BB show's premature foldo in Pittsburgh this past July, North recalls that early closings are not new in the 72-year history of the show. And as for the allegations about "overglamorizing the circus" he has positive views that it was by no means the quality of the circus, but that labor problems and postmidcentury technocracy figure chiefly "in a re-evaluation of how to operate the Ringling Circus in this day and age."

Specifically, "Television is here to stay and you know already my views that tv is too much competition for a circus, just as it has cut into the film business and other entertainments.

**Hikes in the Haulage**

"Fundamentally the circus has operated in its lavish style because of cheap manpower and lots of it. Well, we haven't it today any more. In 1942 our railroad haulage bill was $115,000, in 1956 it was over $600,000, and even though the eastern and southern railroads gave me a 26% discount, what is that compared to a 400% increase?

"We do well in New York at Madison Square Garden, in Boston and San Francisco indoors and in no time that $25,000-a-day nut that we have gets drained. You can't take in 25G a day any more and why operate just to meet the overhead? That's why the portable top idea is just as spurious as all the 'expertizing' about 'overglamorizing' etc. Furthermore, I'll tell you a surprising thing or three which the short-memory, Monday-morning-quarterbacks forget or just don't know. And if they're ignorant that's all the more reason we should not take them seriously.

"Back in 1915 my uncle (John Ringling) told me that my other uncles and kin had told him just about the same thing 'what was wrong' as we have it today. Because in 1915 the Metropolitan Opera ballet master, Ottokar Bartik, under the then Gatti-Cazzazza regime, had staged our ballets and did so for four seasons. We had 120 girls, again in the same appeal-to-the-kids spectacles like the Cinderella story, or Rumpelstilsken or whatever.

**Water Carriers, Etc.**

"Who said pretty girls were ever a liability to any show biz venture? Uncle John said that at the time that if he 'had listened to anybody we'd be out of business in six months. Run the show as your best instincts tell you. Your judgment is as good, and should be better, because this is your property and your responsibility. Never mind listening to all those 'small show' experts who brag how they personally carried the water to the elephants. If all of them ever did all the bulls in world would be so waterlogged none of 'em could ever perform. It's like the 400 original Florodora Sextet girls I have personally met so far. If it weren't for the Big Top some of the small shows wouldn't have a prayer, so keep it that way Johnny'."

Class and ballet and fancy trimmings are not new to the Ringling show. The first year of World War II, 1942, saw Stravinsky, John Murray Anderson, Peter Arno, George Balanchine and Norman Bel Geddes contributing music, staging, design, ballet and costumes to the Big Top. That was the year, says North, that the show netted $960,000 before taxes. 650G after taxes, resulted in a $100,000 cash dividend, left $1,200,000 cash in the bank, and yet when the dissident members of the Ringling clan took over operations for the next three years the Big Top lost $5,000,000 and the $1,200,000 cash reserve was gone.

**$1,100,000 From 'Greatest'**

North thinks show business must think pretty well of his concept of a Ringling show for Cecil B. DeMille to pay him $1,100,000 which is his 10% share of "The Greatest Show On Earth" gross to date. Not counting the $276,000 from tv rights last year.

North stresses that "we didn't go broke and close. We closed because it was good business not to try and outsmart the law of diminishing returns. The moment labor and other factors started to make us 'the latest show on earth' was when I thought it wise to return to winter quarters. There, too, the 'experts' about our business seemingly don't know, or if they knew choose to forget, that we've returned to winter quarters in August and September in years before. True, never as early as July. Doing $25,000-a-day business, even though we had to spend it all for overhead, is nothing to be sad about.

"Of one thing I'm sure, even with fullest respect for what tv has done to us, certainly the Ringling circus has the best chance to buck this kind of competition because we come around only once a year. So if I route my plans to the indoor arenas we are on safer ground. We have bids from every hardtop auditorium but I don't want to make the same mistake of overextending ourselves with the indoor operation as we have with the Big Top, so it will take a few more weeks to decide the extent of our route. We can always add on dates."

**On Continental 1-Ringers**

In answer to the query whether he favors the Paris idea of one-ring, intimate shows, a la the Cirque d'Hiver and the Cirque Medrano, which is the general thing on the Continent, North says, "The Ameriacn public wants three rings; it favors the excitement of almost too much to see and digest, but that is the essence of 'The Greatest Show On Earth,' and besides we also have to give them sideshows and the menagerie and the other gimmicks."

North sees all this pro&con discussion as a great big plus of invaluable publicity value, "certainly the most free space we've ever snagged. Now they will look forward eagerly to see what boo-boos we will make. Strangely enough, the 1956 circus, as an attraction, garnered perhaps the best press of any Ringling show in decades, and this was from real experts whose job is to appraise and evaluate, not the disgruntled few press-agents who used to be allied with us and no longer are. I know where the knocks come from but I'm not going ever to dignify them.

"Sure, I hope we have no pickets when we reopen but as AGVA knows we have no objection to our acts joining their union or any other union. But this, too, is old stuff to us. We had it when Ralph Whitehead headed AFA (American Federation of Actors) and we have gone through all these labor relations problems in stride. Again to quote my favorite Uncle John, 'never lose your dignity'; we don't care whom they join but I don't see where and why we should pay $68,000 to a welfare fund or become a dues-collecting agency for AGVA. We have enough bookkeeping headaches of our own."

**Early Foldo in '38**

North continues about "premature closings" recalling that in 1938, when the AFA struck, he folded the Big Top after 11 weeks and sent out a smaller show which was a rump medley of the Al G. Barnes-Hagenbeck & Wallace and Sells-Forepaugh circuses, which titles the Ringlings owned and still do.

The circus, like much entertainment, is geared to the economy of the country and "if business in America is bad circus business is too," although admittedly this is not true circa 1956.

"More on 'overglamorizing' and 'over-showmanship' of the circus," says North. "In the same period that we had Frank Buck and Gargantua we had Charles LeMaire, who did the costumes for Florenz Ziegfeld, do 'em for us; John Murray Anderson, who staged for all of the top Broadway entrepreneurs, produced the Big Top for us; and Norman Bel Geddes, who designed for the Theatre Guild dittoed for the Ringling show. So you see we had pretty girls then, too, and lots of hoopla and glamor —and we did a terrific business! What's wrong with dozens of lookers on ropes in precision formation, playing xylophones or whatever?

"Umberto Bedini is scouting for novelties as we always have and the Ringling show will have 'em as it always has. Talent is no problem for the Big Top. The cream of the crop of the foreign circus acts first came to America and for us."

**Tractors Saved 500G**

North recites that in the same idiom of modernization of the circus he got nine caterpillar tractors instead of the hundreds of horses formerly used to haul the show "and they thought I was nuts in that department, too, but they soon found it saved us $500,000. There are elements of modernization we did in the cookhouse and wagons that these 'experts' don't know a thing about. All they know is the show folded 'prematurely' this year. The fact that this is smart showmanship and sound business, to prepare ourselves for the new scheme of things, playing less of 'the death trail' and more under hardtops; the fact this is plain commonsense for us to do so seems to be ignored."

North hit two more oil wells in Oklahoma. He has long been in oil with former Yale classmate Theodore Muhl, whose mother, incidental, was a sister of Florenz Ziegfeld Jr. The Muhls are dominantly in Parke, Davis (chemicals). North is also dominant in Florida realty, especially around Sarasota.

**OK Sarasota Biz**

Pleasant sidebar show biz surprise to North is the b.o. that the Ringlings' winter quaters menagerie and museum is attracting at 50c and $1 top. Being in "winter" quarters so early North sees, personally, how many tourists visit Florida in the summer, and while last winter the zoo took in $130,000 in three months, more surprising is the $4,000-a-week the Ringling zoo has grossed so far in July. This is the first year it's open the year 'round. It became a winter attraction the year before. "There is always something doing," says North, "and Sunday afternoons at three we put on a little circus as well. But dominantly they watch the horse-trainers and the like, visit the zoo, etc."

This is keeping him occupied while readying production plans with Miles White, Max Weldy, et al., for the 1957 resumption.

## Gene Norman Expands

Hollywood, Aug. 21.

Growth of his indie disk labels GNP (formerly Gene Norman Presents), Whippet and Dixieland Jubilee, has prompted Gene Norman to buy out the Eccles Recording Studios in Hollywood. Outfit will continue as in the past to provide recording studio services.

Pressure of added work anticipated as a result of the buy has prompted Norman to discontinue his Campus Club Show on KHJ-TV effective Sept. 1. He'll continue his nightly KLAC deejay program, operation of the Crescendo nitery and his concert activities and may launch a weekly tv remote from a teenage dance featuring name attractions.

# RETAIL SHEET BEST SELLERS

**VARIETY**

*Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.*

* ASCAP † BMI

| National Rating This wk. | Last wk. | Title and Publisher | New York—(MDS) | Boston—(Mosher Music Co.) | Philadelphia—(Charles Dumont) | San Antonio—(Alamo Piano Co.) | Chicago—(Lyon-Healy Music) | Indianapolis—(Pearson Music Co.) | Detroit—(Grinnell Bros. Music) | Minneapolis—(Schmitt Music Co.) | Kansas City—(Jenkins Music Co.) | St. Louis—(St. L. Music Supply) | Los Angeles—(Freeman Music Co.) | San Francisco—(Pac. Coast Music) | Seattle—(Capitol Music Co.) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | *Whatever Will Be (Artists) | 1 | 2 | 5 | 2 | 2 | 1 | 3 | 1 | 1 | 2 | 1 | 1 | 3 | 118 |
| 2 | 1 | *Allegheny Moon (Oxford) | 2 | 1 | 1 | 1 | 1 | 2 | 1 | .. | 3 | 1 | 2 | 4 | 1 | 112 |
| 3 | 3 | †Wayward Wind (Warman) | 6 | .. | 9 | 3 | 7 | 5 | 4 | 8 | 2 | 3 | 3 | 6 | 2 | 74 |
| 4 | 4 | *Street You Live (Chappell) | 8 | 6 | 3 | 5 | .. | 8 | 2 | 2 | 10 | 4 | 4 | 2 | 7 | 71 |
| 5 | 5 | *My Prayer (Shapiro-B) | 5 | .. | 4 | 4 | 4 | 3 | 5 | 5 | .. | 5 | 5 | 10 | 4 | 67 |
| 6 | 6 | †Canadian Sunset (Meridian) | 3 | 4 | 2 | 6 | 8 | 4 | 7 | 7 | .. | 6 | 7 | .. | 5 | 62 |
| 7 | 7 | †Almost Lost My Mind (H&R) | .. | .. | .. | 7 | 3 | 6 | 6 | .. | 9 | 7 | 6 | .. | .. | 34 |
| 8 | 8 | †Old-Fashioned Girl (Valor) | 10 | .. | .. | 8 | 6 | 10 | 8 | 6 | 4 | 10 | .. | .. | 6 | 31 |
| 9 | 9 | *Moonglow (Mills) | .. | 9 | 6 | 9 | .. | 9 | 10 | .. | .. | .. | .. | 3 | .. | 20 |
| 10 | .. | *More (Shapiro-B) | .. | 3 | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 13 |
| 11 | .. | *Give Us This Day (Valando) | .. | .. | .. | .. | .. | .. | .. | 3 | 7 | .. | .. | .. | .. | 12 |
| 12 | 11 | *Born to Be With You (Mayfair) | .. | .. | .. | 10 | 9 | .. | 9 | .. | 8 | .. | .. | .. | 8 | 11 |
| 13A | 15 | †Soft, Summer Breeze (Regent) | 9 | 8 | .. | .. | .. | 7 | .. | 10 | .. | .. | .. | .. | .. | 10 |
| 13B | .. | †Hand in Hand (Republic) | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | .. | 7 | .. | 10 |
| 15 | .. | *Picnic (Columbia Pic) | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | 10 | 8 | .. | 8 |

## Hampton British Tour To Open Oct. in London

London, Aug. 21.

Lionel Hampton band's forthcoming British tour has been delayed for three weeks and will now open Oct. 21 possibly at the Royal Albert Hall, London.

Impresario Harold Davison is arranging a nationwide itinerary of engagements, approximately 25 dates, with a farewel performance in London.

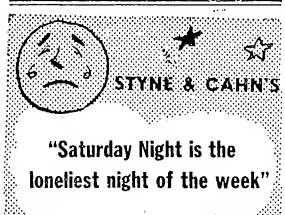
The Vic Lewis orchestra, which makes the reciprocal exchange, leaves London on Oct. 5 and opens in the U. S. on Oct. 10. It is expected that Lewis will join a package show already booked for dates at that time.

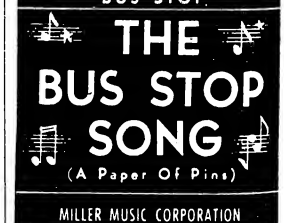
**Chi Jazz Lineup Set**

Los Angeles, Aug. 21.

Dinah Washington, current at Zardi's has been set to headline with Little Richard at the 12th Cavalcade of Jazz which will be staged at Wrigley Field, Sept. 2. Chuck Higgins orchestra and Bo Rhambo's Trio also will appear.

Annual bash includes a bathing beauty contest.

THE TWIN TUNES
QUINTET
Currently, SURF CLUB, Wildwood, N. J.
Sept. 26-30—EL RANCHO CLUB, Chester, Pa.
Oct. 4—3 Weeks—CONCORD TAVERN, Toronto
Oct. 29—2 Weeks—B & B CLUB, Indianapolis
Nov. 13—2 Weeks—PLAYDIUM, East St. Louis, Ill.
★ ★ ★ ★
ASSOCIATED BOOKING CORPORATION
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# SCOUTS IN MOUNTAIN CLIMES

## Pistol-Play, Brawls Become Feature In Miami Beach's B-Girl Boob Traps

Miami Beach, Aug. 21.

The strippery circuit in this area hit the violence trail this week despite recent police-announced "close scrutiny" of the spots after complaints by patrons on padded bills and "rollings" by B-girls who infest the boob-trap locations. Topper was a fatal shooting which took place outside the Gaiety Club, on the Miami side of the Bay.

Shot to death was a young skiing instructor, while his friend was wounded by an unknown pair of men after the pair had become involved in an argument inside the club with a bartender and the manager. According to John Cook, the wounded man, he and the dead man, John Cahill, were about to drive away when two cars pulled up alongside theirs. A fist fight started, ending when an unidentified person fired a pistol twice, fatally wounding Cahill in the chest. He died en route to a hospital.

**Rifled Purses**

Cook at first accused the Gaiety manager, Arthur Pace and the bartender Walter Stettler of being the assailants, but the charge was later dropped. According to Beach detectives, Cahill had been in trouble earlier in the year on charges by several women from the Gaiety Club that he had rifled their purses at a private party he crashed at the strip spot.

In an unrelated affray, it took nine cops to break up a near-riot at the Harem Club when a patron, who first flashed a $1.000 bill, later attempted to break up the premises aided by three other men. The quartet were subdued after they had tossed huge potted palms through the front door, ripped up barstools and struck two strippers who had joined them. The results: The four were jailed, the big dough guy getting blackjack wounds in the head. One stripper charged with assault and battery. Decision by all to drop the matter was nixed by Municipal Court Judge Albert Saperstein after refusing to "allow the court to be

(Continued on page 52)

## 'Aqua Follies' Grosses 177G in Seattle Stand

Seattle, August 21.

Al Sheehan's "Aqua Follies" garnered a good gross of $177,521 in 16-performance run here in Aqua Theatre, August 1-13, during the annual Seafair.

Split is 50-50 on show with sponsor Greater Seattle, Inc., with civic promotion firm grabbing net profit of $26,500.

## AGVA Snaps Whip In Midwest Area

Chicago, Aug. 21.

In an opening move designed to obtain adherence to American Guild of Variety Artists terms by New Orleans talent buyers, Seymour Weiss' Roosevelt Hotel there has been placed on AGVA's national "unfair" list and all AGVA acts have been pulled out. Action came last week when the hotel failed to meet AGVA's demands that it sign union's minimum basic agreement, pay welfare fund contributions for entertainers in the future, and post bonds for performers' salaries.

New Orleans AGVA rep Bill Hewitt, under the direction of Ernie Fast, AGVA's Midwest Regional Director, conducted negotiations. Fast is planning a similar campaign in St. Louis, leading off with the Congress and Chase Hotels.

## BLACK ORCHID, CHI, IN $80,000 OWNER SWITCH

Chicago, Aug. 21.

Purchase price of Chicago's Black Orchid, recently sold by Al Greenfield to a group headed by Paul Raffles, the same group operating the Cloister Inn, is reported in the neighborhood of $80,000,

Buyers put down $20,000 cash and assumed over $20,000 in 20% amusement tax due the U. S. government, to be amortized at the rate of $1,000 per month. The remainder will be paid to Greenfield in installments.

Government approval for the deal came through last week and the new management takes over Sept. 5, with its first show set for Sept. 6.

## Double Life

One of Life mag's secretaries is doubling as a nitery singer at No. 1 Fifth Ave in New York. Fia Karin works for Charlie Tudor, Life's art director, during the day and is warbling at night at the supper club.

Miss Karin, a Juilliard graduate, has sung in summer stock musicals.

### New MCA Dallas Booker

Dallas, Aug. 21.

L. W. (Duck) McClaugherty has taken over as booker here for the Dallas office of the Music Corp. of America, replacing Eddie Greene.

McClaugherty is a former nitery owner.

## VIDEO, ETC., STILL ON TALENT PROWL

By JOE COHEN

The summer resorts are again being scouted as sources of cafe and television material. The talent agencies are scouring the hills in search of new potential, particularly in such resorts as Green Mansions, Warrensburg, N. Y.; Tamiment, Tamiment, Pa.; and Scaroon Manor, Schroon Lake, N. Y.

The search centers around these spots, not only because of the possibility of finding performing material but as a laboratory for writers, directors, producers, scenic artists, lighting men and others. The variety revues in these spots have been originally written and produced by staffers and while many individual performers will carry away vast chunks of material for use on the winter circuits, the collective efforts are still worthy of further use on video.

The mountain spot revues became important some years ago, when the William Morris Agency pulled Max Liebman out of Tamiment, and Music Corp. of America got Ernest D. Glucksman out of Green Mansions. Both of these figures are still important in video production on NBC-TV.

However, the value of these spots is again zooming. The variety revue is looming into greater importance because of the growing use of tv spectaculars. The agencies are using these spots to test sketches, as well as larger works. For example, William Morris as well as others scouted a full-length opera commissioned by the Ford Foundation at Tamiment and given Aug. 11.

The new crop of overall producers at both resorts also are being propositioned for video. Monroe B. Hack, producer at Tamiment, and Mickey Ross of Green Mansions are entering the deliberations of the talent agencies in plotting submissions to the networks and advertisers.

Also responsible for building the resort possibilities is Dave Bines,

(Continued on page 52)

## Supermart Show of Shows Sets 40-City Tour This Year With Top Name Lineups

Supermarket Show of Shows, the Youngstown, O., outfit which tours entertainment packages for supermarket chains, has set a 40-city season this year, with names like Julius LaRosa, Georgia Gibbs, the Four Aces and Fran Warren toplining their various tours. Outfit, headed by Bob Thompson, is only in its second year; last year it toured only five cities, playing in auditoriums and on fair grounds to over 325,000; this year, with 40 cities lined up, it anticipates a total audience of 1,750,000 in stints ranging from one-niters to week-long stands.

Under the setup, Show of Shows contracts with supermarket chains to do shows in their coverage areas, with customers turning in the stores' cash register receipts for tickets. Season kicks off Oct. 14 with a split-week between Oklahoma City and Tulsa for one chain, with LaRosa, Miss Gibbs and the Four Aces toplining a "house" bill (which will support the headliners in virtually all the appearances) comprising Francis Brunn, the Abbotts and Bobby McFadden. Troupe hits the Columbus and Toledo area the week of Nov. 11, then is off on a one-and two-niter" tour on Nov. 17 through Dec. 2, with the topliners in this tour consisting of the Four

(Continued on page 52)

## H'wood Nitery Pacts Hoofers for Long Term

Hollywood, Aug. 21.

First longterm pact ever inked by a local nitery with a dance troupe has been signed between the Club Seville and the Lester Horton Dancers. Modern toe outfit recently completed a three-week stand at the Seville to top business.

New contract calls for 16 weeks of appearances through 1957 with the dance outfit granting the club an exclusive on its services in return for the guaranteed playing time.

## Plan A. C. Motel With Cafe Acts

Atlantic City, Aug. 21.

The first resort motel to book night club acts will be erected here this autumn and will feature, at its beachfront uptown location a restaurant, swimming pool with plexiglass cover for winter use, plus free rolling chair rides on the boardwalk and cuffo transportation to and from mainland golf courses. Construction costs will be over $2,000,000, according to its backers, Arthur A. Handler and Benjamin Kramer, resort businessmen.

Hotels here depend on orchestras of various types as a means of entertaining their guests, booking with them sometimes one or two acts. For the past several years 500 Club has been only spot, besides Steel Pier, which aims at tourist trade, to bring in top names.

Way for construction was paved last Thursday (16) when Handler and Kramer bought parcel of land on uptown boardwalk from resort. They now own 70,000 square foot area.

## Jimmy Ellyn Drops Baton To Join McConkey Artists

Jimmy Ellyn, midwestern orch leader, is giving up his band to join the Chicago office of McConkey Artists. He'll handle the bookings of small musical units. He replaces Phil Field, former McConkey veep, and reports to Dick Shelton, outfit's prez.

Addition of Ellyn is part of the agency's move into the dixieland field pointed up of late in the pactings of Jack Teagarden, Nappy Lamare, Ray Baduc and Pee Wee Irwin.


COMEDY MATERIAL
For All Branches of Theatricals
FUN-MASTER
THE ORIGINAL SHOW-BIZ GAG FILE
(The Service of the STARS)
First 13 Files $7.00—All 35 issues $25
Singly: $1.05 per script.
• 3 Bks. PARODIES, per book $10 •
• MINSTREL BUDGET ..... $25 •
• 4 BLACKOUT BKS., ea. bk., $25 •
• BLUE BOOK (Gags for Stags) $50 •
HOW TO MASTER THE CEREMONIES $3.00
GIANT CLASSIFIED ENCYCLOPEDIA OF GAGS, $300. Worth over a thousand
No C.O.D.'s
BILLY GLASON
203 W. 54th St., New York 19—Dept. V
Circle 7-1130

"GAY NINETIES TROUBADOUR"
The Life Story of
JOE HOWARD
"I Wonder Who's Kissing Her Now"
POCKET EDITION
$1.00
Write: JOE HOWARD
1685 Lenox Ave.,
Miami Beach, Fla.

VING MERLIN
and his
VIOLIN BEAUTIES

MILWAUKEE, WIS., FAIR, Aug. 18-25
ST. PAUL, MINN., FAIR, Aug. 26-Sept. 3
Mgt.: Jerry Levy - Fred Amsel
Direction: William Morris Agency

GENE and her GENIE
GENE GEMAY's new Arabian Nights Fantasy with Aladdin's Magic Lamp and the fabled Genie
Just Concluded
CHAUDIERE CLUB
Ottawa, Canada.

Dear Mr. Bennett:
M'amselle Gemay is a superb artiste. We are all looking forward to her return engagement in the near future.
Respectfully,
AURELE TREMBLAY,
Manager, Chaudiere Club.
Personal Management:
BOB BENNETT
1600 Chancellor Street
Philadelphia, Pa.
Tel.: PENNYPACKER 5-2880
VARIETY:
Chaudiere, Ottawa
Ottawa, Aug. 9.
Impressively stacked blonde uses a dream theme . . . Staging is okay and customers give the session rapt attention and solid mitting at finish. Gorm.

# Central Canada Exhibition Clicking With Parlay of Names, Oldstyle Corn

Ottawa, Aug. 21.

When television came to Canada, attendance dropped at the Central Canada Exhibition, so tv was blamed. This year, the CCE, which preemed Saturday (18), is designed to buck video and is using like Mills Bros., Lassie, Clarabelle and others for its grandstand show.

But the midway, Frank Bergin's World of Mirth, is using weapons that television can never use. It's boxoffice power is in the sounds of sirens, motors, spielers, front shows and the rasping tunes from ferris wheels and merry-go-rounds, the sights of new canvas, blatant show fronts and all the color and excitement of the midway's 35 rides and half-a-hundred shows.

Bergin has ignored the advice, particularly strong in recent years, to streamline and modernize his carnival. He sticks to the corn and if this year's opener is any indication, records in attendance and revenues will be made.

CCE runs to Aug. 25. It opened with an hour-long parade that started in Hull, Quebec, and ended in front of the grandstand at Lansdowne Park. It had eight bands, television names, gigantic galloons. Each day at the CCE a new car is won by some stubholder; chances go with admission tickets. CCE is also raffling a completely furnished home at $1 a chance.

Basically, nothing is new along canvas row. There's Club 18, a femme show; Gay New Orleans, a Negro rock 'n' roll session; Dancing Waters back for a second year; Harry Fee's monkey circus, Ebersole's giant dog and midget horse, Harry Sidell's fat lady, Walter Wanous' freak show, Doc Hardeviek's snake show, George Murray's motordrome, Bob Herman's Midgets, Bobby Hill's Montana wild west show, others.

Hardly is there a switch from the past quarter-century, and the mobs line up as always, only there are more people this year, for opener at least. Officials are sure the 500,000 mark will be passed for CCE's first time.

## Great, But Boring

Montreal, Aug. 21.

How utterly ravishing can a show get?

Montmartre Cafe's newspaper ads here proclaim "Rodrick Scott Dancers, Eight ravishing dancers: accompanied by Ginger Atley, ravishing dancer; Lusa Ribera, ravishing dancer."

## Dick Contino Hit With 500G Breach-of-Contract Suit by Romm in Florida

Miami Beach, Aug. 21.

Dick Contino will play a return date here in 25 days—the location this time being Federal Court where he must answer suit for breach of contract in a $500,000 suit filed by his former manager, Leonard Romm, now Miami area head of the General Amusement Corp.

Contino was ticketed for the return date while playing at Eden Roc. He has retained a local lawyer through his Los Angeles attorney Jerry Geisler to try to have the suit stopped. According to Romm, Contino came to him in May, 1954, and allegedly asked him to enter into an agreement whereby Romm was to become his "personal manager" and to remain so "as long as he was in the entertainment business."

At the time, Romm continues, Contino "expressed dissatisfaction with his act . . . the general reception he was receiving from the public" and . . . "adverse publicity." Romm then "closed out his office" dropping all other management contracts, agreeing to take over Contino for an agreed salary ($300 weekly), plus expenses and percentage of the accordionist's earnings.

The suit asserts Romm was fired in November, 1954, and that Contino refused to pay any monies due him under the agreement, or to make adjustments. Attempts at settlement never reached final stages, according to Romm and when Contino came to fill the Eden Roc engagement, he was forced to serve notice of the suit.

## S.F. VENETIAN ROOM ENDS TALENT POLICY

San Francisco, Aug. 21.

Fairmont Hotel's Venetian Room, last hotel room in Frisco presenting name entertainment, will close down following Dec. 16 Ella Fitzgerald date. Reason is that it loses money—$200,000 last year.

Ben Swig, Fairmont's owner, plans to use room for banquets, private parties next year.

## McGuire Sisters Set B.O. Record in Mass. Spot

Salisbury Beach, Mass., Aug. 21.

A new record was set by the McGuire Sisters, topping their own previous mark for the spot last season, at Dennie Mulcahy's 1,200-seater Salisbury Beach Frolics for the week ending Saturday night (18).

The singing sister trio pulled in 16,000 for seven days, opening Sunday (12), topping their last season's record here of 15,000. Admission to the club, which has no minimum, is $1.20. Spot is only 50% airconditioned and, testifying to the sister's pulling power, 1,000 stood in line waiting for the first show in the sweltering heat last Saturday night.

## Billy Daniels to Wind British Tour in Oct.

London, Aug. 21.

Billy Daniels is scheduled for two-week stand at the Prince of Wales Theatre, London, Oct. 8, to conclude his British tour.

Mel Torme opens the variety season for two weeks commencing Sept. 10. British stars David Whitfield, Joan Regan and Dickie Valentine are also in line for top billing.

## Brit. 'Paris by Night' Ends Long, Clicko Run

London, Aug. 21.

Current edition of the Folies Bergeres show, "Paris By Night," presented jointly by Val Parnell and Bernard Delfont, ends its Prince of Wales theatre run on Sept. 8 after 898 performances. Since April, 1955, when the production first opened, it's estimated that nearly 1,000,000 customers will have seen it.

In December, the newly-cast show begins a lengthy South African tour. Delfont is already planning another Folies spectacle to open at the Prince of Wales in March next. A vaude season opens at the theatre on Sept. 10, with Mel Torme, David Nixon and Jimmy Wheeler topping the bill.

## Miami Beach

Continued from page 51

used as a collection agency" when the brawlers wanted to settle damages out of court.

Third item on the circuit: Virginia Carroll, who works under the name Dixie Evans, is in fair condition following reported overdose of barbiturates. Medicos pronounced her on the way to recovery after treatment. Featured at the Place Pigalle for several months, Miss Eavns has been building a big rep with patrons of the undrapers locations. According to a club spokesman, she had become involved in contractual difficulties, with pacts to work in two different clubs at the same time. The Pigalle is still billing her in big-space ads, in what is evidently a continuing promotional buildup.

## Supermart Show

Continued from page 51

Aces, Miss Warren and a film star still to be set.

The one-niter tour embraces El Paso, Lubbock, Albuquerque, the New Mexico towns of Littletown, Clovis, Hobbs and Roswell, Ft. Worth, Denver, Colorado Springs and Pueblo. Later in the year, units are set for Montreal (two weeks, duplicating last year's stand), Boston, Cleveland, Kansas City, Youngstown, St. Louis, Mobile, Wichita, Tampa and St. Petersburg. Units generally play auditoriums or fair grounds; the Oklahoma City date, for example, will be played at the Municipal Auditorium, but the Tulsa stint will be at the Fair Grounds Pavilion. Both of these are three-a-day operations; Thompson says 92,000 tickets have been picked up already.

Show of Shows sets the deals with the supermarkets and books the acts; it then assigns MCA, the William Morris office or General Artists Corp. to package and produce the shows.

## Scouts

Continued from page 51

who takes an annual leave from his producer's post at the Palace Theatre, N. Y., for work in Scaroon Manor. He has been building the value of the resort to the point where talent offices become interested. The percenter reps usually take in that spot while going around to Green Mansions.

These resorts also serve a function for the agencies and networks in seasoning talent. Both Green Mansions and Tamiment were incubators for some top names including Imogene Coca and Dick Shawn. As in the case of Shawn, the Morris office persuaded him to work several seasons at Tamiment so that he could learn more about handling sketches. Spot also has been used by dancers to break in a set of whole new routines and also to get experience in sketches and voice.

One of the advantages in working these places comes with the preparation of new shows on a frequent basis. Ability to learn new lines, songs and routines is a necessity in video, and knack is acquired in these spots. Recognized mountain entertainers can be obtained at comparatively low cost. The acts are sold on the idea of taking a vacation but actually, some say, it's harder work than in the winter season. It's a practical laboratory course that pays off handsomely.

# Inside Stuff—Vaudeville

Allan & Ashton, currently appearing at the Sahara Hotel, Las Vegas, are not a "new act" as reported last week (15) in VARIETY. Act had been split up for considerable length of time, and have just returned to the boards employing choreo they initiated in 1952. During splitup, however, Allen, act's male member, was employed as specialty dancer and assistant to choreographer Dorothy Dorbin at the New Frontier, Vegas.

## NEW CIRCUS OFFSHOOT BOWS IN STROUDSBURG

Stroudsburg, Pa., Aug. 21.

The new Maley's Three-Ring Circus, formed out of the bankrupt King Bros. and Barney Bros. Circus, gave its premiere performance here Saturday (18) before a crowd of about 3,000. For about a month, the bankrupt King Bros. Circus was stranded here as efforts to organize a new circus were under way by Arnold F. Maley and some associates from Macon.

A new $10,000 white-and-red-trimmed canvas top has been secured. Some acts from other bankrupt circuses were added. Among the acts are the Alberto Zoppe troupe, Lee Pettis and his elephants, Jean Carr, Madame Ronda and others. Maley said, as the circus progresses throughout towns in Pennsylvania and New Jersey, other acts will be added.

## Vaude, Cafe Dates

### Chicago

**Don Shirley Duo, Jo Ann Miller** set for Chicago's Black Orchid, Nov. 1 . . . **Eddie Barnes** into the Colony Club, Omaha, Sept. 14 for two frames . . . **Lucille & Eddie Roberts** into the Statler Hotel, Cleveland, Oct. 22-Nov. 4 . . . **Jack Marshall, Roger Ray** play the Du Quoin, Ill. State Fair, opening next Sunday (26) for a single stanza . . . **Ronnie Eastman** pacted for the Chez Paree, Chicago, Nov. 16 for three frames, on the bill toplined by the Vagabonds . . . **Mello-larks** coming to Chicago Oct. 18-20 for clubdates and teevee appearances. . . . **Eddie Peabody** pacted for the Town House, Indianapolis, Oct. 8. . . . **Red Reynolds** trio into the Town House, Indianapolis, Sept. 17 for two-stanzas.

### Dallas

**Roger Williams,** into the Statler's Empire Room for two frames, also inked for Oct. 16 free East Texas Day Cotton Bowl show during the Texas State Fair. **The Sportsmen** also on the bill . . . **Gordon MacRae, Prof. Backwards, The Sportsmen, Bob McFadden** and three other acts set for Aug. 29 show at SMU for American Bar Assn. convention . . . Colony Club dated the **Commodores** for Sept. 28. **Mel Torme's** return set back to Nov. 16 . . . **Tommy Hanlon** into private King's Club . . . **Dave Chenault,** local pianist-vocalist with long runs at private clubs here, goes to the Vagabond Club, Corpus Christi, Tex. . . . **Bobby Batson** and **Lieux Dressler** filling a return date at the University Club . . . Organist **Hugh Waddill** opened at the new Monaco Room.

### Kansas City

Hotel Muehlebach is bringing in vet **Leo Reisman's** orch for a four-week stand in the Terrace Grill Sept. 14, first time in several years Reisman will have been in town. He succeeds Joe Reichman, who will make it a three-month stand by then. Grill will have **Eileen Rogers** for a fortnight opening Aug. 31 . . . **Al Horvath** Trio moves into the Muehlebach's Picardy Cafe Sept. 16, following **Three Men & a Maid** . . . **Bob Manning** to Omaha for a single day, after his tdo weeks at the Muehlebach Hotel, then to New York for some Victor recording sessions . . . **Three Bonnie Sisters** and **Dick Roman** heading bill at Wildwood Lake . . . **Les Brown** band due in the Pla-Mor Ballroom for a one-nighter Aug. 25 . . . **Lawrence Welk** comes to Municipal Aduitorium Sept. 5 for a one-nighter.

### Atlantic City

**Julius LaRosa** into Steel Pier starting Sunday (26) with **Karpis Trio, Paul Sydell & Susie, Alphonse Berge, Will Jordan,** who will emcee show, playing in Music Hall for a week . . . **Stan Rubin &** his **Tigertown Five** booked into Pier Marine Ballroom Friday (24) through Aug. 30 . . . **The Five Keys** into Weekes' Lounge . . . **Keefe Brasselle, Julie Gibson, Arlene DeMarco** into Wedge (21).

## L.A. Restores License To Padlocked Spot But Still Raps Bourbon's Sex Switch

Hollywood, Aug. 21.

Entertainment license of the Melody Room was restored by the L. A. County Public Welfare Commission, effective Aug. 31, after a hearing that established the commission has its own severe ideas of booking standards. One of these is that Ray (or Rae) Bourbon, is an "undesirable performer.

Hearing on the license was held after the Melody Room had been shuttered for a week by Sheriff's deputies on the grounds that it was presenting an indecent performance in the show offered by "Miss Rae" Bourbon, vet femme impersonator who recently underwent a sex change operation in Mexico. Hearing had no connection with a still pending trial of (Miss) Bourbon on charges of impersonating a woman.

Commission member Harry Farrell recalled he had warned Melody Room operator Jack Gordon not to book Bourbon and emphasized that the performer is undesirable as far as the commission is concerned. Ban apparently has nothing to do with Bourbon's "changed" act, or indeed with anything but the fact that the commission objects to any booking for the entertainer regardless of what type of act might be presented.

Rev. Andrew F. Griffin, another member of the commission, testified he attended the show and found it obscene and profane. He described a segment of the act which he found obscene. Rev. Griffin also objected to the performer's "satirizing" his own arrest for impersonating a woman and complained "this entertainer also drinks."

### Scot Duo Bow In London

Glasgow, Aug. 21.

Chic Murray & Maidie, Scot vaude act, is pacted for opening variety bill of new season at Prince of Wales Theatre, London, teeing off Sept. 10.

Act will be making its London bow.


Lucille and Eddie
ROBERTS
Originators of
"WHAT'S ON YOUR MIND"
Still at the
PRINCESS HOTEL
Bermuda
Mgt.: MCA

WHEN IN BOSTON
It's the
HOTEL AVERY
The Home of Show Folk
Avery & Washington Sts.
Radio in Every Room

Latest ABC-PAR Record
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Washington, D. C.
Mgt. BILL MITTLER, 1619 Broadway, New York

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ATTRACTIVE LATIN TYPE GIRL WHO SINGS AND PLAYS MARACAS. STEADY ENGAGEMENT IN BOSTON. TO FRONT ORCHESTRA
JACK MANDEL
SUITE 601
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MILTON DEUTSCH AGENCY
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$25 A THOUSAND FOR 8 x 10 GLOSSIES!
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Call or write: MR. GOLD
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Plaza 7-6454

# VARIETY BILLS

**WEEK OF AUGUST 22**

**Numerals in connection with bills below indicate opening day of show whether full or split week**

**Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner**

## NEW YORK CITY

**Music Hall (R) 23**
Kirby's Ballet
Tamara Manookian
Kathryn Kelly
Frank Lester
Ted Monson
Angelo Nicelll
Corps de Ballet
Rockettes
Glee Club
George Sawtelle

Elliott Reid
Albert Sturm
**Palace (P) 24**
Antar & Rasha
Simpson's Co.
Derby Wilson
Gene Jimae
Mr. Ballantine
Charmonaires
Artie Dann
Elimar

## AUSTRALIA

**NEWTON**
**Elizabethan (T) 27**
Philip Stainton
Percy Marmont
Noel Howlett
Richard Beynon
Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Osmond Wenban
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor
**SYDNEY**
**Tivoli (T) 27**
Bayes & Faye
Jack Powell
Billy Banks & Ptnr
Barbour Bros. & Jean
Rin-Aruso
Bill Finch
Lawman & Joy
Barry Rugless

Robert O'Donnell
Alwyn Leckie
Adele Inge
Lamb & Rahlen
Barbara Howe
Reg Penny
Joe Whitehouse
Wim de Jong
Geoff Thorne
Dorothy Hickey
**NEW ZEALAND**
**DUNEDIN**
**Majesty's (T) 27**
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
3 Gipsys
Salici Puppets
Neal de Newton
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Diagora
Leon Cortez
Frank Ward
J McCormack
Daniel Davey

## BRITAIN

**ASTON**
**Hippodrome (I) 20**
Eddie Reindeer
Desiree et Pierre
Glyn Thomas
Duncan Sis
Noble & Denester
**BRIXTON**
**Empress (I) 20**
Jimmy French
Muldoon & O'Gray
Simmy Russ
Violet Tye
Grayson Cousins
Douglas Creek
Margo Austin
Kim Leopold
Terry Shaw
**BLACKPOOL**
**Palace (I) 20**
Albert Modley
Edna Savage
M & B Winters
Francis Langford
4 Najazos
Hollander & Hart
Paulette & Renee
Pip Hinton
Matt Lamore
Arthur Summner
**Winter Garden (I) 20**
Dave King
Shani Wallis
"Mrs. Shufflewick"
Jones & R Arnold
Devine & Sparks
Sonny Roy
Margaret West
4 King Tones
**Opera House (I) 20**
G & B Bernard
Eve Boswell
Freddie Frinton
Patricia Dahl
Lane Bros.
Hall, Norman & Ladd
Ghezzi Bros.
**BIRMINGHAM**
**Hippodrome (M) 20**
Syd Seymour Co.
De Yong & Delysia
Treble Tones
Revel & Fields
Constance Evans
**BRIGHTON**
**Hippodrome (M) 20**
Ruby Murray
Reg Dixon
Tommy Fields
Audrey Jeans
D & D Remy
Skylons
Kathryn Orlo Trio
Belles & Beaux
Jack Simpson
Una Stubbs
George Mitchell
**CHELSEA**
**Palace (I) 20**
Jean Raymond Co.
Ragoldi Bros.
T Godfrey Dee
Billy Livingstone
Picaro & Giovanni
Ross & Ramaya
Coral Gaye
Lyndons
Terry James
**COVENTRY**
**Hippodrome (I) 20**
David Whitfield
Saveen & D May
Janet Brown
Max Geldray
Bobby Limb
Flying Dernos
Hal Garner
Devlin & Partner
Shane & Lamrr
**CHISWICK**
**Empire (M) 20**
Dorothy Squires
Jimmy Wheeler
Group One
Larry Grayson
Fox Twins
Barbara & Wendy
June Birch
2 Pirates
4 Cassandras
**DERBY**
**Hippodrome (M) 20**
Billy Daniels
Len Marten
Terry Scanson
Shipway Twins
Martin & Gaye
Rossinas
Swie & Joe Slack
**FINSBURY PARK**
**Empire (M) 20**
Al Martino
V & V Shelley
Eddie Arnold
3 Granadas
Sherry Wainer
Joan Kayne
Roger Carne
Raf & Julian
**GLASGOW**
**Empire (M) 20**
Jerry Colonna
Ray & Kimberley

Monsieur Defore
Betty Driver
Vic Sanderson
**SWANSEA**
**Empire (M) 20**
Johnson & Carr
Dorothy Reid

White & Ann
Granger Bros.
Ossie Morris
Frances Duncan
Tex McLeod
Fred Atkins

# Cabaret Bills

## NEW YORK CITY

**Blue Angel**
Orson Bean
Mae Barnes
Portia Nelson
Roy Benson
**Charaas**
Anny Kapitanny
Lili
Bela Babal Orc
Thor Charlossy
Bill Yedla
Dick Marta
**Chateau Madrid**
Helen Aimee
Porcho
Ralph Font
**Copacabana**
Al Bernie
Four Lads
Bob De Voye
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Duroso Orc
Frank Marti Orc
**Duplex**
McCormick & Huff
Bob Dorough
Ada Moore
**No. 1 Fifth Ave**
Cedrone & Mitchell
Fia Karin
Ann Hewett
Bob Downey
Harold Fonville
**Hot'l Henry Hudson**
Joan Sloan
**Hotel Roosevelt**
Eddie Lane Orc
**Hotel Taft**
Vincent Lopez Orc

**Hotel St. Regis**
Milt Shaw Orc
Ray Bari Orc
**Latin Quarter**
Betty George
Harmonica Rascals
Szony & Patti
Trio Bassi
Eileen O'Dare
Jo Lombardi Orc
B Harlowe Orc
**Park Sheraton**
Alan Logan
Eddie Layton
**Versailles**
Lou Nelson
Nancy Donovan
Bergman & Mimi
Salvatore Gioe Orc
Panchito Orc
**Viennese Lantern**
Margarita Sierra
Luc Poret
Ernest Schoen Orc
Harold Sandler
Paul Mann
**Village Barn**
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Piute Pete
Harry Ferdel Orc
Irving Harris
**Waldorf-Astoria**
Los Chavales
Trini Reyes
Emil Coleman Orc
Mischa Borr Orc
**Village Vanguard**
C Williams Trio
Maxine Sullivan

## CHICAGO

**Black Orchid**
Fran Warren
Dave Gardner
Fred McKenzie
**Blue Angel**
"Calypso Latina"
Zoila D'San
Rafael Ery
Mighty Panther
Betty Lewis
Al D'Lacy Orc
**Blue Note**
Duke Ellington
**Chez Paree**
Spike Jones
Helen Grayco
Chez-Paree Ad'r'bls
Brian Farnon Orc
**Cloister Inn**
Lurlean Hunter

Pat Moran 4
Dick Marx
Johnny Frigo
**Conrad Hilton**
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torianis
D Arnold & Marji
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
**London House**
Teddy Wilson 3
**Palmer House**
Harry Belafonte
Charlie Fisk Orc

## LOS ANGELES

**Ambassador Hotel**
Hildegarde
Blackburn Twins
F. Martin Orc
**Bar of Music**
Elsa Oria
Dick Curtis
Carlos Noble
Ruben Moreno Orc
**Biltmore Hotel**
Dave Barry
Albins (2)
Alcettys (2)
Kay Cee Jones
Hal Derwin Orc
**Ciro-ette Room**
Nejla Ates
Skeets Minton
Felix Martinique
Geri Galian Orc

**Crescendo**
Tony Martinez Orc
April Ames
Larry Allen
**Mocambo**
Arthur Ellen
Carmen D'Antonio
Carl Carelli Trio
Paul Hebert Orc
**Moulin Rouge**
Johnny Ray
Slate Bros. (3)
Ffolliott Charlton
Eddie O'Neal Orc
**Statler Hotel**
Aileen Stanley Jr.
Chop Chop & Charlene
Frederick & Tanya
Eddy Bergman Orc
Fajardo Orq

## LAS VEGAS

**Desert Inn**
Gordon MacRae
Jackie Miles
Sheila Stephens
Donn Arden Dncrs
Carlton Hayes Orc
**Dunes**
Jazz At Philharmonic
Buddy Rich
Oscar Peterson
Ray Brown
Herb Ellis
Roy Eldridge
Illinois Jaquet
Flip Phillips
**El Cortez**
Mary Beth Hughes
Bobby Davison Orc
Jimmy Brown
Taffy O'Neill
Cirquettes
Sterling Young Orc
**El Rancho Vegas**
Joe E Lewis
Lili St Cyr
Renee Molnar Dncrs
**Flamingo**
Ritz Bros.
Estelita
Half Bros.
Don Kirk
Mary Menzies
Flamingoettes
Lou Basil Orc
**Golden Nugget**
Harry Ranch Orc
Poly Possum
Joe Wolverton
Eddie Gomez
**New Frontier**
Mickey Rooney
Roberta Sherwood
Joey Forman
Dick Winslow
Wilder Bros.
Venus Dancers
Garwood Van Orc
**Riviera**
Blackouts of '56

Ken Murray
Marie Wilson
Royal Guardsmen
Anthony & Allyn
Martin Bros.
The Shyrettos
Little Buck
Nancy Wynne
Gene Pellicci
Barry Gordon
Riviera Dancers
Ray Sinatra Orc
**Sahara**
Ames Bros.
Billy DeWolfe
Allan & Ashton
Sallarem Dncrs
Cee Davison Orc
**Sands**
Peggy Lee
Sue Carson
Clark Bros.
Copa Girls
Antonio Morelli Orc
**Showboat**
Joaquin Garay
Marlene
Garr Nelson
Showboat Girls
Mike Werner Orc
**Silver Slipper**
Fawzia Amir
Haller
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slipperettes
G. Redman Orc
"Haller Girl"
**Thunderbird**
The Gaylords
Landre & Verna
Ruwe, Louie & Sunshine
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

## MIAMI-MIAMI BEACH

**Bar of Music**
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
**Ciro's**
**Eden Roc**
Lillian Roth

J Conrad Dancers
Mal Malkin Orc
Chuey Reyes Orc
**Fontainebleau**
Sunny Gale
Shecky Greene
Sacasas Orc
**Isle de Capri**
Frankie Scott
Eleanor Lucken

Buddy Lewis Orc
**Leon & Eddie's**
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma
**Lucerne Hotel**
Maxie Rosenbloom
Lucerne Lovelies 6
Elaine Deming
Mel Green
Jacques Donnet Orc
**Malayan**
Rivero Quintet
Bimini Mama
Pierre Duval
**Murray Franklin's**
Don Rickles
Bobby Sherwood
Peter Brady
Murray Franklin
Cookie Norwood
**Nautilus**
Rolly Rolls
Nina Dabore

Antone & Ina
Syd Stanley Orc
**San Souci Hotel**
Herkie Styles
Nancy Ford
Gil Marr
Sammy Walsh
Freddy Calo Orc
**Seville**
Larry K. Nixon
Rosina Aston
Tommy Ryan
Johnny Silvers Orc
Rey Mambo Orc
**5 O'Clock**
Sharon Knight
Al Golden
Tommy Raft
Parisian Rev
**Vagabonds Club**
Four Aces
Frank Fontaine
Peterson Dancers
Frank Linale Orc
Woody Woodbury

## HAVANA

**Sans Souci**
Bergaza & Tarraza
Diana Carol
Roberto Barcelo
D'Aida
Ortega Orc
**Nacional**
Chiquita & Johnson
Betty Reilly
W. Reyes Orc
**Tropicana**
Gloria & Rolando

S Suarez Orq
A Romeu Orq
Pepe Biondi
Tito Hernandez
Armanda Roblan
Carlos Faxa
Lago Sisters
Rafi Munoz
**Monimartre**
Lola Beltram
C Playa Orc
Fajarda Orc

## RENO

**Mardi Gras Lounge**
Four Knights
Billy Duke 4
Music Masters 4
**Mapes Skyroom**
Billy Eckstine
Skylets

Ed Fitzpatrick Orc
**Riverside**
Dorothy Shay
Rowan & Martin
Les Marsellis
Starlets
Bill Clifford Orc

## LAKE TAHOE

**Bal Tabarin**
Woody Herman
Mary Kay Trio
**Cal Neva**
Pearl Bailey
Slate Bros.

Cal-Nevettes
Will Osborne Orc
**Harrahs Club**
Louis Armstrong
Treniers
Mickey Katz

# Pix Block

Continued from page 5

a hint of the subject matter, however, can be gleaned from the prepared advertising and publicity.

In "Tea and Sympathy," dealing with a boy's fear of homosexuality, the advertising emphasis is placed on the hit Broadway play. Metro feels that the picture's theme is well known since the play ran for 91 weeks on Broadway and toured some 40 cities with the original cast—Deborah Kerr, John Kerr, and Leif Erickson—which is appearing in the film. No mention of the homosexual content, of course, is made, but such catch lines as "Love Story of a Teenage Boy and an Understanding Woman" and "When Does a Woman's Sympathy End and Her Indiscretion Begin?" are introduced. A portion of the dialog is also offered as a vague hint—"'Years from now,' Laura was softly saying, 'when you talk about this—and you will—be kind.'"

In "The Bad Seed," the key figure is an eight-year old murderess. However, WB's campaign carefully avoids any mention of the child's part in the story. The advertising art implies, a sex shocker, showing a woman in a transparent gown silhouetted in a doorway. The copy lines say, "A Hidden Shame Out in the Open and the Most Terrifying Rock-Bottom a Woman Ever Hit for Love" and "Talk All You Want About the Man and the Woman But Please Don't Tell About the Girl." Warners is also recommending that exhibitors put a "for adults only" tag on the picture.

In another recent example where an effort was made to disguise the contents of the picture, the approach backfired. This occurred with "Somebody Up There Likes Me," the Rocky Graziano biopic. Metro skirted the hoodlum and juve delinquency aspects and stressed the inspirational and love angles in an attempt to lure the femme trade. The approach, however, was not successful, and when the film did not draw, as had been expected, the campaign was changed to play up the more seedier side of the film.

# Beer Barons

Continued from page 1

bearing down principally on sports figures.

The readymade headliners out of the sports pages are naturals for the suds-and-quaff middlemen and consumers, and many of them have developed little "acts" of their own. Mostly it's in the form of personal anecdota, with a humorous twist, or a routine of "the latest stories," and just as often laced with a little vocalizing, saxing or ukeing. They are the conventional extra added attractions at banquets and such, and there again the local liquor merchant or brewer supplies the dais names cuffo.

Much of this activity runs around the year from Labor Day until late spring. The summer is no problem—beer sells itself.

# House Reviews

## Paramount, N. Y.

*Frank Sinatra, Joey Bishop, Dorsey Bros. Orch. (27) with Lynn Roberts; "Johnny Concho" (UA), reviewed in* VARIETY *July 11, '56.*

Frank Sinatra, the Dorsey Bros. and especially the round-the-block opening day queues made it seem like old times at the Paramount last week, all of which should set the United Paramount high command to thinking about a possible revival of stageshow policy.

There was no doubt that the crowds came with the purpose of seeing Sinatra, who hasn't made a New York stage appearance since he played the Paramount in March of 1952. But it's also a possibility that audiences are surfeited with remote-control entertainment, be it television or motion picture, and are back in the mood for live presentations. That's something the Paramount can ascertain only by another try, either on a special "one-shot" basis or on a regular policy.

At any rate, Sinatra, in for a one-week-only stand originally aimed at bolstering his indie production, "Johnny Concho," which shares the bill, has made this a personal triumph, pulling in the daytime bobby-soxers and the evening adults (most of them no doubt the bobby-soxers of the middle '40s) with equal facility. Apparently, he's slanting his stint that way too, saving the chatter for the teenagers and doing an uninterrupted-by-smalltalk fast 30 minutes in the evening.

Sinatra's in fine fettle for this outing—his voice is as strong and flexible as ever and his mastery of phrasing and style were never more apparent. There may be more relaxed or powerful singers (to take the extremes) in this business, but there's nobody who can turn a musical phrase with Sinatra's ease and aplomb. If anything, there's a tendency towards over-stylization—the skipped beat and the delayed take—but Sinatra makes it look like it was written that way.

His repertory in this stint is restricted to standards with which he's become associated, not so much by an initial identification with the songs but by his album waxings. In this respect, as in others, it's an indication that he's pulling in the crowds as Sinatra the polished performer, rather than on the basis of any current record hit or vogue. He kicks off the stint with "You Make Me Feel So Young" and runs through a string of such pieces as "My Funny Valentine," "Just One of Those Things," "Taking a Chance on Love," "Little Girl Blue," and a torrid "All of Me." Windup is "A Foggy Day in London Town."

Dorsey Bros. orch, enlarged for the stint by eight strings and a harp, doesn't take much of a backseat to Frankie either, since they can stand on their own record as far as the old Paramount days go. And they are crowd pleasers, if only in retrospect, with a long medley of their old classics that drew instantaneous recognition and applause. It's still a solid outfit, as witness a belting version of "King Porter Stomp" for the opener. Another "like old times" asset is a band vocalist who can sock across a song (you don't hardly get that kind anymore), and that's Lynn Roberts, who sells "World on a String" and a ditty called "Pet Me Papa" with savvy and style.

Joey Bishop does more than fill out the bill. He's a firstclass comic and he rolls 'em with a string of stories and one-liners on topics ranging from television to popular songs to old reliables like the heat. It's a fast-paced turn that leaves 'em begging.

All told, an auspicious return to stageshows at the Par after nearly three years, and who can tell if it won't start something? *Chan.*

## Palace, N. Y.

*Cycling Kirks (2), Bobby Brandt, Leonardo & Anita, Lee Sullivan, Three Arnauts, Alphonse Berge (4), Lee Davis, The Great Barton (2); "These Wilder Years" (Metro) reviewed in* VARIETY *July 25, '56.*

New Palace layout, composed mostly of vet turns, adds up to an entertaining package. Spotty weaknesses in individual acts are compensated by the overall performance.

Standouts in the lineup are Irish tenor Lee Sullivan, The Three Arnauts, and The Great Barton in a balancing routine.

The Cycling Kirks (2) open the bill, using to good effect a variety of unicycles and bicycles in many intricate and fancy riding stints. They are followed by teenage Bobby Brandt, an acrobatic tapper, strong on somersaults but weak on grace. He does come through fine though on his version of a modern soft shoe dance.

The veteran ventriloquist team of Leonardo & Anita has a big array of puppets. Although the numbers underline Leonardo's voice dexterity, it might be wise to specialize with fewer dummies, allowing better characterizations with more updated material.

Sullivan, an old hand at the Palace, belts out a medley of sweet pop tunes in a pleasing, emotional fashion, winding up with "Somewhere Over the Rainbow," as a plug for Judy Garland's upcoming Palace engagement.

There's nothing new in the takeoff of The Three Arnauts, simulating romancing birds, but it still holds up in comedy appeal. They could update their slapstick short intro with string instruments, though.

Assisted by three goodlookers as models, Alphonse Berge makes the most of his dress designing bit, using bolts of cloth and a few pins. Humorist Lee Davis takes awhile to warm up, but his patter about suburbia is well received. His material is not too fresh and a number of his night club off-color gags are lost in this setting.

The Great Barton, a Swiss balancer who has done circus stints, closes the bill.

Assisted by a girl, he has a suspenseful, exciting act, specializing in finger balancing.

Kal Kirby, in the pit, performs his batoning chores competently. *Horo.*

## Empire, Glasgow

Glasgow, Aug. 14.

*The Hilltoppers, Frankie & Maisie Mumford's Puppets, Billy Baxter, Two Pirates, Will Carr & Partner, Len Young, Hill & Billy, Kay & Valerie Glynn, Bobby Dowds orch.*

The Hilltoppers, U. S. vocal combo garbed in red jerseys, grey flannels and white shoes, are an entertaining athletic-looking quartet as billtoppers here. Act makes favorable impression with varied songalog, ranging from "P.S. I Love You" to a trumpet bit in "O My Papa" and their disclick "Only You."

Group, led by warm personality of Jimmy Sacca, registers well. Comedy byplay is okay in generally entertaining act, as is the impressions work of Eddie Crowe, baritone of foursome. He does travesties of Gary Cooper, Mitchum and (in rock-'n'-roll talk) Cagney.

Quartet also registers with "The Kentuckian Song," "Teardrops from My Eyes," and "To Be Alone." Exit to good palming.

Frank & Maisie Mumford (New Acts) present a well-balanced puppet parade to close the first half of layout. The Two Pirates strike comedy seam with aero-humor in pseudo-acro item. Two males of medium and diminutive size, they have flying wires to suspend smaller of twosome while partner feigns muscular strength in lifting him.

Bill Baxter is a standout in slotting before the Hilltoppers. He does a bright takeoff of show biz through the years, ranging from silent flickers to old-time comedian of the 'twenties. Also impersonates the slick type of U. S. comedian as well as American war films, latter with aid of noisy offstage recorded effects.

Hill & Billy, mixed twosome, shape promisingly with harmonica novelty (New Acts). Will Carr balances and juggles with balls, cubes and sticks while lying upside down, using only his two feet. Len Young (New Acts) is a better singer than comedian. Kay & Valerie Glynn open the bill with dance spot, garbed in straw hats, striped blazers and natty canes.

Showbacking by the Bobby Dowds house orch is okay. *Gord.*

## CNE's McElroy Ill

Ottawa, Aug. 21.

Herb. H. McElroy, general manager of the Central Canada Exhibition in Ottawa for the past 26 years, will miss his first CCE this year.

McElroy is seriously ill in the Ottawa Civic Hospital.

## Flamingo, Las Vegas

Las Vegas, Aug. 16.

*The Ritz Bros. (3), Estelita, The Half Bros. (2), Don Kirk, Mary Menzie, The Flamingoettes (10), Lou Basil Orch (13); $2 minimum.*

The Ritz Bros., sparked by a 10-minute walk-on ovation on opening night (16) here, pulled all the stops on their loaded bag of yock-getters before a packed house.

They whip into their sortie with a mischievious toast to the bosses called "It's Great To Be At The Flamingo." Then it's off on a tour south of the border at they revive "The Mexican Disk Jockeys." Their uninhibited capers become brasher and the kudos swell as they unfold their w.k. characterization of Johann Strauss. "No New Tunes On This Old Piano" prefaces their usual prowl through the audience. "After The Show" signals more nonsense, and sets up traditional soft shoe exit.

Estelita's Latin songology ranges from the soulful to the satiric vein. Opener is a fired up "Cuban Love Song." Here she switches the mood for a spoof called "The Hills Of Cuba." She goes dramatic for a poignant rendition of "La Virgen de la Macarena," her interpretation of the matador's prayer is clearly understood despite the Spanish lyrics. She hits with "Quesas, Quesas, Quesas," a cutie during which she employs both Espanol and Anglo lyrics. She splices her songs with infectous patter that leans heavily to her native accent. Windup "Waiting for the Robert E. Lee" is sock as she sings, struts, then peels to tights to reveal shapely figure.

The Half Bros. score well as the curtain launcher. They use Indian clubs and hats and employ w.k. juggling tricks. Technique is good. Climatic juggling aboard bicycles gets duo off to sound applause.

Don Kirk hoofs and sings and Mary Menzie turns a neat ballet toe to guide The Flamingoettes through the production numbers. Louis Basil is highly competent in his dual role as emcee and orch leader. *Alan.*

## Beverly Hills, Newport

Newport, Ky., Aug. 17.

*Marion Marlowe, Georgie Kaye, Janos & Bogyo, Donn Arden Dancers (10), Dean Campbell, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.*

Marion Marlowe contributes high entertainment value to this fortnighter. It's her first appearance at Greater Cincinnati's top swankery. Results, as in the case of Frank Parker, her erstwhile singing mate in the old Arthur Godfrey family, have the welcome mat out for returns.

In a gold lame, off-the-shoulder gown that accentuates her tall hour-glass figure, the sparkling brown-eyed brunette magnetizes attention without need of a spotlight. On the boards for 26 minutes, she enhances personality with artistic use of hands and arms. And on a couple of fast numbers the soprano makes with effective swishing of hips. Songalog includes "Mr. Noah," "Autumn Leaves" and an aria in Italian. Jerry Bresler is Miss Marlowe's pianist and director.

Georgie Kaye, back for his second visit, rewards with a sparkling half-hour of humorous banter and a bit of tapology.

Janos Bogyo, robust males in natty sport attire, register solidly with five minutes of nonchalant hand balancing in the opening spot.

Three routines by the Donn Arden line, with tenor Dean Campbell as emcee and backing by the Gardner Benedict combo, give color and filling to the 75-minute proceedings. Jimmy Wilber Trio takes over for intermissions and Larry Vincent sings and plays piano in the cocktail room. *Koll.*

## Black Orchid, Chi

Chicago, Aug. 14.

*Fran Warren (with Joe Stein), Dave Gardner, Fred McKenzie, Joe Parnello & Al De Marco, Kenny Sweet; $4.50 minimum.*

Last display at the Orchid under Al Greenfield's aegis headlines Fran Warren, well-known to Chicago theatregoers for her lead role in the Chi company of "Pajama Game," and a pair of newcomers to town as support. Bill should do okay biz.

Miss Warren knows how to belt out a song in the best musicomedy style, but this is not what is particularly needed in a nitery. Femme's a looker, and attractively gowned, but more intimacy and a stronger repertoire are needed to make this a potent cafe turn. Opening with a series of show tunes establishes Miss Warren's school, but leaves something to be desired here; the songs have good lyrics but none of them too w.k.

Toward the end Miss Warren essays the intimacy bit with the hand mike, but doesn't turn the volume down, destroying the effect. In the latter half of her turn, distaffer includes some pop standards and current faves, i.e. "I'll Get By," "Always," "Just One of Those Things," and "I've Grown Accustomed to Your Face." Joe Stein backs neatly on the '88. More of same, and some torchy things, plus a more intimate style would help this turn immeasurably. Miss Warren goes off to good palms, however.

Dave Gardner handles comedy chores, with a turn obviously inspired by the Andy Griffith success. Unfortunately more than a broad dixie accent are needed to duplicate same. Introduction of hipster terms to the southern idiom is a Gardner variation of the Griffith style, and that's where it particularly fails. A few blue notes don't help much either. Gardner essays a few songs along with the humor, displaying a strong, melodious set of pipes almost reminiscent of the Cantor-Jolson school of singing. Gardner wraps up with a southern hipster telling of Shakespeare's "Julius Caesar." He goes off to okay mitting.

Fred McKenzie attempts a sophisticated Elvis Presley routine, and here again there's nothing like the original. McKenzie is a personable, good-looking young man, but he overdoes the sexy approach, hoarsely whispering all songs. Accompanying himself on the guitar, he employs some of the same body movements used by Presley, inviting comparison and suffering therefrom. There is almost no change of pace in his act, all numbers being of the slow variety, further slowed up by the delivery. He does "Baby Talk to Me," "Wayward Wind," "Memories Are Made of This." Development of a more original style and variety would help this singer greatly. He gets off to fair palms.

Joe Parnello and Al De Marco do the usual workmanlike job of showbacking with Kenny Sweet adeptly handling intermission keyboard chores. *Gabe.*

## Chaudiere, Ottawa

Ottawa, Aug. 14.

*Somethin' Smith & His Redheads (3), Val Setz, Dora Adorables (6), Harry Pozy Orch (8); $1 admission.*

Chant-instrumental trio, Somethin' Smith & His Redheads, sell a commodity that always has a market—corn. Mixing tall-stalked gag items with downright rickyticky tunes, the group collects yocks on a sprinkling of comedy production items including a swami number and a spoof on Stokowski's batoning, but biggest returns come from straight tune work with Smith switching from guitar to banjo at times, others staying with 88s and bass fiddle.

A frantic session of juggling hat, coat, cane, etc., plus a solid line of gab brings good mitting to Val Setz. Juggler's pacing is clicko throughout and routining gets the tablesitters in a receptive mood from teoff. Setz missing a few easy ones to move the customers to his side.

Chaudiere's Rose Room introduces a new femme line this week, the Dora Adorables spicing the menu with three routines, Spanish, Cuban and rock 'n' roll, last showing a frenzy of action to a blasting score. Harry Pozy band does a standard job on showbacking. *Gorm.*

## Sahara, Las Vegas

**(FOLLOWUP)**

Las Vegas, Aug. 14.

Billy deWolfe hangs out the "extra-added" shingle during the second and third week of the current four-frame Sahara opus that toplines The Ames Bros. Brand new to this circuit, DeWolfe presents a refreshing approach to the comedy line that will appeal to the gaming sophisticates and will be a vital asset to the efforts of the Ames freres and the overall show, currently clocking SRO biz.

DeWolfe's savvy is illustrated in his opening impresh of the chorus, showdolls and emcee of a night club. He dresses drama with satire to kid the temperaments of a thesp. His sense of humor borders, for a moment on a Chas. Addamsish vein with his recreation of the Frankenstein monster. Salvos are long after his wrapup, a cocktail lounge scene spotting his w.k. Mrs. Mergatroide characterization.

Otherwise on the bill, all remains the same—the Ames four coming off DeWolfe's merry sortie to unroll their well-receiving song sesh, and Allan & Ashton launching the curtain with their terp satirics. *Alan.*

## Copacabana, N. Y.

*The Four Lads, Al Bernie, Bob Voye Trio, Line, Bob Trevis, Dotti Malone, Gail Robbins, Douglas Clarke, Mike Durso Orch, Frank Marti Samba Band; $5 minimum.*

For the summer season, the Copa is apparently staying on a pop disk name policy. Following the Eydie Gorme stand, the Four Lads are now headlining with another musical act that apparently is slanted more for the record-buying bobbysoxers than the older nitery crowds. However, the vocal combo turns up with a highly pleasing act for all-comers.

Al Bernie turns in a more traditional Copa act. Although getting off rather slowly with a special material song, Bernie picks up momentum with his gags, zanyisms and mimicking ability, one of the best being his takeoff on Elvis Presley. Also gets strong reaction with his Roberta Sherwood and Sammy Davis Jr. carbons and his Scotch mambo bit.

Bernie's gags are not all 100% pure and while completely okay for the usual nitery clientele, some of the lines may be slightly too rough for the teenagers who have come to hear the Four Lads. Bernie, in any case, has to beg off after a long performance.

The Four Lads, who have been clicking on Columbia Records after stepping out as the background ensemble for Johnnie Ray, have a neatly staged routine. It's virtually all singing with just enough patter, comedy byplay and special medleys to supply the color and the pace.

They don't need the greatest pipes to click and any weaknesses in this department is compensated for by their youthful zeal and their pleasing ensemble tone. Their songalog is a rundown of all their discliclis, including "No, Not Much," "Down By The Riverside," "Istanbul," "Standing On The Corner," "Moments To Remember" and their current "A House With Love In It." There are, wisely, no obtrusive plugs for their records. Among their most effective bits is their tribute to Frank Loesser, a medley of the latter's hits interspersed with the songwriter's biog. A bit sticky at times, but well done.

The Bob Voye Trio, the opening turn, is reviewed under New Acts. The production numbers, featuring Trevis, Dotti Malone, Gail Robbins and Douglas Clarke, are all holdovers from the previous show.

Mike Durso does his usual fine showbacking job, alternating with the Frank Marti band for customer dansapation. *Herm.*

## Hotel Muehlebach, K. C.

Kansas City, Aug. 17.

*Bob Manning, Joe Reichman Orch (8); $1-$1.50 cover.*

Another session of the summer policy at the Muehlebach's Terrace Grill has Joe Reichman continuing the dance tempos and Bob Manning in to warbie his first stint in this town. The show is all Manning, who dashes off 10 tunes or so and provides a trim 25 minutes of entertainment with generous backing from the Reichman crew.

Manning is a tall, goodlooking boy, who is largely relaxed while warbling his list. He leans heavily to the standards, and adds an intimate note to most. He does "Something's Gotta Give," "The Nearness of You," "I've Got That Old Feeling," "I've Got the World On a String," You'll Never Walk Alone," and others. Orch leader Reichman sits in at the keyboard on a closing medley backing Manning for what proves to be a choice bit.

With this show Reichman goes into his third month in the room, and is due to stay till mid-September. Dance floor has been filled steadily all summer which means good biz for the room as a regular diet. *Quin.*

## Thunderbird, Las Vegas

Las Vegas, Aug. 16.

*The Gaylords (3), Landre & Verna (2), Ruwe, Louie & Sunshine, Barney Rawlings, Thunderbird Dancers (8), Al Jahns Orch (12); $2 minimum.*

The Gaylords have built up a good size following via disks, and should do okay biz for the Navajo Room during the interim fortnight leading up to the Labor Day holidays. Moderately budgeted package is well rounded with Landre & Verna, held over, and ventriloquest act of Ruwe, Louie & Sunshine.

Gaylords have fashioned a solid cafe act parlaying songs and comedy. They blend three strong voices to w.k. ballads and their own record hits. Instrumentally, partners Don Rey at the keyboard and Billy Christ on bass add good rhythmic punctuation to trio's balladeering. Act is fronted by Burt Bonaldi who inserts homey monologs within the tune framework. In this vein, yocks are loud for a satire of the dialects of pop tunes, and impreshes of w.k. singers, while trio explains that "You Can't Go Wrong With An Italian Song."

Landre & Verna move into sixth week of what had originally been set as a five-frame engagement. Precisioned tricks and smooth floorwork during lilting opener; a spoof of the terpsichore art in "Oh, You Beautiful Doll" and their explosive paso doble number have all been retained. For the fortnight, though, they have expanded to embrace an exciting interpretation of the tango.

Ventriloquist Ruwe knows his trade well. He has a casual approach and an astute savvy which allows him to create pathos or evoke chuckles during his repartee with animated balsa stoogies, Louie and Sunshine. That he has the patrons charmed is indicated when he tunes up nostalgic medley and quickly inspires a community sing.

Barney Rawlings is usually proficient as emcee and lends warmth to lyrics of both production numbers, holdovers from previous show. Al Jahns orch musically guides the show. *Alan.*

## Dunes, Las Vegas

Las Vegas, Aug. 16.

*Norman Granz' "Jazz At The Philharmonic," with Oscar Peterson, Herb Ellis, Buddy Rich, Ray Brown, Illinois Jacquet, Flip Phillips, Roy Eldridge; no cover or minimum.*

The Dunes is providing a new showcase for jazz. How successful the coupling of jazz and a Vegas nitery will be, in terms of an expedient towards reducing entertainment costs of this inflated circuit, could well be answered this week as Norman Granz wheels his "Jazz At The Philharmonic" into the Arabian Room for a seven-nighter.

One thing is certain, as far as the addicts are concerned, Granz' JATP concert is a real gone bash. The sesh revolves around Oscar Peterson and his articulate nimbleness at the keyboard. But as Granz himself points out at the opening, "Jazz At The Philharmonic" is unique in that the musicians have no arrangements, there are no rehearsals, no music stands or even chairs on the stage, no uniformity in dress, and each performance is marked by different compositions and by different interpretations. In short, JATP is a spontaneous jam session during which the individuality of the artist is reflected. With respect to the latter, each member takes a solo turn. Flip Phillips and Illinois Jacquet click on saxes and Buddy Rich, unleashes the whole book of percussion techniques. Rich's rapidity on the skins is almost impossible to follow with the naked eye. Roy Eldridge intensifies the excitement with his trumpet blasts.

Peterson on the piano, Ray Brown on bass and Hal Ellis on guitar provide JATP with the pretty segment of the performance, emracing tunes like as "Love For Sale," "Tenderly," "Almost Like Being In Love." Occasionally, if the mood is right, Peterson lends himself vocally to intone the lyrics. Appropriate gusto of all as a unit is signalled during the upbeat numbers, such as the finale "Air Mail Special." Granz speaks with authority during his role as JATP emcee. *Alan.*

## Gatineau, Ottawa

Ottawa, Aug. 18.

*Phyllis Marshall, Pat Henry, Stamfords (2), Jack Morley, Lindsay Day Dancers (6), Champ Champagne Orch (8); $1 admission.*

This is the second week Canadian television names have been given top billing at the Gatineau Club. Last week, Billy O'Connor and group; this week, sultry-piped Negro looker, Phyllis Marshall (New Acts), a gal with a big video following who has bigger impact on a floor than on the 21-incher.

Miss Marshall, like so much new native talent, comes with a ready-made following and clicko training in showmanship via video.

Pat Henry's comedy gabbing is too blue for this room. There are probably rooms where Henry's routine would click but this isn't one of them. The Stamfords work a nice session of adagio laden with plenty high spins, lifts and flips to good mitting. Like so many terp acts, they insert bits of weak gab that could be eliminated.

Heldover are the Lindsay-Day Dancers in three clicko routines, and Jack Morley who chants with the line, solos and emcees the show. Champ Champagne band showbacks and plays for dancing between shows. *Gorm.*

## Palmer House, Chi

Chicago, Aug. 16.

*Harry Belafonte (with Millard Thomas, Frantz Casseus), Charlie Fisk Orch with Lee Charmel; $2 cover.*

Appearing in Chicago for the third time within a year (the second in the Empire Room), Harry Belafonte demonstrates that three times in 10 months is not too often for Belafonte fans, out in force opening night. Having smashed the house attendance record last time around, balladeer bids fair to equal or better his own mark during this four-weeker, opening Thursday (16).

Belafonte unwraps several additions to his repertoire this time around, though none seems to have the power of his better-known identification pieces. But the vital style remains the same, the keen showmanship edge is undulled and the crowd buys it all with the same wild enthusiasm as heretofore.

Bowing with "Hello Everybody," Belafonte launches into such faves as "John Henry," "Scarlet Ribbons," and "Hold Him Joe," displaying a superlative command of the room as he does so. New entries offered here are "Man Smart, Woman Smarter," "Jamaica Farewell," and "When the Saints Go Marching In." Latter, introed as a Britisher would do it, starts off in a humorous vein and segues into the usual rousing delivery.

Belafonte paces the floor as he sings with lithe grace. He plays the mike cord as if it were a bullwhip. And the vocal styling matches the coiled-spring promise of his walk. Simple red shirt and black trousers, coupled with expert use of lighting, is all the staging needed here for maximum effectiveness. The act builds solidly, and the crowd's plaudits with it, till, for the clincher, Belafonte has the customers chiming in on "Matilda" for the wrapup. He goes off to sustained salvos.

Expert guitar backing is provided here by Mildred Thomas and Frantz Casseus, the latter a Haitian import and a new addition to the turn. The Charlie Fisk house band does admirably on the backstopping as well. *Gabe.*

## The Village, S. F.

San Francisco, Aug. 14.

*Abbott & Costello, Bob Williams, Ron Hargraves, Joy Healey Dancers (7) with Dick Merritt, Leon Radsliff Orch, Guy Cherney; $2 minimum.*

Abbott & Costello had rough going in what they said is their first nightclub appearance but finally got to them.

After 12 minutes of their old routines, revolving around a few non-sequiturs and the mispronunciation of Worcestershire Sauce, Costello impatiently stamped his foot and loosened up enough to tell a couple of ancient burlesque jokes, thus garnering the first real laughs of the evening. Then the pair bring on their protege, Ron Hargraves, and let him sing a couple of novelties, play the guitar and play the ukulele for close to 15 minutes.

When A & C returned they had a couple of props, with which they proceeded to do their shell-game act and Costello traded Abbott two $10s for a $5. Soon they realized the audience was still sitting on its hands, so Costello cut loose again with several short gags and a good deal of jumping around. Seeing the audience warm up on opening night, Lou said, "This is what you're going to get in the next show," and the pair closed with their classic "who's on first" routine for the first real ovation of the act.

They work very hard, but just couldn't relax sufficiently to put over their creaky material. Or perhaps the material is simply too well-scrubbed.

Hargraves needs considerable polish for this league. He has an engaging personality and a true, if small, voice. But playing "Tico Tico" on the uke is not very exciting nightclub entertainment at best.

On the other hand, Bob Williams' 15-minute dog act, which precedes Abbott & Costello, rates heavy applause and lots of laughs. Williams uses a droopy hound dog and tries to coax him through a series of tricks, with a sly satire on serious dog trainers. The dog, of course, doesn't respond to anything so Williams pushes the hound into each desired position, and near the act's end brings on a real trick pup. Results are socko.

Joy Healey's Dancers, who open and close show, are disorganized. Leon Radsliff's orch is adequate and Guy Cherney handles the few emcee duties nicely. *Stef.*

### 500 Club, A. C.

Atlantic City, Aug. 18.

*Vic Damone, Joan Walker, Lenny Kent, Boots McKenna Dancers (8), Jack Curtis, Joe Frasetto Orch (12); $5 minimum Sat., $4 weekdays.*

Vic Damone tops the talent in Paul (Skinny) D'Amato's supper club until Thursday (23) when Frank Sinatra comes in for a four-day stay, already a sellout.

Damone, no stranger here, he fast wins the tablers he has not won before. His intimate manner is pleasing to all, and his agenda of songs is picked for his 500 Club audience.

His top number is his Columbia disk, "On the Street Where You Live," with the Frasetto tooters backed up by a Damone trio of piano, bass fiddle and guitar. This is his concluding offering, but goes over so well that Damone had to do it over again as an encore. On top of that he gives three more numbers, including the big favorite, "Yiddishe Mama," before they let him go. Most of his numbers are oldies, "What Is This Thing Called Love," "These Foolish Things," "Dancing Cheek to Cheek" and "September Song."

Joan Walker is a neat tapster, the red head looker doing neat job while the McKenna Dancers featuring Danny Carroll put on two nice production bits. Lenny Kent, booked with Damone, missed opening night's dinner show.

*Walk.*

### Sans Souci, Miami B'ch

Miami Beach, Aug. 18.

*Herkie Styles, Nancy Ford, Sammy Walsh, Freddy Calo Orch; $2.50 minimum.*

The Blue Sails Room in this mid-Beach hostel has been holding consistent patronage, thanks to popularity with the guided tour ops who keep their groups coming for the two shows nightly. Basic reason is the "happy to have you atmosphere from maitre d'Ross to host-emcee Sammy Walsh on the floor, who guides the proceedings around the budgeteers with the comics featured usually working them into the act.

Thus, younger and/or upcoming laughmakers are booked to allow for profitable windups on the books . Typical is Herkie Styles. The lad's been around, albeit he's yet to hit the more demanding class cafe route. That could be a matter of time if he'd get himself a more potent script to buttress his flair for yockful, clowning carbonings of the well-knowns. As is, he tosses a welter of lines and bits of biz into the pot, some old, some new, some zany, some blue. The sum total is a pleasant one for the Blue Sails' attendees who eat up the lines that bring them into the spotlight.

Young Nancy Ford is a nice looking thrush with a fair set of arrangements on the pops. She handles her song slot in good style.

Sammy Walsh, per usual, is a wily emcee who warms them quickly, works into the comedy segments as foil for styles at end of his canto, and in general, adds the knowhow touch to keep them interested in the goings-on. He's leaving for a date in Manhattan then returns in November to take up the same duties on a long-termer for the winter season.

Freddy Calo and his group are also perennials in this spot and rate the holdovers, playing the shows adeptly and setting up tricky Latin-rhythms for the dansapation.

*Lary.*

### Chase Club, St. Louis

St. Louis, Aug. 16.

*Fernanda Montel, George Hopkins, Nino Moraes Orch (5); $1-$1.50 cover.*

Harold Koplar, maestro of this westend spot, seems to have found a hypo for this airconditioned room via the booking of foreign born chanteuses. Two weeks ago Monique Van Vooren from Belgium not only scored solidly but drew fine biz. This is being repeated currently by Fernanda Montel, a willowy blonde of French parentage who holds the customers in rapt attention in addition to having fine pipes and a flair for putting over her ditties.

Her repertoire is well chosen as she selects French and American tunes. Her "Piano du Pauvre," parts of which are done in both English and French, cops a hefty mitt. For her "Gualante" she thrushes to groups of ringsiders and tosses in a few dance steps. Her opening ditty, "Paris Champagne," gets off in the right mood that remains throughout her 30 minutes stint. She also does "Wrong Time," "April In Portugal," "Street Where You Live," and others.

George Hopkins, a comic, tees off the proceedings as m.c. with a gag, not too new and then reappears for the close with new material that cops lusty yocks. He also does a brief take off of Elvis Presley and garners more okays with his vocalizing of "Without A Son." He has nice baritone pipes.

The proceedings are neatly backed up by Nino Moraes' boys with the maestro doing some deft work on the 88.

*Sahu.*

### Lake Club, Spgfld., Ill.

Springfield, Ill., Aug. 13.

*Dorothy Lamour, Benny Meroff & Kathleen McLaughlin, Walt Loftiss Orch.; $1.80 admission.*

Dorothy Lamour, in for 10 days, is bringing out lots of supper club delegates and winning their endorsement with her magnolia mannered vocalistics.

The only surprise in the Lamour layout is her working without the sarong, her pic trademark. Not even Hawaiian leis. However, her hula arm and hip movements in beaded gowns and fringful skirts keeps the identity Lamour, toujours.

"Be My Guest," a special material ditty, sets the informal mood of her turn. A concealed wireless apparatus on her person and bandstand radio antennae allows her to stroll, greet and sometimes kiss male ringsiders. The "let's all have a big party" tone continues as she turns autobiographical comedienne to trace her "Road to Malibu" in a musical skit called "The Girl Who Brought Southern Hospitality to Hollywood."

Introing her capable accompanist, San Mineo, she lounges on the piano—the better for her girdled battery to pick up bits of his "California Rhapsody," excellently rendered and received. Mineo's few strains of "Rhapsody in Blue" sets the mood for "He Was Too Good to Me, True," a torcher handled with smoldering sex appeal by Miss Lamour.

Smartly, the film singer skips the "and then I introduced this one" bit as she offers a medley of her top film songs. Bits of "Moonlight and Shadows," "Tangerine," "An Apple for the Teacher," "Personality" to "Moon of Monacoora" keep applause building.

Miss Lamour tries an exit with "Piano Roll Blues" after 30 minutes or more on the floor. For encores she gives "There's Danger in Your Eyes" coupled with "Come Rain or Come Shine" and "I'd Rather Be a Dreamer."

Opening the show is Benny Meroff, vet Chicago musician-comedian showing off his crazy instruments while comely Kathleen McLaughlin cavorts in the background. Grabbing a clarinet, Meroff does a Ted Lewis impresh for solid reaction and the comedy duo scores with a rapid repartee lampoon of television commercials.

Walt Loftiss' young band does well by all concerned.

*Wayn.*

### Versailles, N. Y.

*Nancy Donovan, Lou Nelson, Jerry Bergman & Mimi, Salvatore Gioe and Panchito bands; $5 minimum.*

Except for bookings of Edith Piaf, the Versailles had been sticking to a revue format for the past few years. Current show marks the club's switch back to acts. The changerover is being pleasantly handled by songstress Nancy Donovan, comedian Lou Nelson and the Jerry Bergman & Mimi magico turn.

Miss Donovan's date follows a two-year overseas stay. The chirp is in good form. Her 30-minute songalog includes standards, pops, special material and a click calypso offering. She's covering the best-selling lists with "The Street Where You Live" and "Whatever Will Be, Will Be," while an operatv satire, comprising takeoffs on a pot pourri of video commercials, is an okay novelty switch.

Nelson, a holdover from the prior show, "Fashions in Rhythm," registers effectively with his gagstering. He's an affable comic, with chuckle-pulling savvy. His material holds up well for the 18 minutes he's on. Bergman & Mimi get the show rolling, with the former demonstrating slick styling in his sleight of hand trickstering. His running bit of dropping colored ping pong balls from his mouth is good for laughs, while his overall performance is personable and pleasing. Femme assists.

Salvatore Gioe and Panchito bands do their usual fine job of musicalizing.

*Jess.*

### Sands, Las Vegas

Las Vegas, Aug. 15.

*Peggy Lee, Sue Carson, Clark Bros. (2), Natalie & The Beachcombers (4), Copa Girls (12), Antonio Morelli Orch 12); $2 minimum.*

Peggy Lee is one of this circuit's more prominent regulars. Her sensuous embrace of tune and lyric are to the liking of the gambling crowd. And, there's no doubt she will lure plenty of customers during her four frames in the Copa Room, handily adjacent to the spa's casino.

Unfortunately however, her act has been altered little from that of past engagements and this repetition creates a mechanical appearance to her format. What new touches she has invested in this turn are weak and only tend to make her overall presentation seem contrived. That aspect is most obvious during the distracting parade of torero-attired Copa Girls down the aisle during Miss Lee's lilt of "My Matador." Sans the production flourishes, the tune could be one of her best numbers. Also, chirp's orchestrations sometimes over-arranged and much too lush. Generally, less effect would probably be more effective. Despite these points, Miss Lee still remains a polished performer and poignant interpreter of song.

Sue Carson has a charming sense of ribald humor that scores effectively. She expresses her opening tune, "The Smartest People In The World Are Men," with wide-eyed innocence, but punctuates followup inferences with pointed patter. Comedienne then slices off some gags that score instant yocks. Impreshes of the styles of w.k. singers, are sock. Finale has her vocally painting the "Seven Lively Arts," which evolves into smart cafe stuff and ignites heavy mitts.

Clark Bros. are no strangers here and their familiar terpsichorics give pace to the show. Their machine-gun like taps and precisioned tricks generate excitement. Copa Girls follow vocal course chartered by Natalie & The Beachcombers during production numbers, both holdovers from previous bill. Antonio Morelli batons a slick show throughout.

*Alan.*

### Riviera, Las Vegas
(FOLLOWUP)

Las Vegas, Aug. 15.

Ken Murray and Marie Wilson have uncorked "Blackouts of '56" in the Clover Room for a repeat performance after an absence of only four weeks. Show's current month long stand still will total 18 weeks it has played here in less than a year, and from all indications the revusical could encore here indefinitely.

Murray's gags, as dated as they may be, are still bounced to good results off the curves of Miss Wilson. Together they intersperse through the barber shop harmonizing of Ben Yost's Royal Guardsman, ballroom comedics of Anthony & Allyn (now a duo, as partner Hodges was injured in an auto accident few days prior to the Riviera bow), deft juggling of the Martin Bros., bicycle choreo of The Shyrettos, acro terping of Little Buck, piano-drum pyrotechnics of Nancy Wynne and Gene Pellicci, and the rock 'n' roll stomp of seven-year-old Barry Gordon.

Notably, young Gordon stops the show in its tracks again during this tour. Riviera Dancers grace the familiar Hollywood & Vine opening and finale, while Ray Sinatra and his orch stay well abrest of the multitude of cues that pop up throughout the show.

*Alan.*

### Top's, San Diego

San Diego, Aug. 16.

*Penny Singleton, Jacquelyn Hurley, Bill Green Orch (5).*

Penny Singleton, "Blondie" of the film and radio series, has an appealing turn in general. Act is a blend of special songs, such as "My Foist Formal Affair" and "A Performer's Best Friend Is His Piano," obscure tunes such as "I Want a Little Boy" and "I've Lived Next Door to Everybody," and such songs as "April in Paris," "The Best Things in Life Are Free" and "Button Up Your Overcoat." A bluesey "One for the Road" and "Mr. Wonderful" get an okay rendition as well. By now Miss Singleton knows how to handle an audience in friendly fashion, although some of her patter could be less stilted for greater intimacy George Finley's piano accomp is an asset.

Eccentric terper Jacquelyn Hurley opens the show to good mitt and the Bill Green crew fills the bill for showbacking and dancing.

*Don.*

# New Acts

**BOB VOYE TRIO**
**Dance**
**15 Mins.**
**Copacabana, N.Y.**

Bob Voye Trio, two lads and redheaded looker, are an attractive adagio dance team. Although still requiring more polish, team shows up nicely with its youth and zeal.

Hoofing fortes of this combo lie in a series of spins and body-tossing routines. These are displayed in a variety of musical tempos from slow to hot. The turn, however, needs to develop a more distinctive approach to climb out of that "just another good dance act" category. The tendency to mug during the dance routines, a fault mainly of the boys, is no substitute for a bigger repertory of tricks.

The trio, however, does make an overall nice impression and shows promise for more development.

*Herm.*

**LEN YOUNG**
**Comedy**
**12 Mins.**
**Empire, Glasgow**

Len Young is a robust English comedian with good singing voice. Principal fault is cardinal one of using too-familiar gags. Once this is overcome, and timing improved, he would loom as decent prospect for both vaude and tv.

Well-built type, with expressive rolling eyes, he should get some topflight fun material and get weaning with stronger basis for act. Slant towards topicality is welcome; f'instance, he makes much of current political situation with gags against Egypt's General Nasser.

Young gives out strongly with tunes like "Memories Are Made of This," and impressions of Sinatra, Hutch and Jolson. He winds with sentimental "Mother's Eyes," exiting to fair measure of palming, but would register much more strongly if act were re-shaped and buttressed with laffable gags.

*Gord.*

**MUMFORD'S PUPPETS**
**Puppets**
**12 Mins.**
**Empire, Glasgow**

Best bit of this entertaining puppet parade is stint of blonde doll puppet. She's brought on after a bit by a puppet fashioned as a starchy but life-loving old gent at the ivories, who isn't averse to a bit of leg-tickling, etc.

She's made to sing with lips and move sulkily and in slinky style across stage, then manipulated down into auditorium for a spot of shoulder-serenading to middle-aged males in front row of stalls, in full view of spotlights. Gives out with a sexy "Madamoiselle de Paree" to good palming.

Another welcome bit is when a puppet enters garbed gorgeously as Madame Butterfly. Mock fight between two characters, a black bull and a Spanish matador, opens the puppet parade with novelty but some overlength.

Okay act for vauderies and tv.

*Gord.*

**PHYLLIS MARSHALL**
**Songs**
**27 Mins.**
**Gatineau, Ottawa**

Phyllis Marshall, already w.k. on Canadian radio and television as well as personal appearances around her native Toronto, is bowing in nitery work at the Gatineau Club. From her initial booking, the tall, whistle-stacked, sockopiped Negro chirper should go far. She knows how to sell her tunes, has selected them wisely and had them set to clicko arrangements. She wears classy gowns and, both in pipes and appearance, possesses some Lena Horne qualities and ability to fill top billing slots with professional slickness in taste and talent.

Miss Marshall's work here shows she should be solid in niteries, tv, radio, disks and pictures.

*Gorm.*

**HILL & BILLY**
**Harmonica Comedy**
**9 Mins.**
**Empire, Glasgow**

Male and distaff partner offer comedy with harmonica music. Act is lively, but would need considerable sharpening and polish for U.S. market. As is, it's moderately entertaining and okay for general run of vauderies in early slotting.

Comedy hits a novelty note through props. F'rinstance, male's harmonica breaks up into sections in early minutes of act. Another he uses has drop blind with the inscription "Frying Tonite." Both male and smiling partner give with lively tunes, including "Red Hot Ivory Rag."

After playing of mouth-harmonica by male, the femme enters in white cowboy getup, and male goes off to enter in granpappy garb with quaint musical rig of washing board, auto-horns and claxons. Pair wind with more strident capers, including "Seven Lone y Nights" and "Mocking Bird Hill."

*Gord.*

**PAYO & MAI**
**Unicycle Juggling**
**10 Mins.**
**Ak-Sar-Ben, Omaha**

Payo & Mai, handsome husband-wife duo, stack up as one of the best turns in the biz. Couple comes in on tall cycles for a routine dance bit and from then on the man is on his own, with eye-catching gal merely around for window dressing. He finally winds up on a king-sized cycle for hat juggling and finale has him spinning a dozen hoops on his arms, neck and one leg. Payo is a double for Tony Curtis and sells effectively.

Act is good for any media.

*Trump.*

# Unit Reviews

### Ak-Sar-Ben Revue

Omaha, Aug. 20.

*Ming & Ling, Payo & Mai, Andre, Andree & Bonnie, Young China (4), Dean Allen, Helen Haag Chimpanzees, Doro hy Hild Dancers (10), Happy Kellems, Freddie Nix Orch (12); at Ak-Sar-Ben Field, Aug. 13-15.*

Final Ak-Sar-Ben Revue of the season for members of the Omaha civic org was the Barnes & Carruthers unit framed specifically for outdoor fair grandstand dates.

Ming & Ling, Chinese hillbillies, headlined and handled a 22-minute spot excellently. Although some of their comedy is a bit on the rough side for a family show, a majority of it goes over big. Ming, the father, has exceptional stage presence while most of the talent is provided by the boy with his take-offs on Fisher, Como and Ray.

Andre, Andree & Bonnie is one of the better novelty dancing acts, with an unusual closing revealing that three of the four mannequins are actually alive though the billing makes one expect there are only two.

Another strong offering was Young China, with two young girls doing standout acrobatics. Finale brings in their dad for a boff stunt on a stairway.

Helen Haag's chimps are a better-than average animal turn and Dean Allen served as emcee. In the latter's own turn he opens with some sad gags before moving into his Donald Duck talk and revealing a good singing voice. Payo & Mai are under new acts.

Production numbers are outstanding with the 16-gal line, under company manager Stuart McLellan, offering both looks and adept dancing.

Solo work by vocalist Marilyn Dihl adds to presentation greatly.

Happy Kellems, tramp clown, does effective come-in work to complete a well-rounded entertainment package.

*Trump.*

### TV Discoveries of 1956
(CANADIAN EXHIBITION)

Ottawa, Aug. 19.

*Mills Bros. (4), Lamberts (2), (with Ralph Quinlan), Joyce Hahn, Denny Vaughan, Ernie Rudy Orch (10); Aug. 18 only; $2 top.*

"TV Discoveries of 1956," a GAC-Hamid production, is the Central Canada Exhibition's first effort to buck the television opposition that slashed attendance in past years. It was the Mills Bros. show, with Canadian video names Joyce Hahn and Denny Vaughan in for good returns. The Mills combo could hardly get off the stage against powerful mitting from a fair crowd.

Joyce Hahn, tiny, pert chirper with Canadian Broadcasting Corp.'s "Cross Canada Hit Parade" (now on a summer hiatus), got nice mitting for "Blue Heaven," others, and Denny Vaughan, bill topper on his own video CBC stanza, also off for the hot months, made a satisfactory impression. Lamberts worked a neat session of acro, probably the most effective of the show's sight acts since the stage was more than 150 feet from the front row of grandstand seats. Zippy, a lively, well-trained chimp, went through a set of clicko paces at the beckoning of his boss, Ralph Quinlan. Show was capably backed throughout by Ernie Rudy, batoning his band from the 88s.

*Gorm.*

# Robert Q. 'Rush' $13,100 in 6, Philly; Bea's 'Fable' Record $12,250 at Spa

Philadelphia, Aug. 21.

The Playhouse in the Park, Philly's municipally-operated tent theatre, got $13,100 for the opening week of the first musical booking in its five year career—the intimate revue, "What's the Rush," starring Robert Q. Lewis. That was on seven instead of eight performances since the show didn't open until Tuesday night (14). The management figured an extra 24 hours was needed to make the necessary changes in adapting this to "in-the-round" presentation.

The three major critics gave the musical favorable notices, a couple of them near-raves, but biz didn't come up to expectations. Oddly enough, the two matinee performances, traditionally weak at the Playhouse, turned out to be sock.

Sole for this week's holdover the show is fairly good. "Tender Trap," with Eddie Bracken, is due next week and then the season winds up, Sept. 3-8 with Siobhan McKenna in the Cambridge Drama Festival revival of "Saint Joan."

### Lillie's $12,250 a Record, Spa

Saratoga, N.Y., Aug. 21.

Beatrice Lillie in "Beatrice's Fables" grossed a record $12,250 last week at a $1 top at John Huntington's 5,7-seat Spa Summer Theatre. That topped the previous mark of $10,366 registered last month by Billie Burke at the regular $3.20 top in "Solid Gold Cadillac."

This week the spot offers Chico Marx in "Fifth Season."

### Detroit Still Dawdles

Detroit, Aug. 21.

Business was slow again last week for the two Detroit area tents. "Roomful of Roses" starring Louise Albritton, grossed only $3,500 at Northland Playhouse, "Paint Your Wagon," featuring Tony Bavaar in his original Broadway role of Julio, did $15,500 at Melody Circus in the second week.

The break-evens are $10,000 at Northland, a 1,400-seater, with a top of $3.60, less 25% discounts, and $12,000 at Melody, a 1,500-seater with a $4 top, less 25% discounts. The potential capacity at Northland is $25,678, and at Melody Circus it is $41,992.

Current productions are John Carradine in "Dracula" at Northland Playhouse and "Kismet" at Melody Circus. Northland will present "Sticks and Stones," starring Hermione Gingold, beginning Aug. 28, and Melody Circus will present Celeste Holm in "Sudden Spring" for two weeks beginning Sept. 4.

### 'Teahouse' $17,200 Warwick

Warwick, R.I., Aug. 21.

Robert Rapport's touring tent production of "Teahouse of the August Moon" grossed a satisfactory $17,200 last week in the windup frame of a fortnight's run at the Warwick Musical Theatre. Take for the two weeks was $34,600.

The comedy is current at the Melody Circle, Allentown, Pa.

### 'Kismet' 37G in 2 Week, Oakdale

Wallingford, Conn., Aug. 21.

Two-week span of "Kismet" at Oakdale Musical Theatre here ending last Saturday (18), played a carbon fortnight, with grosses almost identical each week, for a total of $37,000 for the 14-performance run. Credit for the good biz went largely to word-of-mouth on the okay production headed by William Johnson, Zero Mostel, Helena Scott, Beatrice Kraft and Avon Long.

Spot has tremendous advance on current week of "Mister Roberts" and substantial interest in fortnight stand of "Teahouse of the August Moon," due Aug. 27-Sept. 8.

### 'Much Ado' $4,900, Olney

Olney, Aug. 21.

Holdover of the Players, Inc., production of "Much Ado About Nothing" in modern dress grossed $4,900 at the Olney theatre last week.

Olney starts a two-week run tonight (Tues.) with its final play of the season, "The Old Boy," an Irish comedy by Maura Laverty, with Marjorie Gateson and Edward Cullen in the lead roles, and Leo Brady directing.

## Show Out of Town

### Saint Joan

Cambridge, Mass., Aug. 15.

Cambridge Drama Festival presentation of William Morris Hunt, Miles Morgan, Bryant Haliday & Michael Wager revival of drama in three acts, six scenes, by G. B. Shaw. Staged by Albert Marre; settings, Robert O'Hearn; music, Caldwell Titcomb. Stars Siobhan McKenna. Features Kent Smith, Ian Keith, Earle Hyman, Frederick Tozere, Michael Wager, Thayer David, Earl Montgomery, Dick Moore, Dennis Patrick, P. J. Kelly, Frank Maxwell, Richard Purdy, Paul Sparer, Lee Richardson, Peter Falk. At Sanders Theatre, Harvard U., Cambridge, Mass., Aug. 15, '56; $3.20 top.

Cast: Dennis Patrick, P. J. Kelly, Siobhan McKenna, Lee Richardson, Frederic Tozere, Chris Gampel, John Glennon, Paul Sparer, Frank Maxwell, Michael Wager, Janet Dowd, Earle Hyman, Jimmy Oster, Kent Smith, Earl Montgomery, Ian Keith, Thayer David, Lee Richardson, Richard Purdy, Dick Moore, Paul Sparer, Peter Falk, Richard Purdy, Nancy Dussault, Susan Howe, Betty Rollin, James Merritt, Ernest Scherrier, Carl Goodwin, Dave Elliott, Jerry Grieden, George Staples, Kent Paul, Zone Rodriguez, Emmanuel Wexler, Jerry Kelley, Jennifer Hill.

On basis of this revival of the Bernard Shaw drama, Irish actress Siobhan McKenna looms as one of the great Joans of this generation.

Miss McKenna brings a soaring voice, tinged with Irish brogue, to her scintillating portrayal of the Maid, which she originally did in Dublin and later to critical praise in London. From walkon, in straight red dress and bare feet, to final scene of dream sequence, she dominates, reaching the furthermost parts of the Elizabethan 1,100-seat house with terrific impact and emotion.

This is a down to earth portrayal, with no nonsense about it, and not only heroic, but with overtones of warmth and humor. Miss McKenna does not play Joan as a saint, but as a sturdy peasant girl impelled by a powerful inner drive and sublime confidence in her invincibility. The euphony of her brogue and faultless diction, although seemingly out of character in the French peasant role, brings additional warmths and humors and perhaps expresses Shaw's concept of Joan more vividly.

This is no glamorous, feminine prima donna portrayal. In an ugly haircut of the ragged bowl-shaped variety, sans makeup, and attired first in the straight stick dress of poverty and later a succession of soldier outfits, the actress does not rely on physical appearance, but offers a Joan of simple naturalness and powerful theatrical impact.

Albert Marre's staging, skillfully highlighting the star, is eloquent. Michael Wager's handling of the difficult role of the doltish Dauphin's complex character is well rounded, convincing and disarming. Ian Keith is a click as the stern Cauchon, Kent Smith turns in a slick performance as the Earl of Warwick, and Dennis Patrick is outstanding as the doubting Baudricourt.

Earl Montgomery offers a fine portrayal of the pettish Chaplain de Stogumber, Earle Hyman is militant as Dunois, and Thayer David plays the Inquisitor with paternal gentleness and compassion getting across the footlights with marked emphasis.

The production goes next Philadelphia, to be done arena-style in the Playhouse in the Park, then opens Sept. 1 at the Phoenix Theatre, N. Y. The talk opening night here was that Miss McKenna's 'Joan" might be a bet for subsequent transfer to Broadway for a regular run. It's already scheduled for telecast by NBC in late September or early October.

*Guy.*

## PERLITA NEILSON SET FOR 'DIARY' IN LONDON

London, Aug. 21.

Perlita Neilson, who was acclaimed for her performance as Nina in John Clements' current revival of "The Seagull" at the Saville, has been chosen for the title role in London production of "The Diary of Anne Frank."

Frith Banbury, who will present the play here, persuaded Frances Goodrich and Albert Hackett, who dramatized the Anne Frank journal, to see Miss Neilson's performance in the Chekov drama, although he had auditioned more than 300 other girls.

*(Miss Neilson appeared in New York as the moppet lead in "Lace on Her Petticoat" in the fall of 1951—Ed.)*

### Perfectionists

Hollywood, Aug. 21.

Rodgers and Hammerstein apparently aren't good enough for the Santa Monica Theatre Guild.

Beach city outfit launches its most ambitious project in its 10-year-history next Friday (24) with a new musical version of "Green Grow the Lilacs," by Lynn Riggs. Rod McKuen has written four new tunes for the show, to be staged by James Brittain, assistant to MGM producer Nicholas Nayfack.

In its publicity, however, the Santa Monica Theatre Guild carefully avoids mention of the fact that "Lilacs" has been set to music before this —in a show called "Oklahoma."

## Off-B'way Show

### Taming of the Shrew

Joseph Papp for the Shakespearean Theatre Workshop, in cooperation with the Dept. of Parks, revival of comedy in two acts by William Shakespeare. Directed by Stuart Vaughan; choreography, Marvin Gordon. At East River Park Amphitheatre, N.Y., Aug. 17, '56.

Baptista ..... Joseph Barr
Vincentio ..... Karl Williams
Lucentio ..... Mel Arrighi
Petruccio ..... Jack Cannon
Gremio ..... William Major
Hortensio ..... Robert Baines
Tranio ..... Chester Doherty
Biondello ..... John Riordan
Gremio ..... Hugh Palmerston
Curtis ..... Janis Halliday
Pedant ..... Larry Swenson
Katherine ..... Colleen Dewhurst
Bianca ..... Monica May
Widow ..... Rowena Buracks
Tailor ..... Daniel Durning
Haberdasher ..... William Roberts
Officer ..... Alan Becker
Girl Strollers ..... Dorren Cavalier, Gail Cramer
Baptista's Servants ..... Leon ard Majzlin, Gail Cramer
Petruccio's Servants Jack Golding, James Tolkan, Rochelle Schifrin, Roscoe Browne, Edward Simonian, Peggy Riordan, Ellena Raisel

Dancers: Bobbie Chifos, Ruth Morrow, Florence Peters, Annetta Bennett, Naomi Scoiller, Alice Uchida, Claire Williams, Paul Berenson, Harry Kolby, Lew Webel.

Others: Shirley Krieter, Lee Cooper, Christine Columbo, April Goodwin, Eliza Beth Townsend, Jerome Majzlin, Gloria Schattner, Ruth Coleman, Patricia O'Grady.

New York's alfresco Shakespeare Festival, which preemed at the East River Park Amphitheatre on the lower eastside earlier this summer with "Julius Caesar," is now offering an uninhibited production of "Taming of the Shrew." The cuffo-admission presentation is satisfactory, although overboard on mugging and slapstick. The pop appeal of these elements for the operation's primarily new-to-legit audience is evident, however.

The performances are generally agreeable. Jack Cannon is an aggressive Petruchio, but his manner and tone have contemporary flavor. Nevertheless, he does quite well in a number of his shrew-taming scenes. Colleen Dewurst gives a robust performance as Katharine, while Mel Arrighi, William Major and Robert Baines are okay as suitors of Bianca, appropriately played by Monica May.

John Riordan and Hugh Palmerston do most of the clowning as Biondello and Grumio, respectively. Chester Doherty is good as Tranio, as is Joseph Barr as Baptista. The production is loaded with cuffing, tumbling, beard-pulling and other hokum. It's colorfully costumed, while Stuart Vaughan's staging keeps the outdoor vehicle moving at a comfortable pace.

A few skeletonized sets are used and, as in the case of "Caesar," the production points up the worthiness of the gratis operation. The venture was on the verge of folding because of a shortage of funds, but a $750 contribution by "My Fair Lady" producer Herman Levin is enabling continuation of performances through the balance of the summer. The legit sked at the amphitheatre is limited to Thursday and Friday nights, with an occasional Sunday matinee. *Jess.*

## Vivien Leigh Out Of 'Bubble' for Some Time

London, Aug. 21.

Vivien Leigh, recovering from the loss of the child she was expecting in December, has been ordered to take a long rest, and is unlikely to return to the cast of Noel Coward's "South Sea Bubble" for some weeks. She was taken ill the day after attending the farewell party on the stage.

Next year she plans to costar with her husband, Laurence Olivier in a film version of "Macbeth."

The Music Circus, Lambertville, N.J., gets its first show train from Philadelphia next Friday (24).

# Stock Reviews

### The Pink Poltergeist

Virginia Beach, Va., Aug. 14.

Theatre-Go-Round presentation of comedy in three acts (seven scenes), by Romeo Muller. Produced by Lesley Savage; staged by the author; features Jay Warrenn, Martha Howell, Robert Whiting, Lesley Savage. At Theatre-Go-Round, Aug. 14-19, '56.

Harlow Goodyear ..... Jay Warrenn
Mildred Morgan ..... Martha Howell
Muriel Morgan ..... Paulette San Marchi
Harry Morgan ..... Tony Brande
George Goodyear ..... Robert Whiting
Officer Walters ..... Tom Quinn
Ann Morgan ..... Michele Berenberg
Irene Woodsworth ..... Lesley Savage
Bonny Joe ..... Jumbo
Ghent Pontifex ..... William DaPrato

Romeo Muller, director and actor at Theatre-Go-Round, tries out a new script of his own here every season. This year he exploits the Bridey Murphy theme with a farce about two young lovers whose affair is complicated by the fact that every time they meet, or even converse by phone, they release a poltergeist, a noisy, mischievous sprite.

The boy is a young actor of modest intellect, a roving eye and a firm conviction that he is another Brando. The girl is just a pretty girl who thinks she is in love with him until she meets his brother. The latter, a publisher's assistant, rings in his boss, a woman whose interests are divided between psychic phenomena and pursuing the male—any male.

She in turn calls upon a hypnotist, who is incidentally a conductor on the Long Island Railroad, to take both youngsters back into time until they can find the beginning of their love in a previous incarnation and discover the identity of the troublesome spirit.

The play is original in treatment, deals interestingly and intelligently— for a farce—with hypnotism, and its dialog abounds in topical wisecracks. It is overlong and some of the situations are labored. Also, the characters, while amusing, have hardly more dimension than caricatures.

Best performances are those of Jay Warrenn as the boy, Paulette San Marchi as the Spring Byington-character mother of the girl, Tony Brande as her Long Island Railroad-hating father, Tom Quinn as a policeman unhappy in his job, and William DaPrato as the hypnotist. *Twyf.*

### A Question of Marriage

New Hope, Pa., Aug. 15.

Michael Ellis production of comedy by Steven Hill, based on "The Inhabitants of Stepanchikova," by Feodor Dostoevsky. Stars Farley Granger; features Martin Kosleck, Joan Copeland, Zohra Alton, Helene Dumas, Aileen Poe, Philip Sterling, Sandy Kenyon, Frank London. Staged by Hill; settings, Hal Shafer; lighting, Elliott Krancer. At Bucks County Playhouse, New Hope, Pa., Aug. 13-18, '56.

Yegor ..... Farley Granger
Grisha ..... Philip Sterling
Stefan ..... Frank London
Donoskin ..... Sandy Kenyon
Kolya ..... Palmer Ward
Sonya ..... Robin Row
Nastasya ..... Zohra Alton
Tatyana ..... Joan Copeland
Olga ..... Aileen Poe
Mama ..... Helene Dumas
Foma ..... Martin Kosleck
Peasant ..... Saul Scher

The only sustained laughter the opening night of "A Question of Marriage" was when Martin Kosleck, playing an Iago-like character, got off a spoonerism that may or may not have been in the script. For the rest of the time the audience seemed embarrassed, not knowing whether or not it was time to laugh until along toward the end when chaotic slapstick set in.

"Question" is a farce about life and love on a bankrupt, pre-revolutionary Russian estate. Based on a tale, "The Inhabitants of Stepanchikova" by Feodor Dostoevsky, it's as confused as a Shakespeare comedy only not so funny.

Farley Granger, who reportedly hoped to do the show to Broadway, plays the handsome but stupid young estate owner undecided whether to marry a dippy rich girl to save the family property, or a governess and give the place to the peasants. The situation is complicated by his mother's devious boyfriend, skillfully played by Kosleck, who tries to rig things in the rich girl's favor.

Granger is good. His dimwit Yegor is not unlike the hero of Dostoevsky's "The Idiot," and even as scenes fall apart around him and the audience is howling at the ineptitude instead of the situation, he maintains admirable nerve and dignity.

Joan Copeland is expressive as the silly rich girl. Philip Sterling, an excellent straight man, plays Granger's assistant. Sandy Kenyon brings off a tough role as an improbable nitwit. Zohra Alton, as the governess, uses "method" instead of acting.

But acting is not enough. Author Steven Hill, who directs, never brings the audience into his confidence, so scenes that might be funny to, say, a Russian, remain merely baffling here. As a consequence, a sort of camaraderie develops among the patrons, such as at a fire, flood or other such spectacle.

It may be that the show, with its disjointed approach and interminable, improbable denouement, is meant to be something new in the theatre. Entirely reorganized and re-directed, it might even be funny. But a less promising opening night would be hard to imagine. *Ward.*

### Dead on Nine

East Hampton, N.Y., Aug. 17.

Ron Rawson production of melodrama in three acts (seven scenes), by Jack Popplewell. Stars Barbara Britton; features Murray Matheson, Hugh Reilly, George Turner, Myra Carter, Robert Carroll. Directed by Ruth Rawson; settings and lighting, Peter Dohanos. At John Drew Theatre, Aug. 13-18, '56.

Tom Hammond ..... Hugh Reilly
Robert Leigh ..... Murray Matheson
Marion Dale ..... Myra Carter
Esmeralda Leigh ..... Barbara Britton
Richard Farrow ..... George Turner
Gladys ..... Faith Burwell
Leslie Booth ..... Robert Carroll

A not too time-worn plot and some interesting characters meet rough treatment in the imbalanced dramatic development of this mystery, which had a five-month run in London last year. Action capers through a first act that makes little or no attempt to establish characters and bogs down into almost endless explanations in the final scenes. The fact that the play's two murders are committed offstage forces an onstage recapitulation of the gory details, and the dialog that accomplishes the recap becomes more narrative than dramatic.

Plot involves a second-rate playwright and the wife he has married for money. In love with his secretary, the scrivener asks for a divorce. The wife, seeking to pay back hubby for ten years of loveless married life, refuses to grant the split. Husband and secretary plot to kill the wife.

Plot misfires, wife kills secretary, disposes of body and plays cat and mouse with distraught spouse, who can not accuse her without incriminating himself. Wife's subsequent plot to kill hubby fails when he murders her accomplice-lover. Final scene in which each is about to receive retribution for the crime the other committed is just too long and too improbable to carry.

Barbara Britton, billed as the "$64,000 Question Girl," is not the answer in the role of the wife. Too attractive to be unloved, she lacks the technical skill to overcome an indifferently written part. Murray Matheson is effective as the husband, but has been seen to better advantage. Hugh Reilly is relaxed and cavalier as the neighborhood bachelor and man of the world. Myra Carter brings feeling to the part of the hapless secretary and George Turner does well as the not-so-dumb country policeman. Robert Carroll, onstage only briefly, offers a neat delineation of a foot-in-mouth neighbor who can play the piano.

Ruth Rawson's direction is intelligent, moving and, in the light of script demands, almost heroic. Peter Dohanos has provided a plausible interior of an English country bungalow and has lighted it effectively.

Since the cliff-hangers and red herrings of this work are the elements that require the most revision "Dead" would seem to have very little expectancy beyond its present run. *Hank.*

## Local Priest Nixes 'Tea' At Clinton (Conn.) Barn

Clinton, Conn., Aug. 21.

"Tea and Sympathy" ran into a local church thumbs-down when it was produced several weeks ago at the Clinton Playhouse. Tabu issued by the parish priest apparently clipped attendance for the Robert Anderson drama. Curious angle of the nix was that no such action was taken in previous seasons against the strawhat's presentations of "Moon Is Blue" and "I Am a Camera," both of which had drawn church disapproval elsewhere.

Despite that one-week downbeat, business has generally been good this summer at the barn, according to Charlotte Harmon, who has been solo producer while her press-agent-husband Lewis Harmon has been working on a Broadway show. Even the shift to a no-name, resident company policy has not seriously crimped attendance. Biggest draw to date has been the opener, "Solid Gold Cadillac," with Ethel Shutta featured guest lead.

# SEE BOOM SEASON ON ROAD

## Strawhats Go Picts One Better; See Same Competition (Plus Picts)

St. Louis, Aug. 21.

Not only the picture business is getting tough competition from television and night baseball. Now outdoor legit is viewing the situation with alarm, with an extra fearful glance at home air-conditioning. As the final angle, the film business itself, in the form of drive-in theatres, is seen as the b.o. menace.

Even the Municipal Theatre Assn., which has been presenting alfresco musicals successfully for many years in Forest Park, is beginning to be aware of rivalry for the amusement-seeking trade. That was indicated last week by Edwin McArthur, MTA musical conductor for the last 12 years, in a talk to the local Optimist Club.

"It is growing more and more difficult to get people to come out to the park at night," the batoner said. "That is because of the advent of night baseball, the phenomenal growth of television and the fact that most people now have air-conditioned homes that they don't want to leave in the summer.

"The people who do come out don't regret it," the maestro asserted. "During the opening night of 'An Evening of Great Music,' recently, for the first time in my experience here there was whistling and cheering as we completed the piece. I think this week of grand opera is the greatest thing in the history of the city's outdoor theatre and I feel we owe this sort of seriousness to the public, as well as presenting music's more frivolous side.

"My musical colleagues in other parts of the country insist it's just not possible to go from serious music to frivolity and fantasy. Yet after doing grand opera last week, we'll turn to 'Peter Pan' this week, complete with full acting, costumes and sets.

"We've got to have new plays that bring new material, and also we must keep our approach toward the old tones continuously fresh if we are to meet the new challenge, especially with television, night baseball, drive-in films and home air-conditioning as competition."

## Claiborne Foster Quits 'Cat' in Billing Dispute; Mary Bell Succeeding

Claiborne Foster, top-featured in "Cat On a Hot Tin Roof," is quitting the show at the end of this week because of a dispute over billing. The actress, who came out of retirement to succeed Mildred Dunnock as Big Mama in the Tennessee Williams drama, will be replaced by Mary Bell.

Miss Foster and her agent, William Liebling, first requested co-star billing, after Alex Nicol, juvenile lead in the Playwrights Co. production, was upped to co-stardom with Thomas Gomez and Marjorie Steele. The management turned down that bid, but gave Miss Foster featured billing on the house boards in type of equal size to that of the stars.

That failed to satisfy the actress, and she insisted on the equal-size type in the show's alphabetical ad listings in the dailies. Since that would have involved added lineage, the management resisted and the matter finally went to Elia Kazan, who staged the play and has a decisive say on business as well as artistic questions regarding it. He issued a flat turndown.

Still not appeased, Miss Foster reiterated her demand for the increased-size billing in the ads. This time, she received a firm refusal, so she turned in her notice.

## Fred Clarks Costar

Hollywood, Aug. 21.

Fred Clark and wife, Benay Venuta, together with Gene Nelson, costar in "Pal Joey" at the Civic Playhouse, West Hollywood, starting Sept. 13.

Producers are Sanford Scott and Allan Kirk.

## 'Wonderful' Versus 'Fella' For N.Y. Softball Title

Softball teams from the casts of "Mr. Wonderful" and "Most Happy Fella" will compete for the John Golden Memorial Trophy tomorrow (Thurs.) in Central Park, N. Y., winding up the Broadway Show League's second formal season.

The Actors Equity council recently endorsed the activities of the League, noting that it would cooperate in any manner which does not require physical activity on the part of its members.

## Flock of Actors Turn Producers

A rash of legit actors are branching out as producers. It's a follow-up to a similar epidemic in the film industry and a throwback to a onetime prevalent legit pattern.

Presumably an influence on the flock of swingovers is the success of Maurice Evans and Elliot Nugent in their performer-to-manager moves. Evans' recent credits include co-sponsorship of "Teahouse of the August Moon" and "No Time For Sergeants," both walloping hits. Nugent was also involved in a big payoff entry as co-producer of "Seven Year Itch."

Oddly enough, while a large contingent of performers are planning their managerial bows this season, Evans is reverting to acting as star of the forthcoming revival of "Apple Cart." The actor-to-producer lineup includes Burgess Meredith, David Wayne, Tom Ewell, Martin Gabel, Wendell Corey and Richard Ney, the last two have confined their performing to films in recent years.

Meredith, set for a costarring assignment on Broadway this season in "Major Barbara," has teamed with vet producer Courtney Burr for his managerial activities. The duo have three properties under option and plan to launch the first, "Speaking of Murder," this season. The other two are "Larger Than Life" and a musical, "The Girl From Sardi's."

Wayne will be doubling as co-producer and costar of "Loud Red Patrick," skedded for a Broadway preem Oct. 3. Robert Douglas, a director, will be associated with Wayne in the presentation. Ewell, who last starred on Broadway in "Itch," has optioned Peter De Vries' "Comfort Me With Apples," which he plans to co-produce next season with Philip Langner. He may also appear in the production. Corey has the rights to Max Wilk's "Brass Section," which he plans to appear in and co-sponsor. Ney has a musical, "Too Little Time for Love" on his production sked, while Gabel, who co-produced and appeared in "Reclining Figure" on Broadway last season, has three properties on tap as co-sponsorship ventures. They're "Hidden River," "Once More, with Feeling," and "Serenade." He's currently costarring in the Broadway production, "Will Success Spoil Rock Hunter."

Katharine Cornell has been her own producer for many years, and Cornelia Otis Skinner has repeatedly done her one-woman shows under her own management. In former times, actor-managers were commonplace. The present trend has other motivating factors, however, notably tax considerations.

## Just Call Me Director

David (Cricket) Skilling, a member of the resident company at the Starlight Theatre, Pawling, N.Y., will make his directorial debut next week with the barn's production of "Solid Gold Cadillac."

He'll also appear in the Howard Teichmann-George S. Kaufman comedy.

## LOTSA HIT SHOWS, SUBSCRIPTIONS

The road is apparently due for a relatively prosperous season. The bullish signs are presumably attributable to two major factors: the continuing boom in general business and the above-average lineup of scheduled touring shows.

As indicated by favorable reports from various key road cities, local subscriptions are running ahead of recent years. That's probably a reflection not only of the general prosperity, but also of perking interest in legit, possibly stimulated by attractive lists of subscription shows.

The indicated boxoffice surge is relative of course. That is, it may top the figures for the last few seasons, but has no prospect of even approaching the level of 20 or even 10 years ago.

Broadway-established shows set to tour will include "Janus," "Hotful of Rain," "Matchmaker," "The Lark," "No Time for Sergeants," "Great Sebastians," "Middle of the Night," "Will Success Spoil Rock Hunter," "Chalk Garden," "Cat on a Hot Tin Roof," "Fanny," "Mr. Wonderful" and "My Fair Lady." Already-touring entries likely to

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## Hub Censor Ahoy! Here Comes 'Cat'

Boston, Aug. 21.

Boston, which boosters like to call the intellectual capital of America, is expected to revert soon to its periodic status as the censorship capital. That's figured a cinch with the scheduling of "Cat on a Hot Tin Roof" to start its road tour here in November. Exact date and the theatre aren't set.

The Tennessee Williams drama, which copped both the Pulitzer and N. Y. Drama Critics Circle prizes for the 1954-55 season on Broadway, did not play the Hub during its tryout tour, and local interest in it is intense. The play drew some reformer attention even in normally blase New York, and comment from Gotham returnees is that it can hardly fail to raise the moral temperature of the low-boiling-point official Hub censor.

As local eggheads are unhappily aware, Boston has something of a national reputation for taking moral objection to plays, books and other forms of art generally found inoffensive elsewhere. Possibly the most celebrated cases have involved Eugene O'Neill's "Mourning Becomes Electra" and Maxwell Anderson's "Valley Forge," both of which were banned for public performance here.

## PLUSH COCONUT GROVE HOUSE GETS FACELIFT

What the theatre needs is more oil millionaires. That, at least, is reflected in the setup at the Coconut Grove (Fla.) Playhouse.

The theatre, operated by oil tycoon George S. Engle, is equipped with an amazing array of conveniences and accommodations for both audiences and actors. Moreover, its being overhauled. The stage is being enlarged for musicals, and the dining room and cocktail lounge are being refurnished and redecorated.

A supper club, with a capacity of 300, is being added on the second floor and will feature dancing and entertainment. The Playhouse building also has six apartments and barber and beauty shops for the performers. In addition, Engle recently purchased a small hotel, with a swimming pool, for use by those connected with the theatre. The hotel can accommodate 36 people.

The Playhouse, which ended an inaugural 20-week season last June, is scheduled to reopen Nov. 12 on a year-round stock basis.

## Legit Is Losing Majestic, Boston, Maybe Wilbur; Shuberts to Keep 3

Boston, Aug. 21.

One and perhaps two Boston theatres may be lost to legit this season. They are the Majestic and Wilbur. Both have had sparse bookings in recent seasons.

The Wilbur has one legit booking, "Harbor Lights," opening Oct. 4 for two weeks, before reverting to the owners, who have been leasing it to the Shuberts. The latter must relinquish it under the terms of a Government consent decree. The owners also have the Metropolitan Theatre.

The Majestic has been leased from the Shuberts by Benjamin Sack, owner of the Beacon Hill Theatre, a picture house, and will open Sept. 17 with the film version of "Oklahoma." Some $200,000 worth of rebuilding is going on at the oldtime legit in preparation for its opening as a film house.

Several local producers have been eyeing the Wilbur with a view to stock companies. G. Sheldon Balloch, who with Clifford N. Lenox produced five weeks of musicals at the John Hancock Theatre in a strawhat endeavor this season, inspected the Wilbur this week for the possibility of doing stock musicals. Larry Homer, who has been working on plans for a local stock company, is also reportedly interested in the house.

After disposing of the Wilbur, the Shuberts will be operating only three local theatres, the Shubert, Plymouth and Opera House. Incoming season looks to

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## Rounseville on the Go In Legit, Radio, Concert

Robert Rounseville is meeting himself coming and going up and down the scale these days. The tenor is currently rehearsing for the lead in the Warwick (R.I.) Music Theatre production of "Student Prince" next week. Prior to opening there, he's booked for a live radio stint on the "Woolworth Hour" on CBS next Sunday (25).

During his week at Warwick, he'll be out for the Wednesday (29) evening performance because of a prior Cleveland commitment to sing at a Rodgers & Hammerstein program. William Stanz, a member of the "Prince" cast will sub for him that night.

## Buff Strawhats Go Into Barn

Buffalo, Aug. 21.

Mortality list in strawhat lineup is mounting currently. Two barns have folded within the past month and a third is suspending further legit performances until after Labor Day.

Darien Center Players closed without explanation and Theatre Arts Academy folded when the Fire Dep't refused to license the premises for theatre purposes.

Princess Theatre, Niagara Falls, Ont., concluded its legit package show with Mae West's "Come On Up, Ring Twice" last week and will revert to motion pictures "until package shows are available," according to Michael Zahowchak, owner. Gypsy Rose Lee was booked for Labor Day week.

Remaining in operation are Melody Fair at North Tonawanda, Grand Island Playhouse, Lake Shore Playhouse and Clarence Playhouse.

## 'PACIFIC' STILL CHAMP MUSIC TENT GROSSER

"South Pacific" is still a boxoffice powerhouse. The latest proof of the musical's draw is the extension of its run for a third week at the Brandywine Music Box, Concordville, Pa. The tent, currently in its first season, had four previous shows, each playing one week.

The Rodgers & Hammerstein tuner, which opened Aug. 6, was originally slated to close last Saturday (18). It's been held over this week, however, and the scheduled presentation of "Paint Your Wagon" has been cancelled. Extension of the run necessitated several cast changes because of performer commitments elsewhere.

After smash runs on Broadway and the road, "S.P." was a tremendous grosser in stock last summer, in some cases being instrumental in keeping the entire season out of the red.

## London's Kenneth Tynan As Legit Critic in U. S.

Kenneth Tynan, drama critic for the London Observer, reportedly confided to friends recently that he hopes ultimately to switch to the U. S., to cover Broadway legit for an American publication. Presumably he has in mind a weekly, since he has never had to meet a morning-after deadline.

One of the most talked-about critics in London in many years, Tynan started with Lord Beaverbrook's Daily Standard about six years ago, doing a weekly review of the West End stage. He took over the assignment from Beverly Baxter. He resigned after a policy dispute and some time later was hired by the Observer, to succeed Ivor Brown.

## Sharon (Conn.) Playhouse Gets Localites' Backing To Forestall Folderoo

In an offbeat maneuver for a small out-of-the-way barn, the Sharon (Conn.) Playhouse is currently offering its third and final tryout of a 12-week season. This comparatively heavy concentration on new material is only one unusual feature of the 400-seat Equity-franchised operation.

The silo was erected last year after the local townspeople formed a corporation for the purpose. It was put up in place of a 200-seater that had been run for four years by Judson P. Philips, who announced that he was folding the showcase after incurring a loss of about $10,000.

The localites responded to the announcement by holding a town meeting and asking Philips to explain his reasons for the shuttering. After hearing the producer, they formed the corporation, with residents from Sharon and nearby communities buying stock. Enough coin was raised to build the new theatre, with Philips continuing as producer.

The setup of the new house is such that it can be converted to other uses. Plans are also being worked out to use the spot during the winter for various cultural programs, including music and ballet. Although Philips is in the production seat, there's also an operating committee of stockholders.

Stacking up against the three tryouts this summer was one last year. The current entry is A. E. Eekland's "Love Is a Two-Way Street," costarring Albert Dekker and Edith Atwater. Prior preems this semester were Hamilton Wright's "The Real Me" and Daniel Schneider's "Paradise Gate."

Philips, incidentally, is also an author, writing mysteries under the pseudonym, Hugh Pentecost.

## 'Breeze' Due in London

Glasgow, Aug. 21.

Roland Culver's new comedy, "Head Over Heels," currently trying out at the King's Theatre here, is set to open Sept. 5 at the Phoenix Theatre, London. It will revert to original title, "A River Breeze."

Cast is headed by Phyllis Calvert, Naunton Wayne and the author.

# Legit Bits

**Ira Ashley**, radio director, off to London last week to dicker with scripter **William Rose** for the American rights to the British film, "Genevieve." He wants to turn it into a musical comedy.

Mime **Phil Bruns** skedded for a Sept. 10-11 stand at The Open Stage, N.Y., in a program of "Panomania."

Production staff for "Happiest Millionaire" includes general manager, **C. Edwin Knill**; company manager, **Clayre Ribner**; production stage manager, **William Weaver**; production assistant, **Neil B. Smith**, and pressagents **Phyllis Perlman** and **Marian Byram**.

**Shepard Traube** has scheduled a late November Broadway preem for "Bon Voyage," new comedy by **Ronald Alexander**, who recently returned to the U. S. after six months in Europe.

**Stanley Greene** is presenting a revival of "Rope" at the Playgoer's Playhouse, N.Y.

**Faye Emerson** will star in "Protective Custody."

**Michael Abbott** will be associate producer to David Susskind on "A Very Special Baby."

**David Hayes** will design the sets for "Long Day's Journey Into Night."

**Robert Linden** is production manager for "Auntie Mame." Top price will be $10.50 for the New Year's eve performance of "Most Happy Fella."

**Ronn Cummins** is set for the role of the oldest boy in "Harbor Lights."

**Joan Bennett** will star in **Alfred de Liagre Jr.'s** touring production of "Janus," opening Sept. 27 in Rochester.

**Claude Dauphin** will make his Broadway directorial bow with "Best House in Naples."

**Boris Aronson** will design the sets for "A Hole in the Head."

Chicago's Studebaker Theatre Co. begins its season Oct. 2 with "Androcles and the Lion."

"The Jamestown Story," a new outdoor drama by **Paul Green**, is slated for a May 13, 1957, debut in the vicinity of Williamsburg, Va., under the auspicies of the Jamestown Corp.

The legit rights to the comic strip, "Penny," have been purchased by **Charles Adams**.

**Jean Stapleton** departs Sept. 4 from the Broadway production of "Damn Yankees" for a featured assignment in "Bells Are Ringing."

**Anthony Brady Farrell**, owner of the Mark Hellinger Theatre, N. Y., and the Sacandaga (N.Y.) Summer Theatre, flew to Alaska last week for six weeks of hunting and fishing.

**Myron McCormick**, featured actor in "No Time for Sergeants," hospitalized with a throat ailment last week at Harkness Pavilion, N.Y.

Broadway pressagent **Michel Mok** back from a seven-week visit to his native Holland and a showcatching stopoff in London.

**Ben Boyar** has returned to town after a summer stint as general manager of the Music Go Round, Somers Point, N.J.

**Martha Raye** will star in "Boffola," new revue scheduled for Broadway production this season by **Harry Rigby** and **Herbert Jacoby**.

**Michael Myerberg's** production of "The Ballad of Baby Doe" begins an out-of-town break-in Dec. 17 with a four-week stand at the Shubert Theatre, Washington.

**Richard Horner** and **Justin Sturm** have teamed with **Stanley Gilkey** and **Guthrie McClintic** for the production of "A For Adult."

**William Thourlby** has returned to the cast of "Will Success Spoil Rock Hunter."

**Cliff Hall** and **Malcolm Lee Beggs** are pinchhitting for the vacationing **Howard Freeman** and **Royal Beal** in the Broadway production of "No Time For Sergeants" prior to moving over to the national company, which reopens Sept. 13 in Chicago.

**Sidney Lumet** will direct **Kermit Bloomgarden's** production of **Arch Oboler's** "Night of the Auk."

**Irving Slosberg** has replaced **Harry Fromkes** as president of the Playhouse Theatre, N.Y. His brother, **Stephen Castle**, is vice president and **Vincent E. Cerow** treasurer. Slosberg and Castle control the Lehigh Petrolium Co., Norwich, Conn.

The Actors Fund of America has issued its first "Fundamentally yours" newsletter to be published "every now and then."

**Beverly Kelley**, quits as pressagent for the touring "Teahouse," next week to take a similar spot ahead of **Alfred Lunt** and **Lynn Fontanne** in "Great Sebastians." **Howard Newman** succeeds as "Teahouse" p.a., with **Eddie Runkle** continuing as company manager.

**Jay Russell** handling the local drumbeating for the Cambridge (Mass.) Drama Festival production of "Saint Joan," starring **Siobhan McKenna**. **Phil Bloom** is handling national publicity.

## Da Costa's Living

Morton Da Costa, who clicked as a director last season with "No Time for Sergeants" and "Plain and Fancy," is now getting more staging offers than he can handle.

At the moment, he's agreed to direct scheduled Broadway productions of "Auntie Mame," "Captain's Paradise" and a musical version of "Ah, Wilderness," plus a television spectacular for NBC.

# 'Godot' Reopens in Paris; Set for Repeat Click

Paris, Aug. 14.

Samuel Beckett's controversial "En Attendant Godot" (Waiting For Godot) is having a successful revival at the Theatre Hebertot, with practically its original cast. Exception is Roger Blin, who has been content only to direct this time. Here, as in London and New York, the surrealist piece has turned out to be something either hooted or huzzahed. It looks to develop into a contemporary offbeat classic. It is now on the Right Bank, though it started its career on the Left Bank three years ago.

Its theatre of origin, Babylone, is now gone, but though the title character of "Godot" never appears the play seems here to stay. Blin first read it in 1950 as written directly into French by Beckett, an Irishman and former associate of James Joyce. It took three years to talk a theatre director into trying it, and then J. M. Serreau decided to do it. It opened Jan. 3, 1953, and the people involved expected either catastrophe or triumph.

"Godot" stirred up strong pros and cons from both audiences and critics. This stubbornly anti-conformist play ran two years, with 16 different actors alternating in the roles of the two garrulous tramps, the overbearing slavedriver and his twitching slave.

It has since been done successfully in Germany, Italy, Switzerland, Finland, Holland, Belgium, Norway, Sweden, Denmark, Turkey, Brazil, Argentina, Japan and finally England and the U. S. It was financially successful everywhere but on Broadway.

The present cast here includes Lucien Raimbourg and Pierre Latour as the tramps, Jacques Remy as the slavedriver and Jean Martin as his slave.

## Show Abroad

### Young and Beautiful

London, Aug. 16.

London Arts Theatre Committee presentation of comedy in three acts, by Sally Benson, based on short stories by F. Scott Fitzgerald. Stars Lois Smith. Staged by Fred Sadoff. At Arts Theatre Club, London, Aug. 15, '56; $1.20 top.

Josephine Perry ..... Lois Smith
Mr. Perry ..... Jack Allen
Mrs. Perry ..... Barbara Lott
Travis de Coppet ..... Brian Bedford
Anthony Harkar ..... Nicholas Brady
Mrs. Bray ..... Rosemary Johnson
Lillian ..... Dudy Nimmo
Sonny Dorrance ..... Mike Margan
Ed Bement ..... Richard Raphael
Capt. Dicer ..... Jeremy Burnham

Lois Smith has come to London to repeat her performance in "The Young and Beautiful," which had an eight-week run in New York last season. In the irritating role of a fickle New York teenager who self-dramatizes every emotion and falls in and out of love until she no longer has any genuine feeling except frustration, she runs through all the tricks with facile sophistication.

It is a study of a budding nympho, and the supporting characters merely framing the varying facets of the central figure. The mid-1920's type arouses little sympathy here and no real concern would arise about her enormous exploits to warrant a wider audience beyond this limited club engagement.

None of the other players attempts to adopt the U.S. accent, and nothing could be more English than Jack Allen as the father., Barbara Lott is pleasantly maternal as his wife, and the various beaux are agreeably handled by talented youngsters, the most promising and incisive being a newcomer from the provinces, Brian Bedford, as the eccentric young philosopher to whom the girl returns after all her experimental kisses have turned sour.

Play is well directed by Fred Sadoff. *Clem.*

# Pearl Buck Authors 'White Bird' for Legit

Nobel and Pulitzer Prize novelist Pearl S. Buck has written an original play, tentatively titled, "The White Bird," which Ted Danielewski will stage and co-produce on Broadway with a managerial associate still to be set. The authoress is also working on the book for a musical adaptation of Hilda Werner's "My Indian Family," which Oscar S. Lerman and Martin B. Cohen plan for Broadway production next season.

Lerman is also involved in another scheduled Broadway production, "Me Papoose Sitter," which he and Leon Greenland plan to preem next winter.

## Legit Followup

### The Most Happy Fella
(IMPERIAL THEATRE, N.Y.)

The vocally-taxing male lead assignment in "Most Happy Fella" is being given a neat workover at matinee performances by Richard Torigi. The role was created by Robert Weede and played by him at the show's evening sessions.

Torigi appears somewhat younger than Weede and sports a well-groomed crop of hair (presumably dyed gray) whereas the latter is bald. The physical difference, though, detracts little from the effectiveness of Torigi's portrayal. The personal warmth of the aging vineyard owner is ably projected in his characterization and quality songstering.

Despite its operatic treatment—usually a b.o. deterent—"Fella" has been a virtual sellout since preeming on Broadway last May. It's an appropriate reflection on the meritorious job done by Frank Loesser in providing the book, lyrics and music for this version of Sidney Howard's "They Knew What They Wanted."

Except for the male lead switch, the regular members of the cast play all performances. Their portrayals add to the vitality of the Kermit Bloomgarden-Lynn Loesser production, as do various other creative aspects, notably Jo Mielziner's picturesque sets.

Incidentally, the Imperial Theatre cooling system was inadequate at last Wednesday's (15) matinee performance, and the house became a Turkish bath. *Jess.*

# Boom Road Season

Continued from page 57

continue include "Pajama Game," "Damn Yankees," "Boy Friend," "Teahouse of the August Moon," "Witness for the Prosecution" and "Inherit the Wind."

For the key eastern cities, notably Boston, Philadelphia, Washington and New Haven, there will also be the customary crop of touring tryouts.

### Chi Subscriptions Up

Chicago Aug. 21.

Theatre Guild-American Theatre Society's local subscription setup is headed for one of its best years since 1953 when it upped its annual series to eight plays from six. Chicago office, managed by Harriet Watt, already has passed last season's mark of 13,420 subscriptions, with another six weeks remaining before the order book is closed for the '56-'57 semester.

Again last season the Guild was one play shy of filling its eight-show subscription package. As of now, there are six definite tourers logged in for current series, leading off with "No Time for Sergeants," which opens at the Erlanger Sept. 13.

Next in order are: "Witness for the Prosecution," Selwyn, Sept. 24; "Hatful of Rain," Harris, Oct. 8; "Great Sebastians," Great Northern, Oct. 22; "Damn Yankees, Shubert, Oct. 29.

### TG-ATS Frisco Sked

San Francisco, Aug. 21.

Lineup of Theatre Guild-American Theatre Society subscription offerings set for Frisco this season include "Lark," starring Julie Harris; "Chalk Garden," costarring Gladys Cooper and Judith Anderson; "Hatful of Rain," starring Vivian Blaine, and "Great Sebastians," costarring Alfred Lunt and Lynn Fontanne.

Incidentally, Broadway pressagent Reginald Denenholz did some local campaigning for the subscription series before winding up a Coast vacation last week.

# Barn Touring Is Just Honeymoon for Carney On Strength of TV Rep

Art Carney, who's become a personality as regular on the Jackie Gleason tv show, has been mopping up this summer on the strawhat circuit. He's been making scattered appearances in "Seven Year Itch," with business hitting capacity on all dates.

Grosses include $14,600 for nine performances at the Cape Playhouse, Dennis, Mass., the week of June 30. Another $14,300 at the Flamouth Playhouse, Coonamesset, Mass., the week of July 16 and $14,500 at the Ogunquit (Me.) Playhouse last week.

He's currently appearing at the Theatre - by - the - Sea, Matunuck, R. I., with a stand at the Ivoryton (Conn.) Playhouse set for next week.

# Majestic, Boston

Continued from page 57

be slower than last, which went down as biggest in 25 years and extended into the middle of June. So far, 15 productions are booked as against 20 at the same time last year.

The Shubert is set for three musicals, one after another, opening with "Li'l Abner" Oct. 2, followed by "Bells Are Ringing," Oct. 22, and "Happy Hunting," Nov. 13, all for three-week tryouts. The Colonial opens Sept. 20 with "Too Late the Phalarope" for two-and-a-half weeks, followed by "Separate Tables," Oct. 8 for two weeks, and the first musical for the Colonial in a couple of seasons, "Candide," Oct. 29.

The Plymouth opens Sept. 19 with "Sixth Finger in a Five Finger Glove." Shaw's "The Apple Cart" comes in Oct. 1 for two weeks, "Best House in Naples" is due Oct. 15, and "Very Special Baby" opens Oct. 29. Season's first production at the Opera House is the Royal Danish Ballet opening Oct. 3 for four days. Shaw's "Major Barbara" opens Oct. 8, and the Old Vic Company of London is set for January.

**John Dutra** will appear in "Bus Stop" next week at the Capri Theatre, Atlantic Beach, L. I., prior to going into the touring company of "No Time for Sergeants," which reopens Sept. 13 in Chicago.

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# L.A. Hits the Skids; 'Red Mill' 52½G, 'Yankees' $50,000, 'Inherit' $27,600

Los Angeles, Aug. 21.

Cab strike and the political convention telecasts apparently bit into local legit last week, with only "Inherit the Wind" immune. Other three offerings dipped in varying degrees. "Damn Yankees" wound its run on the downbeat over the weekend and was replaced last night (Mon.) at the Philharmonic Auditorium by "Boy Friend."

**Estimates for Last Week**

**Damn Yankees**, Philharmonic Aud (MC) (7th wk) ($4.95; 2,670; $65,000) (Bobby Clark). Skidded to $50,000 (including tax on the non-profit presenation; net would be about $46,500) for the final; previous week, $55,100.

**Desk Set**, Carthay Circle (C) (5th wk) ($4.20-$3.85; 1,518; $34,-800) (Shirley Booth). Slumped to $22,500 (including tax on the non-profit presentation; net would be $20,250), still profitable, previous week, $31,500; closes next Saturday (25).

**Inherit the Wind**, Huntington Hartford (D) (5th wk) ($5.20-$4.95; 1,024; $31,000). Moved up slightly with the end of the cut-rate theatre parties late in week to hit $27,-600. best so far; previous week, $27,000; closes Sept. 1.

**Red Mill**, Greek Theatre (OP) (1st wk) ($44,470; $68,000) (Paul Gilbert, Gil Lamb, Irra Pettina). Okay $52,500 for first seven performances of final offering of al fresco season. Closes next Saturday (25).

# 'Wish' Passable 37G, K.C.; 'King,' With MacDonald, Follows Film Version

Kansas City, Aug. 21.

Starlight Theatre's ninth production of the season, "Wish You Were Here," grossed, a moderate $37,000 for the week ending Sunday night (19). The musical drew moderate notices from the critics, and rated heavy publicity on the appearance of local boy Arnold Stang in the opus.

Season's finale, "King and I," opened last night (Mon.) as the expected bonanza of the schedule. It stars Jeanette MacDonald, with Leonard Graves, Terry Saunders, Dorothy Coulter, Glenn Burris and Fred Harper. It's figured the show may hit around $70,000 for the first week, and it stays a second stanza. If it's up to anticipation, it will bring the Starlight season in at about the projected season's total of $550,000.

There is considerable conjecture as to the effect of the film "King," which played five weeks in Fox Midwest houses, ending Aug. 14, only about a week before opening of the musical on the Swope Park theatre stage. The picture did sock biz, garnering $63,000 in its stay, but estimates are that it will possibly hypo the stage version, especially with the Jeanette MacDonald name as a draw outdoors.

# 'PETER' SOARS TO 49½G FOR ST. L. MUNY WEEK

St. Louis, Aug. 21.

The Municipal Theatre Assn. stage in the 10,000-seat alfresco playhouse in Forest Park was well suited for the flying stints in "Peter Pan" last week, and the musical version of the Barrie classic drew a nifty $49,500. Featured in the cast were Sandra Deel, Martyn Green, Ruth Matteson, Roy Urhausen and Ruth Schumacher. A scheduled Sunday (19) performance was rained out.

The season is entering the home stretch with a 14-night run of "Kismet" opening last night (Mon.) with a cast is headed by Norwood Smith and Margot Moser. The $3 top continues.

# Touring Shows

(*Aug. 20-Sept. 2*)

**Boy Friend**—Philharmonic Aud., L.A. (20-1).
**Damn Yankees** (2d Co.) (Bobby Clark)—Curran, S.F. (20-1).
**Desk Set** (Shirley Booth)—Carthay Circle, L.A. (20-25).
**Inherit the Wind** (2d Co.) (Melvyn Douglas) — Huntington Hartford, L.A. (20-1).
**Lark** (Julie Harris)—Opera House, Central City, Col. (20-1).
**Pajama Game** (2d Co.) (Larry Douglas, Buster West, Betty O'Neil)—National, Wash. (20-25); Royal Alexandra, Toronto (27-1).
**Teahouse of the August Moon** (Larry Parks)—Geary, S.F. (20-1).
**Witness for the Prosecution**—Alcazar, S.F. (20-1).

# 'Pajama' $25,200, D. C.

Washington, Aug. 21.

Television viewers glued to their sets for the Thursday and Friday night (16-17) proceedings of the Democratic convention cut attendance last week for the fifth stanza of "Pajama Game" at the National, but the musical still drew a nice $25,200.

The show has another week to go, after which the theatre closes for redecoration until Sept. 17, when "Li'l Abner" comes in for what's said to be the first preem of a musical in Washington in 20 years.

# Siobhan's 'Joan' $9,600 (5), Cambridge Drama Fest

Cambridge, Mass., Aug. 21.

Cambridge Drama Festival in Sanders Theatre, 1,100-seater at Harvard U., set a record with Siobhan McKenna in "Saint Joan" with $9,600 for the first five performances and is heading for $14,-000 for the first full week. The Shaw revival, which opened last Wednesday (15) and holds through Sept. 1 has been a sell-out since opening.

Previous record was for "Beggar's Opera," second of the three productions staged this season, which did $8,800 for the first four performances and $12,000 for the first full week. First production of the new group's strawhatter was "Henry V."

"Saint Joan" goes next to the Playhouse in the Park, Philadelphia, and then into the Phoenix Theatre, N.Y., opening Sept. 4.

# Stock Tryouts

(*Aug. 20-Sept. 2*)

**Affair of Murder**, by Mignon G. Eberhart—Westchester Playhouse, Mt. Kisco, N. Y. (26-2).
**American Countess**, musical comedy by John F. Grahame and Alexander Maissel—Milford (Pa.) Theatre (20-21).
**Angel by Accident**, by Fred Carmichael —Dorset (Vt.) Playhouse (24-25).
**Beasop's Fables** (Beatrice Lillie), revue —Famous Artists Country Playhouse, Fayetteville, N.Y. (20-25); Somerset (Mass.) Playhouse (27-1) (Reviewed in VARIETY, July 4, '56).
**Career**, by James Lee—Alley Theatre, Houston, Tex. (28-1).
**Is Your Honeymoon Really Necessary**, by E. V. Timmarsh—Flat Rock (N.C.) Playhouse (28-1).
**Love is a Two-Way Street** (Albert Dekker-Edith Atwater), by A. E. Eckland—Sharon (Conn.) Playhouse (21-25).
**Old Boy**, by Maura Laverty—Olney (Md.) Theatre (21-2) (Prior U.S. production of this Irish original reviewed in VARIETY, Feb. 15, '56, under title, "Tolka Row").
**Rhom**, by Larry Ward and Gordon Russell—Westport (Conn.) Country Playhouse (27-1).
**Roll 'Em**, revue—Groton (Conn.) Playhouse (28-2). (20-1).
**Saint Joan** (Siobhan McKenna)—Sanders Theatre, Cambridge, Mass. (20-1).
**Smile of the Moon**, by Lawrence Slade —Litchfield (Conn.) Playhouse (21-26).
**Spa** (Gloria Vanderbilt, Marchan Bey, Violet Heming), adapted by Edward Chodorov from Ferenc Molnar's "Olympia"—Paper Mill Playhouse, Milburn, N.J. (21-2) (Reviewed in VARIETY, Aug. 15, '56).
**Sticks and Stones** (Hermione Gingold), revue—Cincinnati (O.) Playhouse (20-25); Northland Playhouse, Det. (26-2) (Reviewed in VARIETY, July 18, '56).
**Sudden Spring** (Celeste Holm), Elihu Winer's adaptation of Halstead Welles' play—Ogunquit (Me.) Playhouse (20-25); South Shore Music Circus, Cohasset, Mass. (27-1) (Original Broadway version, titled "A Temporary Island," reviewed in VARIETY, March 18, '48).
**Voice of Strangers** (Ethel Waters), by Roy Bailey—Ivy Tower Playhouse, Spring Lake, N.J. (20-1).
**Welcome Darlings** (Tallulah Bankhead), revue—Ivoryton (Conn.) Playhouse (20-25); Cape Playhouse, Dennis, Mass. (27-1) (Reviewed in VARIETY, July 25, '56).
**What's the Rush** (Robert C. Lewis), revue—Playhouse in the Park, Philadelphia (20-25); Melody Circle, Allentown, Pa. (27-1) (Reviewed in VARIETY, July 18, '56).

## SCHEDULED N. Y. OPENINGS

(*Theatres indicated if set*).

**Loud Red Patrick**, Ambassador (10-3).
**Harbor Lights**, Playhouse (10-4).
**Sixth Finger**, Longacre (10-5)
**Reluctant Debutante**, Miller (10-10).
**Too Late Phalarope** (10-11).
**Double in Hearts**, Golden (10-16).
**Apple Cart**, Plymouth (10-18).
**Li'l Abner**, St. James (Wk. 10-22).
**Old Vic**, Winter Garden (10-23).
**Separate Tables**, Music Box (10-25).
**Separate Rooms** (10-25).
**Happiest Millionaire** (10-29).
**Long Day's Journey**, Hayes (wk 10-28).
**Major Barbara**, Beck (10-30).
**Auntie Mame**, Broadhurst (10-31).
**Sleeping Prince**, Coronet (11-1).
**City Center Drama Season** (11-7).
**Best House in Naples**, Lyceum (11-8).
**Child of Fortune**, Royale (11-12).
**Very Special Baby**, Belasco (11-14).
**Girls of Summer**, Longacre (11-19).
**Candide**, Beck (11-22).
**Build With One Hand** (11-26).
**Bells Are Ringing**, Shubert (11-29).
**Uncle Willie** (12-3).
**Happy Hunting**, Majestic (12-6).
**Hole in Head** (12-12).
**Visit Small Planet**, Booth (1-9).
**Waltz of Toreadors** (1-17).
**13 Daughters**—Wint. Gard. (Wk. 2-18).

## OFF-BROADWAY

**Nobody's Child**, Open Stage (8-22).
**Saint Joan**, Phoenix (9-4).
**Rendezvous Vienna**, Barbizon P. (9-13).
**Take a Giant Step**, Jan Hus (9-25).
**Absalom**, Fischer Hall (9-27).
**Sea Gull**, 4th St. (10-9).
**Hamlet**, St. Ignatius (10-17).

# 2-Town Ohio Bard Fest A Hit at Toledo, Antioch

Toledo, Aug. 21.

More than 40,000 persons have attended Ohio's Shakespeare-under-the-Stars Festival, which this year has spread to Toledo's Zoo Amphitheatre after four years on the campus of Antioch College in Yellow Springs, O., more than 100 miles away.

The Toledo Zoological Society and the Area Theatre of Antioch College, co-sponsors of the Festival, reported that Toledo attendance would pass the 17,500 mark after the Aug. 19 performance of "Measure for Measure." The play marked the completion of eight weeks of the 11-week Festival season. The attendance for the same period at Yellow Springs reached 22,600.

Both locales reported top business for "Hamlet," "King Lear," "Comedy of Errors," and "Much Ado About Nothing," in that order. Other shows given this summer are "All's Well that Ends Well," "Love's Labour's Lost," and "Measure for Measure." All seven productions are being repeated in a repertoire period to continue through Sept. 9.

# 'Witness' $28,300, 'Teahouse' $24,500, 'Friend' $42,700, S.F.

San Francisco, Aug. 21.

It may or may not have been the effect of Republicans converging on this convention city, but business at all three legit houses was excellent last week.

"Witness for the Prosecution" evidently was building into a profitable stand at the Alcazar, with a $2,100 gross increase in its second week. Fifth frame of "Boy Friend" at the Curran, despite end of four-week Civic Light Opera subscription, showed highly respectable figures, and "Teahouse of the August Moon," in the fourth week of its second run at the Geary, did very nicely.

"Damn Yankees" opened at the Curran last night (Mon.) on subscription.

**Estimates for Last Week**

**Witness for the Prosecution**, Alcazar (2d wk) ($4.95; 1,147; $32,-929) (Francis L. Sullivan, Patricia Jessel). Encouraging $28,300; previous week, $26,200.

**Boy Friend**, Curran (5th wk) ($5.40; 1,752; $52,000). Nice $42,-700; previous week, $48,200.

**Teahouse of the August Moon**, Geary (4th wk) ($4.40; 1,550; $37,-000) (Larry Parks). Fair $24,500; previous week, $26,500.

# British Shows

(*Figures denote opening dates*)

## LONDON

**Boy Friend**, Wyndham's (12-1-53).
**Caine Mutiny**, Lon. Hipp, (6-13-56).
**Chalk Garden**, Haymarket (4-11-56).
**Doctor in House**, Vic. Pal. (7-30-56).
**Dry Rot**, Whitehall (8-31-54).
**Family Reunion**, Phoenix (6-7-56).
**For Amusement Only**, Apollo (6-5-56).
**Gigi**, New (5-23-56).
**Hotel Paradiso**, Wint. Gard. (5-2-56).
**House by Lake**, York's (5-9-56).
**Kismet**, Stoll (4-20-55).
**Likely Tale**, Globe (3-22-56).
**Long Echo**, St. James's (8-1-56).
**Man Alive**, Aldwych (6-14-56).
**Mousetrap**, Ambassadors (11-25-52).
**Night of 4th**, Westminster (6-29-56).
**Pajama Game**, Coliseum (10-13-55).
**Paris by Night**, Prince Wales (4-9-55).
**Plain & Fancy**, Drury Lane (1-25-56).
**Plume de ma Tante**, Garrick (11-3-55).
**Quare Fellow**, Comedy (7-24-56).
**Reviewer**, St. Mart. (5-31-56).
**Reluctant Deb**, Cambridge (5-24-55).
**Repertory**, Old Vic (9-7-55).
**Romanoff & Juliet**, Piccadilly (5-17-56).
**Sailor Beware**, Strand (2-16-55).
**Salad Days**, Vaudeville (8-5-54).
**Seagull**, Saville (8-2-56).
**South Sea Bubble**, Lyric (4-25-56).
**Spider's Web**, Savoy (12-14-54).
**Such Is Life**, Adelphi (12-14-55).
**To My Love**, Fortune (6-6-56).
**Waltz of Toreadors**, Criterion (3-27-56).
**Young & Beautiful**, Arts (8-15-56).

## SCHEDULED OPENINGS

**No Time Sgts.**, Her Maj. (8-23-56).
**Mr. Boltry**, Aldwych (8-30-56).
**Towards Zero**, St. James's (9-4-56).
**River Breeze**, Phoenix (9-5-56).
**Children's Hour**, Arts (9-19-56).

## TOURING

**Bed**
**Can-Can**
**Daughter of Desire**
**D'Oyly Carte Opera**
**Free Love**
**French Without Tears**
**Girl Called Sadie**
**Head Over Hearts**
**King and I**
**Lilac Time**
**Mr. Boltry**
**Saturday Night at the Crown**
**Teahouse of the August Moon**
**This Happy Home**
**Too Young to Marry**
**Towards Zero**
**Trip to Bountiful**
**Twinkle**
**Under Milk Wood**
**Water Gipsies**
**Wife For A Night**

# B'way Dips, But Some Shows Climb; 'Wonderful' $46,700, 'Faces' $20,600, 'Pajama' 28G, 'Cat' 20½G, 'Match' 12½G

Business on Broadway slipped for most shows last week. Tradesters blamed the drop on competition from the tv coverage of the Democratic National Convention. It's the Republicans' turn to take the rap this week. However, business generally took a jump Monday night (20).

Swingover of "Hatful of Rain" to twofers boosted it substantially, while "Mr. Wonderful" also registered a sturdy increase. "Most Happy Fella" was the top-grosser of the week, beating "My Fair Lady," which was knocked out of the capacity lineup for the first time because of last Saturday (18) night's cancelled performance.

"Fella" and "No Time for Sergeants" were the only entries to go over the capacity mark.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).*

*Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.*

**Cat on a Hot Roof**, Morosco (D) (74th wk; 588; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Previous week, $20,-800; last week, over $20,500.

**Damn Yankees**, 46th St. (MC) (68th wk; 540; $8.05; 1,297; $50,-573) (Gwen Verdon). Previous week, $47,700; last week, almost $45,400.

**Diary of Anne Frank**, Cort (D) (46th wk; 365; $5.75; 1,036; $28,854) (Joseph Schildkraut). Previous week, $20,500; last week, almost $19,700.

**Fanny**, Majestic (MD) (94th wk; 748; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, 26,700 on twofers; last week, almost $25,100 on twofers.

**Hatfull of Rain**, Lyceum (D) (41st wk; 325; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Previous week, $8,800; last week, nearly $11,700 on twofers; moves Sept. 10 to the Plymouth Theatre where it will remain until Oct. 13 prior to beginning a road tour Oct. 15 in Chicago.

**Matchmaker**, Royale (C) (37th wk; 296; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Moves Nov. 12 to the Booth Theatre where it's scheduled to remain until Jan. 5 prior to beginning a road hike in Chicago. Previous week, $12,700; last week, over $12,500.

**Mr. Wonderful**, Broadway (MC) (22d wk; 172; $7.50-$6.90; 1,900; $71,000). Previous week, $44,800; last week, nearly $46,700.

**Most Happy Fella**, Imperial (MD) (16th wk; 124; $7.50; 1,427; $57,-875). Previous week, $58,100; last week, almost $58,000.

**My Fair Lady**, Hellinger (MC) (23d wk; 180; $7.50; 1,551; $64,-240) (Rex Harrison, Julie Andrews). Previous week, almost $65,200; last week, almost $56,100, with $9,067 lost last Saturday (18) night when the performance was cancelled mid-way through the first act. Tom Helmore, pinch-hitting for costar Rex Harrison, who was out because of a throat infection, was unable to continue the performance because of laryngitis. Helmore went on for Harrison last Friday eve and Saturday matinee and is dittoing this week until Harrison returns. Earlier in the week, Harrison's costar Miss Andrews was out of the show with a bad throat. Lola Fisher subbed.

**New Faces of 1956**, Barrymore (R) (10th wk; 76; $7.50-$6.90; 999; $38,577). Previous week, $22,000; last week, almost $20,600.

**No Time for Sergeants**, Alvin (C) (44th wk; 348; $5.75-$4.60; 1,331; $38,500). Previous week, $38,700; last week, over $38,600.

**Pajama Game**, St. James (MC) (119th wk; 948; $6.90; 1,615; $52,-118) (John Raitt, Eddie Foy Jr., Julie Wilson). Previous week, $27,900; last week, over $28,000.

**Will Success Spoil Rock Hunter**, Shubert (C) (45th wk; 356; $5.75; 1,453; $41,668) (Jayne Mansfield, Walter Matthau, Martin Gabel). Previous week, $13,800; last week, nearly $13,300.

**OFF-BROADWAY**

**Dorian Gray**, Bleecker St. (8-16-56).

**Iceman Cometh**, Circle in Square (5-8-56).

**Man of Destiny**, Downtown (5-21-56).

**No Exit**, Theatre East (8-14).

**Threepenny Opera**, de Lys (9-20-55).

**Uncle Vanya**, 4th St. (1-31-56).

**World's My Oyster**, Actor's Playhouse (7-31-56).

# Liberace Freres-'Waltz' $59,800 2d Week, Dallas

Dallas, Aug. 21.

Holdover week of "Great Waltz" at State Fair Musicals grabbed a nifty $59,800 for the closing seven performances through last Sunday (19) matinee. Clear, hot weather, with the mercury at 101-107 degrees daily, didn't hamper the b.o. Produced by managing director Charles R. Meeker Jr., the Johann Strauss tuner starred Liberace and brother George Liberace in their initial legit roles.

"Show Boat," sixth and final staging of the 15th season, opened a 14-performance run last night (Mon.) Jerome Kern revival, also produced by Meeker, stars Shirley Jones and features William Tabbert, Betty Colby, Margaret Hamilton and Lawrence Winters.

# Ont. Season 360G, Conn. Up to 28G

Stratford, Ont., Aug. 21.

Gross for eight of the Shakespeare Festival's nine weeks was $360,405. Attendance was down around 5,000 from last year's 126,-791. Ninth week ended last Saturday (18) and there was an extra benefit performance Monday (20) for the family of late actor Frederick Valk, who appeared here last year. Final week's take hasn't been announced.

Company left today (Tues.) for Montreal, which gave it a civic reception at 10:30 on St. Helen's Island. It flies tomorrow (Wed.) to the Edinburgh Festival to do "Henry V" and "Oedipus Rex," returning Sept. 17.

Skip Manley, circus big-top man who planned and erected the theatre tent here, will dismantle it for the last time next Saturday (25). A few days later work will start on construction of the new permanent theatre. The necessary $984,-000 is now assured.

**Conn. Bard $28,000**

Stratford, Conn., Aug. 21.

Continuing upward curve of American Shakespeare Festival Theatre, abetted by acceptance of "Measure for Measure" and "The Taming of the Shrew," brought the house to the season's top gross, $28,000, for the eight shows through Sunday (19).

Saturday's (18) SRO with "Measure" set the alltime record for the two-year-old theatre, $5,815, and "Shrew" came pretty close the preceding night. "King John" had emaciated biz in its only performance Wednesday matinee (15).

Season winds up Sept. 9.

# Cambridge Drama Fest 'Significant': Gov. Herter

Boston, Aug. 21.

The Cambridge Drama Festival was cited by Gov. Christian A. Herter last week for its "significant contribution to the American stage." Festival producers William Morris Hunt, Bryant Haliday, Miles Morgan and Michael Wager were present at the ceremonies at the State House here.

The governor's citation read, "In its first year, the Cambridge Drama Festival has already become a significant contribution to the American stage. I am most delighted that the Festival is proving to be such a successful one and that it is of both national and international importance. I am pleased that the Festival has become an integral part of our Massachusetts culture."

Opening at Sanders Theatre, 1,100-seat house on the Harvard U. campus, three productions have been presented. They are "Henry V," "Beggar's Opera" and the current "Saint Joan," starring Irish actress Siobhan McKenna.

# Caribbean Islands' Concert 'Boomlet'

By PAUL PIMSLEUR

The islands of the Caribbean have two things in common—sunshine and good money. The former makes a concert tour pleasant. The latter can make it profitable.

The biggest islands are Cuba, Dominican Republic and Haiti (they share an island), and Puerto Rico. As usual in Latin America, travel is all by plane.

A tour of the Caribbean may start in Havana. There, the chief sponsor is the Sociedad Pro Arte Musical, one of the world's largest musical societies. It has several thousand members, and runs a double series, with each artist performing twice, one on the afternoon series and once on the evening series. Pro Arte presents from 15 to 20 artists a season, taking advantage of proximity to the U.S. in booking talent. Artists are provided by Ernesto de Quesada. As a sample of the calibre, here are some of this past season's names: Rubinstein, Stern, Serkin, de los Angeles, New Orleans Symphony, Salzburg Marionette Theatre. The society has its own hall, called the Teatro Auditorium. It also runs an opera season.

Havana's strong booking position has had the effect of fostering concerts in other parts of the island. An artist can play a week in Cuba, going from Havana to Camaguey to Santa Clara to Santiago. Each town has its Pro Arte series, presenting from four to eight artists yearly, chosen from among those who come for the big series in Havana.

Hotels in Havana are good, but expensive in the tourist season, October to May. Always reserve rooms in advance, because they're packed much of the year.

The Cuban peso is interchangeable with the U.S. dollar.

**Haiti Uncertain**

Cuba's neighbor to the East is Haiti. The latter is a very poor country, and bookings there, though possible, are uncertain.

Next door to Haiti is the Dominican Republic, whose capital is Ciudad Trujillo, named by the country's dictator for himself. There, the Sociedad Pro Arte is two years old and has 170 members, some of whom kick in the difference when there's a loss. They present about seven events per season, which Quesada sells them as cheaply as he can to help the young series grow.

The hall is a radio studio called La Voz Dominicana, and seats 709. Guiding spirit of the series is Ninon de Brouwer.

Ciudad Trujillo boasts several Miami-type hotels, deluxe but expensive. Among them are the Ambassador, the La Paz, and the Jaragua. The Dominican peso is worth a buck.

The U.S. commonwealth island of Puerto Rico, which is progressing economically by leaps and bounds, has a terrific concert life. Chief promoters of cultural activities are the U. of P.R., and the Pro Arte societies all over the island.

**Active University**

The University, located near the capital of San Juan, uses student activities funds to bankroll a series of from 20 to 30 events yearly. These include a number of top name recitalists, a small sprinkling of local artists, and, as the piece de resistance, a two-week opera season for which they actually bring the Metropolitan down to Puerto Rico. The latter project is the work of N.Y. lawyer Al Gins, with the financial help of the University and local newspapers.

The University's extensive concert activities are directed by Dr. Alfredo Matilla. Events take place in the modern auditorium, seating 2000.

The Pro Arte Society is equally enterprising, not only in San Juan, but in several other cities and towns. The San Juan series presents about 15 artists each season, in the Teatro Tapia. These include many top names. It is quite possible for an artist to perform on both the University and the Pro Arte series, as there is no rivalry between them. The population of the capital is about a quarter of a million, and growing fast.

Second largest city in Puerto Rico is Ponce, with 90,000 population. There, they have had a Pro Arte series since 1936, on which about ten artists appear yearly. They have 800 members. Booking is done independently, with Quesada and with New York managements. Inez Acevedo is president. The La Perla Theater seats 1,052.

Next largest town is Mayaguez. There, Pro Arte has 400 subscribers and presents from 10 to 12 events per season. They are sometimes aided financially by the College of Agriculture and Mechanical Arts, which is located in Mayaguez. They have three theatres, with capacities of 700, 1,000, and 1,200. Atilano Fernandez is president.

The town of San German has a Pro Arte series with 600 members (bolstered by the student body of the nearby Polytechnic College). Concerts are given in the college auditorium, seating 1,000. President is Hernan Alvarez.

The chief booking agent in Puerto Rico is Domingo Blanco. He is Quesada's representative there, and he provides the majority of the artists for the various series and for the University.

Other Caribbean islands which ought to be good concert customers, but aren't organized along Pro Arte lines, are Jamaica and the French possessions, Martinique and Guadeloupe.

The last stop in the Caribbean before reaching the South American mainland is the Dutch island of Curacao (pop. 100,000). There, the Kunstkring presents from six to 10 events per season, depending on the budget. They are willing to lose money on some events, to get top artists. The director is Rudolf Boskaljon, who books almost entirely with Quesada. The Roxy Theatre seats 900. The neighboring Dutch island of Aruba also takes some of the attractions that come to Curacao

*(The above is the fourth in a series of special pieces on the concert business in Latin America.—Ed.)*

# Officials, Bothered By Boos, Halt Support Of Bayreuth Wagner Fest

Bayreuth, Aug. 14.

It's the same old story in Germany, same as in the theatre all over the world—everyone wants to get into the act if it's a hit, and no one wants to be associated with a flop.

The annual summer Wagner Festival at Bayreuth has been getting the first serious boos and jeers in the six years since the war. During that time it's been under the aegis of Wolfgang and Wieland Wagner, grandsons of composer Richard Wagner, whose operas are performed now with ultra-modern staging and lighting at Bayreuth, instead of the traditional ponderous costumes and sets associated with Wagnerian opera.

Now Bavarian state official Kurt Eilles has withddrawn from the Friends of Bayreuth Society, charity group which raises funds to underwrite the costly summer staging. He says this is in protest against the radical modern staging of "Der Meistersinger."

In a widely-quoted remark, he charged that the out-of-this-world sets looked more like a hepped up musical called, "Kiss Me Eva" (a play on the popular musical "Kiss Me, Kate," first American musical to be translated into German and done with complete German cast last winter, with the name switch because Eva is the heroine of "Meistersinger").

The State Secretary of the Bavarian Ministry of Justice, long an avid fund-raiser for the Bayreuth event, particularly objected to the use of a giant paper ball hanging over the heads of singers to depict a tree. Also, the strange dramatic effects in the second act created by flooding the huge stage with bright blue lights.

## Marjorie Lawrence Oncer

New Orleans, Aug. 21.

Marjorie Lawrence, one-time Metopera soprano, will appear as soloist with the New Orleans Philharmonic Symphony Dec. 11.

Miss Lawrence, whose fight against polio was retold in the film, "Interrupted Melody," lives at Elmwood Plantation near here and will teach at Tulane University's music school this fall. She is the wife of Dr. Thomas King.

# Closely-Spaced Anzac Concerts

Sydney, Aug. 14.

Australian Broadcasting Commission's concert division has hit a new high via boxoffice intake with top overseas' talent over the '56 season.

Robert Lamb of the ABC asserts that Australia was the only country in the world where top recitalists may give as many as 40 concerts in 13 weeks to capacity business. Recent example:

**Irene Kohler** (British pianist), 22 performances in 12 weeks.

**Miklos Gafni** (Hungarian tenor), 22 performances in 20 weks.

**Paul Badura-Skoda** (Viennese pianist), 40 performances in 13 weeks.

**Christian Ferras** (French violinist), 55 performances in 19 weeks.

**Victoria de los Angeles** (Spanish soprano), 32 performances in 13 weeks.

**Hans Schmidt-Isserstedt** (German conductor), 15 performances in six weeks.

**Eugene Istomin** (American pianist) is set for 44 performances here in 16 wcks.

**Fernando Germani** (Italian organist), 35 performances in 12 weeks.

# Philly Music Academy Into Non-Profit Basis

Philadelphia, Aug. 21.

The Academy of Music, century-old concert hall, has been sold to the Academy of Music of Philadelphia, recently formed non-profit organization. C. Wanton Balis Jr., president of the Philadelphia Orchestra Assn., voted that organization's 55% of the total shares.

Stuart F. Louchheim, president and spokesman of the new group, announced the start of a drive for $1,500,000 to give the venerable music hall a facelifting.

The 237 minority stockholders were asked to contribute part of the liquidation price under three optional plans. Those donating the full price of the stock will have their seating privileges continued for 15 years. Those giving $500 back will have five-year seating privileges. Benefactors contributing the full price and also surrendering seating rights, will have their names inscribed on a plaque in the Academy.

**PHILLY'S 100TH BIRTHDAY**

**Fund Drive Pegged to Date (Jan. 26, 1957) By Potts**

Philadelphia, Aug. 21.

A committee has been named to help solicit funds from business corporations for the improvement program for Philadelphia's Academy of Music.

The 100-year-old structure will hold its centennial celebration next year (Jan. 26, 1957).

Frederic R. Potts, chairman of the business committee of the Academy of Music Centennial, has the following leaders serving with him:

William Balderston (Philco); Wilfred D. Gillen (Bell Telephone); Charles B. Grace (Heinz); Theodore Schlanger (Stanley-Warner), and John R. Wanamaker.

## Conn. Fest Big Draw

New London, Conn., Aug. 21.

Ninth annual dance festival at Connecticut College here (16-19) pulled substantially better biz than last year, when $3,000 was refunded to ticket buyers stymied from attending due to flood conditions of '55.

With total capacity potential of 6,670 for five-performance series, attendance hit approximately 6,100. Festival featured works of Jose Limon, Pauline Koner, Ruth Currier, Anna Sokolow, Alwin Nikolais, Doris Humphrey, Birgit Akesson, Margret Dietz.

## Turkish Soprano Set

San Francisco, Aug. 21.

Zandonai's "Francesca da Rimini" revival will have Leyla Gencer, prima donna with the Ankara State Opera.

This will be American debut for the Turkish soprano. She turned down an invitation to tour South Africa with Milan's La Scala to be available here.

# Frisco Ballet to Asia

International Exchange Program, which is administered for the U. S. State Dept. by American National Theatre & Academy will tour the San Francisco Ballet in Asia for three months starting in January. Performances will be given in Phillippines, Korea, Okinawa, Formosa, Hong Kong, Thailand, Malaya, Indonesia, Burma, India, Ceylon and Pakistan.

Lew Christensen company has lately been in the eastern U. S. playing summer festivals.

About 30 dancers will go to the Orient.

# 11G Roger Williams Pull At Pop Concert Gives Yale Bowl Series a Lift

New Haven, Aug. 21.

Fifth Yale Bowl pop concert of the 1956 series turned out to be a moneymaker when Roger Williams lured 9,700 into the enclosure last Tuesday (14). This was top attendance of the season and pulled an even $11,000 gross.

Series is behind the eight-ball in total to date and a general feeling that the pop concert idea had had it in this town was beginning to crop up. However, the response to the Williams program, plus a good contribution by the New Haven Symphony Orchestra under Harry Berman, threw a roadblock against diminishing local interest in this form of entertainment. Proving once more that when you give 'em what they want, they'll support it.

## Britten's Full-Lengther Due for Sadler's Wells

London, Aug. 14.

A three-act ballet, "The Prince of the Pagodas," gets its world preem by Sadler's Wells Ballet Sept. 19, shortly before the company leaves for a provincial tour to be followed by a season at the Bolshoi Theatre, Moscow.

With specially commissioned music by Benjamin Britten and choreography by John Cranko, leading roles will be danced by Svetlana Beriosova, David Blair and Anya Linden. This will be the first full score Britten has penned specifically for ballet. In addition, there's a one act ballet, "The Miraculous Mandarin," with music by Bela Bartok and choreography by Alfred Rodrigues set for its first London performance on the opening night of the season, Sept. 4.

Others to take part are Margot Fonteyn, Elaine Fifield and Beryl Grey.

## S.F. Ballet's Asian Trek

San Francisco, Aug. 21.

Lew Christensen's San Francisco Ballet will tour a dozen Asiatic countries next January through March under ANTA's International Exchange Program, according to Robert W. Dowling, ANTA board chairman.

Clincher for tour, which U.S. State Dept. pays for, was company's just-concluded eastern trip which included a three-week run at Jacob's Pillow in Massachusetts.

Company will appear in Korea, Okinawa, Formosa, Philippines, Hong Kong, Thailand, Malaya, Indonesia, Burma, India, Ceylon, and Pakistan.

## Up Anzacs' Fifield

London, Aug. 14.

Elaine Fifield, Australian ballet dancer, will succeed Violetta Elvin as full-rank ballerina of Sadler's Wells. The first role of her new status is that of Odette-Odile in "Swan Lake" which is to be staged at Covent Garden on Sept. 8.

Miss Fifield joined the company in 1954 and danced her first major role in "Madame Chrysantheme" created specially for her by Frederick Ashton.

**Seattle Maestro to Hawaii**

Seattle, Aug. 21.

Jackie Souders, trombonist and orchestra leader here, has left the business to manage the Wailua Ranch Resort on the Hawaiian Island of Kauai.

Souders started as a sideman here in 1920. He played with Vic Meyer's orchestra in the old Butler Hotel and was musical director and emcee for Fanchon & Marco shows on the Coast.

# Talent Lineup At Chicago's Lyric

Chicago, Aug. 21.

Chicago's Lyric Opera, its litigation behind, will offer 10 productions this autumn, some repeating. Tickets will be sold ($8 to $40) in Monday, Tuesday, Wednesday-Thursday and Friday Night series. Puccini's "Girl of the Golden West" is a revival item. Dimitri Mitropoulous will be in the pit for that. George Solti is also set for conducting chores with others still in negotiation.

Michael Lepore is currently drilling the chorus of 68 which will back the singers at the Civic Opera House. Monte Fassnacht is production supervisor and Gerald Ritholz on the scenic end. General manager Carol Fox, survivor in the recent rancorous feud, has Thalia Stahas and Byron Belt as assistant managers, Ardis Krainik as exec secretary, Bernard Guttman on fiscal matters and Danny Newman batting out the blurbs.

Here's the schedule as of now:

**MONDAY NIGHT SERIES**

Oct. 22—"Die Walkure"—with Ludwig Suthaus, William Wilderman, Paul Schoeffler, Birgit Nilsson, Inge Borkh, Claramae Turner. (Baton: Georg Solti.)
Oct. 29—"Don Giovanni"—with Eleanor Steber, Anita Cerquetti, Nicola Rossi-Lemeni, Leopold Simoneau, Fernando Corena, Paul Schoeffler. (Solti.)
Nov. 5—"Tosca"—with Renata Tebaldi, Jussi Bjoerling, Tito Gobbi.
Nov. 12—"La Forza Del Destino"—with Renata Tebaldi, Giuletta Simionato, Richard Tucker, Ettore Bastianini, Carlo Badioli, Nicola Rossi-Lemeni, (Solti.)

**TUESDAY NIGHT SERIES**

Oct. 16—"Andrea Chenier"—with Eleanor Steber, Mario Del Monaco, Tito Gobbi.
Oct. 23—"Il Trovatore"—with Anita Cerquetti, Claramae Turner, Jussi Bjoerling, Ettore Bastianini, William Wilderman.
Oct. 30—"Tosca"—with same cast as Nov. 5.
Nov. 13—"Don Giovanni"—with same cast as Oct. 29.

**WEDNESDAY-THURSDAY SERIES**

Oct. 17—"Salome"—with Inge Borkh, Ramon Vinay, Alexander Welitsch. (Solti.)
Oct. 31—"La Traviata"—with Eleanor Steber, Leopold Simoneau, Ettore Bastianini.
Nov. 8 (Thursday)—"La Forza Del Destino"—with same cast as Nov. 12.
Nov. 14—"La Boheme"—with Renata Tebaldi, Jussi Bjoerling, Ettore Bastianini.

**FRIDAY NIGHT SERIES**

Oct. 19—"Andrea Chenier"—with same cast as Oct. 16.
Oct. 26—"La Traviata"—with same cast as Oct. 31.
Nov. 2—"Tosca"—with same cast as Nov. 5.
Nov. 9—"The Barber of Seville"—with Giuletta Simionato, Tito Gobbi, Leopold Simoneau, Nicola Rossi-Lemeni, Carlo Badioli.
Nov. 16—"La Boheme"—with same cast as Nov. 14.

# Concert Notes

**Claudio Arrau** planed to Europe over last weekend to play at the Salzburg Festival in Austria this week. He follows with a South African tour beginning Sept. 16 and then embarks on a swing of India, Ceylon and Singapore.

**Hans Schwieger,** conductor of Kansas City Philharmonic, has replaced **Yugoslav Lovro von Matacic** for conducting assignments on "Cosi Fan Tutte" and "Die Walkure" with San Francisco Opera this fall. **William Steinberg** will take over Matacic's chore on "Boris Godounov." Matacic cancelled out.

**Berlin Philharmonic's** first West Coast appearance will be Nov. 11 at the Frisco Opera House. Orchestra plays Berkeley Community Theatre, Nov. 12-13.

**Mrs. J. P. Otterson** has been appointed publicity director of the Buffalo Philharmonic Orchestra Society. She has been connected with advertising agencies in Washinton and until recently was Buffalo rep for Great Books Foundation.

**Mary Gray,** soprano formerly with the San Francisco Opera and Civic Light Opera, has returned to the Coast after six years on the Continent, with concert appearances in Germany, France, England and Italy. She will fill concert dates on the Coast before going back to Germany to star in the premiere of a new opera.

**Toledo Orch Skeds**

Toledo, Aug. 21.

Toledo Orchestra has scheduled five evening concerts for the 1956-57 season in the Toledo Museum of Art Peristyle, beginning Oct. 31. Joseph Hawthorne will conduct.

Other dates are Nov. 28, with Jack Heller, concertmaster, as violin soloist; Jan. 9, Andres Segovia, guitarist, Feb. 6; Jorge Bolet, pianist; and March 27, concert version of Verdi opera, "La Traviata," sung in English by Irene Jordan and Thomas Hayward.

# Literati

**Madeleine Sherwood's Book?**

Random House prexy Bennett Cerf has a carte blanche deal with Mrs. Robert E. (Madeleine) Sherwood for a novel drawn on contemporaneous society and the theatre. She has manifested a penchant for writing but has not buckled down to anything specific since the death of her playwright-husband.

She is dividing her summer as alternate house-guest with the Bennett Cerfs in Mt. Kisco, N.Y. and the Frederick Backers in Sands Point, L.I.

**Dailies And Red China**

Reluctantly, major news media are falling in line with the U.S. State Dept.'s ban on allowing U.S. correspondents to accept bids to visit Red China. But the protests are strong. The N.Y. Times, editorializing on the ban yesterday (21), stated, in part, "The people of this country are entitled to as much truth about the world as they can get. It is the business of newspapers, news agencies and broadcasters to bring it to them. There is a serious constitutional question involved as to whether the State Dept. has the right to deny the public the right to read about certain subjects . . ."

The Times editorial came in the wake of a State Dept. announcement on Monday (20) that President Eisenhower had explicitly endorsed the department stand. The Peiping government earlier this month telegraphed invitations to 22 U.S. news and radio correspondents to accept bids to visit China despite the State Department's ban. There hasn't been a U.S. newsman in Red China in eight years.

Prior to Eisenhower's expressed view, the following correspondents were listed as going to Red China in a Hong Kong dispatch: John Roderick, of the Associated Press, Robert C. Miller, of United Press, James Robinson, NBC, and Keyes Beech of the Chicago Daily News.

In New York, Arthur Hays Sulzberger, prez and publisher of the N. Y. Times, said that he had advised Times members not to accept the invitation. James Wechsler, editor of the New York Post, said the newspaper had asked the State Dept. for an affidavit of identity for Seymour Freidin, Post correspondent. It was with such an affidavit that Freidin visited in Bulgaria in 1955, when visits to that country were stamped forbidden on U.S. passports. The N.Y. Herald Tribune took the same stand as the Times, but is desisting from sending a staffer into Red China.

**Second Laurie Anthology**

Jerry Lieberman, a Brooklyn (N.Y.) gag writer whom Joe Laurie Jr. hardly knew but whose work he felt was promising, for which reason he willed him much of his comedy files, is working on a second anthology of Laurie humor. The first, "Off The Cuff," was a sellout under the Pocket Books imprint.

Lieberman followed that with "Best Jokes For All Occasions," and it went so well that Perma-Books will reissue it in November. The second Laurie collection, therefore, is not due until next spring.

**Latest on Boston Post**

As court-appointed trustees of the folded Boston Post tried to dig up money needed to resume publication of the 125-year-old newspaper the other three morning papers, Herald, Globe and Record, started intensive campaigns toward wooing the Post's circulation. Future for the 850 employes, among them Elliot Norton, Post drama critic and storm centre of a recent controversy involving freedom of the press with the Shuberts, looked bleak.

Folding of the Post recalled the story that more pressagents have been lost in the ramshackle series of buildings with winding corridors and crooked stairs than in any other newspaper in the country. Apocryphal stories say that on any given Tuesday (pressagent day), three or four p.a.'s had to be flushed out of the Post buildings by searching parties.

Last edition of the Post, which may become a collector's item, was published Wednesday (15). The Post failed to publish Thursday (16) and has been out of the picture since. The tangled affairs of the financially crippled paper went before three courts.

The Post Publishing Co. filed a petition for reorganization in U.S. District Court Thursday (16) and three trustees were appointed. Judge George C. Sweeney named former Asst. U.S. Atty. Charles W. Bartlett, Atty. Joseph P. Healey, professor of corporation law at Boston College Law School, and Atty. Thomas W. Lawless, a specialist in corporate reorganization, as trustees.

The Newspaper Guild of Boston filed an equity action in Suffolk Superior Court seeking to freeze Post assets and a temporary injunction was issued for a hearing later. Post employes went to Municipal Court seeking complaints charging failure to pay their wages.

Typewriters in the Post editorial room were being used by reporters to type out claims for pay as the paper folded. The end came after John Fox, publisher, failed to meet employe union demands for $180,000 in current wages and back pay.

Trustee Healey said: "We are working in an attempt to arrange working capital financing both here and outside Boston."

In its petition for reorganization, the Post said, "The indebtedness, liquidated as to the amount and not contingent on its liability, is over $2,200,000."

In its petition to reorganize the Post said: "A newspaper which publishes only mornings and on Sundays (the Post) cannot compete with other newspapers in the same community that publish both mornings and evenings and Sundays, under whatever names. That the reason for this is the preference of advertisers for so-called "combination" advertising, comprising identical advertisements that appear on Sunday and a weekday evening, at a special rate.

"The Post presently is housed in antiquated buildings and altogether unfit for modern newspaper operation. Most are nearly 100 years old and none built in this century. Its presses are from 30 to 50 years old and obsolete. This also is true of much of the other mechanical equipment."

**RKO Buys Mercer Tome**

Charles Mercer, AP tv editor-critic, has written a novel called "Rachael Cade," which Putnam's will publish in October, but already it's a Literary Guild selection and RKO bought it for $125,000.

Book deals with African situation.

**N.Y. Times' Morgue**

Value of a newspaper's morgue was accented to readers of the N.Y. Times Sunday (19) in an obit on John Becan, 66, retired director of that publication's morgue, who died Saturday (18) at his Bayside, L. I., home. Almost an entire column was devoted to Becan who toiled among the Times' clips for some 48 years.

Piece was virtually a history of the Times' morgue for it recalled that after two years as a copy boy Becan joined Thomas Bracken (the morgue's present director) in 1907 as a two-man clip-cutting staff. Forty years later the repository filed its 1,000,000th biographical envelope, and the staff has now grown to 20 librarians with Bracken as director.

**'Best TV Humor'**

Irving Settel, himself a radio-tv packager and producer, has edited an anthology of "Best Television Humor of the Year" (Ace; 35c) which is a readable paperback and certainly a good money's worth considering the byliners.

Excerpts from these shows are included with full credits to source, authorship, etc.: Jack Benny, Perry Como, Garry Moore, Steve Allen, Martha Raye, Jack Paar, Milton Berle, William Bendix, Ronald Colman, Ozzie & Harriet, The Goldbergs, Danny Thomas, Bob Cummings, Sam Levenson. *Abel.*

**UP's Burnup Vs. Diana Dors**

United Press took the unusual step of sending out press releases Monday (20) to non-subscribers to feed them the story of the beating administered to photographer Stewart Sawyer by Patrick Hamilton, Denise Dors' husband, at a Beverly Hills party at the couple's home the night before. Apparently UP was so burned over the incident that it took extra measures to spread the story, although a bylined piece on the incident complete with photos had gone over the wire and been carried by subscribers.

Incident occurred at a party given by Miss Dors for some 300 celebs, and was kicked off when Hamilton, Miss Dors, agent Louis Shurr and designer Howard Shoup tumbled into the pool. Hamilton claimed Sawyer had pushed them —although nobody saw him do so except Hamilton—and he and Miss Dors knocked the photog down and beat and kicked him. Sawyer and his wife may sue the Hamiltons (Miss Dors).

**Pr lific Gore Vidal**

TV scripter Gore Vidal who is represented on other publishers' lists, the Broadway stage and pix, this fall takes a double-featured encore via Zero Press this November.

"A Thirsty Evil" is a collection of seven new and recent short stories by him, and earlier in the same month the "Zero No. 8 Anthology" includes new writings by Jean-Paul Sartre, Marianne Moore, Samuel Beckett, Kenneth Patchen, Paul Bowles and others, Vidal included. Themistocles Hoetis is the editor thereof.

Gore may also have three new plays on Broadway next season.

**Trezevant Collier's Post**

John G. Trezevant, who joined Crowell-Collier Publishing Co. last September, has been named managing editor of Collier's effective Sept. 1. Formerly assistant news editor of the San Francisco Chronicle, he had been serving on the staff of Paul C. Smith, prexy and editor-in-chief of Crowell-Collier.

Trezevant succeeds Gordon Manning who resigned to join the staff of Newsweek.

**'Big Bill Blues' Biog**

Blues singer Big Bill Broonzy's autobiog, "Big Bill Blues," to be published in this country by Grove Press.

Overseas version was released last spring in four languages by the Cassel in England.

**Cautious Mrs. Morgan**

Mrs. Alice B. Morgan, the financial whiz from Bristol, R. I., who stopped at the $32,000 plateau rather than go for the jackpot on "$64,000 Question," is having her book, "The Investors' Road Map," published by Simon & Schuster next month. When she casually mentioned it on the CBS-TVer the publishers were deluged with mail, phone and wire orders for over 30,000 copies of the book.

The 78-year-old investment counsellor gave her decision to stop as culled from the last page to her "Investors' Road Map"—"you must have long-range goals to overcome short-range frustrations"—and added that she would not be setting a good example as an investment adviser by flinging caution to the winds and risking her total winnings.

Mrs. Morgan most recently has been conducting investment classes in her native Bristol, R. I., as a community service and has been a frequent contributor to Independent Woman and Barron's National Business & Financial Weekly. The study of investments has been her chief interest for the past 20 years.

**CHATTER**

Brooklyn Weekly and Brooklyn Daily Inc., of Kings County, has changed its capital stock from 200 shares, no par value, to 1,000,000 shares at 10c par value.

John M. Cockburn, drama critic of Glasgow Evening Times, penned biog of British labor leaders Keir Hardie under title of "The Hungry Heart." Jarrolds, of London, publishers.

Dick Falk, Broadway publicist, authored "I Make News—And Sell It" for the current issue of The American Salesman. It's replete with anecdota on how the writer snared free space.

Poughkeepsie Newspapers Inc. decreased its capital stock from $4,810,000 to $2,803,500, according to papers filed with the Secretary of State at Albany by Van De Water & Van De Water, of Poughkeepsie.

Mrs. Pat Van Doren has resigned as head of the subsidiary rights department of Farrar, Strauss & Cudahy, succeeded by Kathy Connors, formerly with Bantam Books. She will be assisted by Beverly Jane Loo.

James D. Gershman, who shifted from INS where he was a senior editor, to p.r. director with Macy's, and last year to ad-pubrelations-display activities manager at Gimbel's, has resigned to join Harshe-Rotman flackery as v.p. in charge of the N.Y. office.

Lead article in current American Mercury Joseph J. Seldin's "Selling Presidents Like Soap," a takeoff on the Madison Ave. influence in political campaigns accenting radio-tv; another show biz piece is Sam G. Wingfield's "Yesterday's Minstrels," about blackface comedians.

"The Doctor's Secret"
By D. L. Dern
All Book Shops — $2.50
Pageant Press, 130 W. 42 St., N. Y.

# SCULLY'S SCRAPBOOK

## By Frank Scully

Desert Springs, Aug. 21.

In one of those rushes of civilian activity between wars, KNX, a radio station claiming to be the most powerful in the west, decided to hire a returned warrior to fill out a pause in the night's recorded music with a live audience participation show—a sort of midnight frolic for insomniacs with unpunctured eardrums.

They got a guy, the son of a vaude performer, who played the piano, told some jokes, wandered up and down the aisles asking people where they were from, what they were doing in Hollywood, and after telling a few occupational jokes at their expense, handed them a gift that had been left over from the daytime sample cases—passes to wander around the forecourt of Grauman's Chinese, soap for their pretty necks, toothpaste for their yellow teeth and toy models of solid gilt Cadillacs.

Notables dropped in now and then to kill an hour before going to bed and sometimes joined the m.c. in the yawning fun. One of them must have been a vicepresident of CBS from Manhattan because one day the entertainer was kidnapped and held for ransom at 485 Madison Ave., New York. In time some sponsors paid the ransom fee and that's when New Yorkers discovered that all bright young comedians go to N.Y. when they die.

In Hollywood the loss must have been felt like a hole in the head that refused to heal. It even carried over into television, because one day a CBS producer climbed to Bedside Manor, my hilltop home, and on learning that I had no intention of returning to New York in what the diplomats call the forseeable future, asked me if I would do a show from 11 to midnight on Friday nights. It was explained that I could kid anything and anybody, as a long check had revealed that all veepees and their informers invariably blew out of town Friday afternoon and would not have listened to the original of the Gettysburg Address if it broke on Friday night.

**The Pooped Deckhand**

I explained that I had a full schedule of writing and by Friday was more pooped than a poop deck. Besides I could neither sing, dance nor tell other people's jokes. The producer pointed out that Arthur Godfrey couldn't even walk around at that time and he was making millions.

"We'll give you a good trio and a top staff support," he explained. "And money."

"How much?"

"All the refrigerators your friends can use and $300 a show."

I could use $1,800 just then, so I said, "I'll try it for six weeks."

We held a dry run over a closed circuit and some spotter at the New York end must have been awake and caught it. He reported to the veep in charge of messing up the best laid plans and a directive came from New York to Hollywood ordering the show to go on five nights a week and to be piped east where slummers presumably keep awake much longer than they do on the west coast.

"Not me," I said. "On one lung, one leg and one idea I'd be dead in a month on a five-day week. Get Steve Allen."

"He's gone."

"Where to? Forest Lawn?"

The hassle went on for weeks. Though I have a macaroni constitution, I have a whim of iron. Thanks to that whim I have outlived most of my contemporaries, though my number has been up since 1917. I refused their terms. They refused mine. The producer went east to see what he could and has never been heard of since.

Then the other day the oldest flea from heaven in the Scully Circus, a first lieutenant in the Air Force, rolled in to Desert Springs, which is our summer quarters, 80 miles east of where the L.A. smog is conditioning people for radioactive fallout. With him was his wife, a child and a six months' old pup.

**The Hospitable Pharisee**

They arrived at three in the morning and feigning a hospitality that a Pharisee could not have topped, I welcomed them. I offered them a bunkhouse, but after looking it over and seeing that the walls had holes large enough to allow Gila monsters to join in the fun, they said they preferred to sleep on the divan bed in the kitchen of my unit. I was reserving this for a daughter who was in nurse's training and had got slugged months before by a crazed female patient of 80. Out of this altercation had developed a tumor which due to the present cancerphobia the croakers thought should be clipped in the bud. A beautiful doll weighing 116 pounds, she had lost 20.

Her mother had scurried to San Diego to be on hand for the operation and had reported that the operation was a success and that the tumor had proven benign. They would be home in a few days, so the doll could complete her convalescence on Rancho Pancho and maybe get fattened up by a 10-day layoff.

A Ph. D. couldn't have studied the alphabet under similar conditions, so I decided to take a book and go down to the barn and read for a while. I fingered though a batch of new books, trying to figure which one would give me the least brain-strain. Among them were "The Wind In His Fists" by John Jennings, "The Color Is Green" by Lenard Kaufman, "The Public Arts" by Gilbert Seldes, "They Knew Too Much About Flying Saucers" by Gray Barker, "Minnesota Gothic" by Walter O'Meara, "The Spiked Heel" by Richard Marsten and "The Funny Men" by Steve Allen.

"There he is!", cried Patty Freeman Scully, a beautiful brunet who happens to be my daughter-in-law. "I saw him on tv in Topeka. He was advertising this book."

"Advertising it? It says here he *wrote* it, and here are his horned rimmed glasses on the dust jacket to prove it."

**Staking A Horn Rimmed Claim**

Horned rimmed glasses of course are not a surefire identifying mark. They got their first laugh in 1914 when Prof. Walter B. Pitkin, an owl and I introduced them to the Columbia campus. Comedians have been getting langhs with them ever since.

I paged through the autopsy. Fred Allen, Jack Benny, Milton Berle, Red Buttons, Sid Caesar, Eddie Cantor, Wally Cox, Jackie Gleason, George Gobel, Arthur Godfrey, Bob Hope, Sam Levenson, Groucho Marx, Phil Silvers and Red Skelton. But no Sonny Tufts. About 275 pages of laboring the obvious by an anthologist who was either neglecting his show to prove he could write or neglecting his writing to prove he could act.

**Analyzing Humor**

His style wasn't bad except for a "or what have you" touch that went out with "23 skidoo." He retailed some of the jokes of the comedians but spent most of the time analyzing humor (which is like analyzing little white clouds) and defending the shortcomings of the comedians by rating most of them as the funniest in the biz.

I enjoyed most comedians but laugh less than either Ned Sparks or Jim Thornton. When the comedians move into my racket even enjoyment seems to go out the window. I feel like a farmer who finds his farm stocked with surplus, and no market, watching grain being imported to further flood his cluttered ranch.

You have to join a union to perform in most fields, but anybody who can string one simple declarative sentence behind another can call himself a writer. Since surveys have shown that college graduates average one book a year as readers (their own, probably), it becomes obvious that writers have to do something else (even if it means becoming tv performers) to make both ends meet.

I hear the sciences are begging for recruits.

Anyone for electronics?

## Broadway

Helen Hayes and the Leo Jaffes (Columbia Pictures International Corp, v.p.) back from Europe yesterday (Tues.) on the Queen Mary.

VARIETY circulation manager Eddie McCaffrey is a first-time grandpop by courtesy of daughter Kathleen (Mrs. Timothy) Madden. It's a girl, born Sunday (19).

Ted Husing can have visitors now at the Instituite of Physical Medicine & Rehabilitation, 400 East 34th St., but still far from well as a result of his paralysis following a stroke.

Anthony Quinn, Sol Hurok, Renata Tebaldi, Finley Currie, Eric Leinsdorf, MCA v.p. George Chasin and Nick Pery, Columbia Pictures' Continental manager, due in from Europe tomorrow (Thurs.) on the S.S. Liberte.

George Woods on the William Morris Agency is with Walter Winchell on the Coast to assist in lining up names for the columnist's vaudeo debut over NBC Oct. 5 (Friday nights) under Toni and Old Gold sponsorship.

Olsen & Johnson have some coin due them from Manufacturers Trust Co., according to the bank's ad in the News listing unclaimed property at its 55 Broad St., head office. Old account is listed care of Baumgarten & Arum, law firm at 400 Madison Ave., and indicated as "attention Mr. Males."

William Morris agency's Martin Jurow has been in touch with Shirley Wolf, attorney for Martha Raye, who is recuperating in Miami Beach from an overdose of sleeping tablets, and plans are going forward for her revue starrer, "Boffola," under the aegis of Harry Rigney & Herbert (Blue Angel) Jacoby, to be staged by Herb Ross. This would mark her first legit since Al Jolson's "Hold Onto Your Hat."

## Minneapolis

**By Les Rees**

Old Log strawhatter offering "Light Up the Sky."

Local Fox Quartet in third week at Hotel Radisson Flame Room.

Lawrence Welk concert at St. Paul Auditorium Sept. 2 scaled at $5 top.

Horseshoe Lake summer theatre presented "Emperor's New Clothes."

Local Herb Pilhofer group gave outdoor modern jazz concert at Walker Art center.

Antal Dorati, Minneapolis Symphony, conductor, making guest appearances in Italy.

Ed Sullivan pacted to appear with his variety show for a second time next May 14 on St. Paul Women's Institute series.

As result of her successful supper club debut here, Hotel Radisson Flame Room inked pianist Ramona Gerhard for another engagement next summer.

Skitch Henderson to travel from New York here in a jet for his guest conductor appearance with Minneapolis Symphony in fourth of series of five "under the stars" concerts at new baseball stadium.

## Philadelphia

**By Jerry Gaghan**

Ross Raphael Orch will play the Warwick Room first three weeks in October.

Richloy Inc., and Myers Music Inc., pubbery, have linked forces in new headquarters.

Ray Fabiani, wrestling promoter, named to executive board of Philadelphia Grand Opera Co.

Harry Belafonte, biggest single draw at the Latin Casino last season, pacted for return date (Nov. 1).

Lisa Ferraday failed to show for local Republican rally but sent Selene Walters, former Goldwyn girl as sub.

Show trains for St. John Terrell's Lambertville Music Circus, will be inaugurated from Reading Terminal here, starting Aug. 24.

## Paris

**By Gene Moskowitz**

(28 *Rue Huchette, Odeon* 4944)

Sarah Vaughan due for an Olympia Musichall engagement next season.

Jean Gabin and Bernard Blier set for the nth remake of Victor Hugo's "Les Miserables."

Rex film house bringing back the Dancing Waters as a stage attraction along with firstrun pix.

In spite of the summer exodus, John Ford's "The Searchers" (WB) garnering nice biz and reviews.

Greta Garbo's "Queen Christina," "Conquest" and "Camille," all Metro, back for arty house reruns and doing nicely.

Pido Sayers, on leave from the New York City Ballet, to Monte Carlo for a terp stint with the John Taras group, dancing at the Casino.

Contest to choose unknown young girl for lead in Otto Preminger's film version of "Bonjour Tristesse" is over and winner is 17-year-old Gisele Franchomme.

Jack Benny still peeved about police interference when he tried to shoot a vidpix scene in Rome before the famed Fountain De Trevi which has all those coins thrown into it.

Gary Cooper, Audrey Hepburn and Maurice Chevalier now ready for actual shooting of Billy Wilder's "Love in the Afternoon" (AA) after two weeks of rehearsal of script in a theatrical manner.

Preston Sturges signed Brigitte Bardot to play opposite Michael Wilding, Cesar Romero and Kathleen Hughes in his next pic, "Long Live the King," which is to be made on the Continent in English next fall.

## Lisbon

**By Lewis Garyo**

Tenor Luis Andrade to Italy to give recitals on radio and tele.

Mexican chantoosie Ana Maria Gonzales holidaying in Estoril after a tour of Portuguese seaside towns.

Luis Bernardo, soloist in ballet company of San Carlos opera house, has gone to Paris to join a new ballet unit.

German actor Werner Fuetterer, prexy of German Artists Syndicate and Antonio Angel Diaz, of Argentina, visited Estoril.

Brazilian revue star Beatriz Costa will be leading lady of new company of actor-manager Eugenio Salvador at Maria Vitoria theatre.

Two lines of Portuguese girls, singers and dancers, one managed by Erasto and another by Anibal Sansao, off for North Africa under six-month contracts.

Impresarios Amelia Rey Colaco and Robles Monteiro as well as actors Luis de Campos and Jacinto Ramos off to France and Italy to look in at various festivals.

Singer Luis Picarra off to Belgian Congo.

## Westport, Conn.

**By Humphrey Doulens**

Elaine Malbin here.

The Andre Mertens to Cape Cod.

Philip Langner back from Cape Cod.

Len Coca now booking singers into the Westnor.

John Hammond back from jazz forum dates at Stratford (Ont.).

Millie Palmer, daughter of the late Lew Dockstader, joined local colony.

Alan Bunce and Ruth Nugent back from fishing trip to Nova Scotia.

Imogene Coca and Jules Munshin doing "Anniversary Waltz" at Country Playhouse week of Aug. 27.

Betty Comden and Adolph Green here putting finishing touches on "Bells Are Ringing" script.

Edna Ferber, Ruth Harvey, Theresa Helburn, John C. Wilson, John Tyers and Ed Kneedler at opening of "Knickerbocker Holiday" at Country Playhouse (20).

## Santiago

Berlin Classic Orchestra at the Municipal.

Kanda Jaque, who appeared in local films and legit, now a fashion designer.

New Camilo Henriquez legit house in Press Club building to be showcase for Ensayo Theatre productions.

Rene Largo Farias, former program director at Radio Mineria, now running Radio Los Castanos in Vina del Mar.

Catholic University starting motion picture department teaching film techniques and awarding degrees in pic making.

Radio Mineria launched its own version of "$64,000 Question" with top prize of 1,280,000 pesos ($2,560), Finanpro sponsoring.

Emelco filming 20-minute documentary on life of William Wheelwright, American pioneer who built first railroad in South America, for USIA.

## Chicago

Danny Kaye's stand at the Shubert opens Sept. 7.

Mike Fritzel next month takes over the Trade Winds eatery, operated for many years by the late Hy Ginnis.

Richard Rodgers and Oscar Hammerstein in last Saturday (18) for the Chicago Trbiune's annual music festival.

Dore Schary gifted former President Harry Truman with a print of "Pursuit of Happiness" campaign film which the Metro exec produced for the Democratic national committee.

## London

(*Temple Bar* 5041-9952)

"Kismet" hit its 550th performance at the Stoll Theatre.

Don Tannen's comedy act as Savoy Hotel held over for a third week.

Sir Anthony and Lady Eden saw Peter Ustinov's "Romanoff and Juliet" at the Piccadilly Theatre, on their wedding anni.

Two stage vets celebrated their birthdays: Robert Atkins, founder of Open Air Theatre, who is 70; Bransby Williams is 86.

Linda Christian and Edmund Purdom, back in London after a Continental vacation, shortly begin rehearsals on a tv play.

Agnes de Mille will guest during the American Ballet Theatre's season at Covent Garden. It will be her first appearance there.

Mary Pickford and Marjorie Thorson, chief script editor for Metro, took part in a BBC radio program, "Talking of Films."

Victor Mature, Anita Ekberg and Trevor Howard left for Italian location of the Warwick Films production, "Interpol," for Columbia release.

Elizabeth Seal, a star of "The Pajama Game," signed by Maxwell Setton to play lead in his production of "Town on Trial," for Col release.

Harry Secombe, comedian-singer, will star for Ealing Films in their tragi-comedy concerning a vaude family act. Pic due to roll late this year.

Cyril Ritchard returns shortly to U.S. to produce at the Metropolitan Opera in November; also for the Broadway presentation of "The Reluctant Debutante."

Andor Foldes, the American pianist who has just completed a marathon tour of Europe and Africa in which he gave 85 performances, appeared in BBC's season of promenade concerts.

## New Haven

Rise Stevens set for Yale Bowl pops finale Aug. 28.

Summer Shakespeare Institute at Yale, now in its second year.

World-Telly columnist Frank Farrell a visitor at Oakdale canvastop in Wallingford.

National Film Service Corp. is sinking $150,000 into a new office-warehouse building in Hamden.

Life Mag has picked this town as one of four in the country for a special film on redevelopment progress.

## Australia

**By Eric Gorrick**

(160 *Castlereigh St., Sydney; MA 7778*)

WB and Hoyts' loop inked new pact for eight pix on key release here.

Berry Greenberg, Warner's South Pacific topper, looksseeing Far East territory.

20th-Fox aiming to preem "King and I" here over Hoyts' pic loop around next Yuletide.

David N. Martin is doing okay with "Witness for the Prosecution" at the Elizabethan theatre, Newtown.

J. C. Williamson Ltd. will roadshow "Can Can" throughout New Zealand after conclusion of smash Sydney run.

Paul Talbot, prexy of Fremantle Radio-TV Inc., N. Y., named as the exclusive agent to arrange newsreel coverage of 1956 Olympic Games.

Metro expects to have drive-ins operating in Perth and Adelaide before the end of year; these are in addition to a Melbourne and Sydney lineup.

## Mexico City

**By Pete Mayer**

(*Tel: 08-Tlalpan-264*)

Alfonso Sanchez Tello to coproduce "San Miguelito" in Tijuana.

Film star Marta Roth making her videbut as a singer over XEW-TV.

Thesp Eduardo Noriega signed to a two-picture deal by the Calderon brothers.

Rodolfo Acosta and Ann Sheridan completed 12 tv shorts with European backgrounds.

Bellas Artes management signed the Chinese Opera and the Sadler's Wells Ballet for end of year.

Luis de Llano taking over the Fabrigas Theatre for his Mexican version of "The Boy Friend."

Local Variety Club banqueting with Mexico's new Archbishop, Miguel Dario Miranda, as honored guest.

Widow of writer Francisco Rojas Gonzales selling four of his scripts to producers Angel de la Fuente and Eduardo Ragasol.

Blind organist, Ernesto Hill Olvera contracted by Cuban nightery owner, Alberto Ardura for his "Tropicana" cabaret in Havana.

Producer Rueben Calderon to star Anthony Quinn and Rhonda Fleming in his English language all locationer, "South of Yesterday."

Pic star Arturo de Cordova finally made a member of the local directors' guild and starts preparation on his first film, a Silvia Pinal starrer.

## Portland, Ore.

**By Ray Feves**

Walter E. Wagstaff signed to manage KGW-TV. This will be town's 4th channel.

Carl Hawley inked to do his "Mr. Talent" show daily at Oregon State Fair in Salem, Ore., Sept. 1-9.

Yvonne Moray, Lola & Lita, Doreen Cannon, and Emery Clay Line at Amato's Supper Club for two weeks.

Melvyn Douglas in "Inherit The Wind" inked for the Auditorium first week in September, with brisk advance seat sale.

Evergreen's Oregon district manager Oscar Nyberg has a big day set for 20th-Fox star Felicia Farr when she personals here next Monday (27).

Helene Hughes stage revue nightly at State Fair Sept. 1-9 will include Frank Fontaine, Harry Stevens, Joey Rardin, Toy & Wing, Lebrac & Bernice, Burns Twins & Evelyn, Mason-Kahn Dancers and Jack Seltinridge Orch.

## Vienna

**By Emil W. Maass**

(*Grosse Schiffgasse;* A45045)

Ernst Maerzendorfer appointed chief of Salzburg Opera House.

Boston Symphony skedded to appear here under Pierre Monteux.

Bruno Walter received Golden Medal of Salzburg Mozarteum Society.

Peking Opera, touring Europe, rented Volkstheatre for Sept. 13-15.

State opera singer Emmy Loose will guest in Buenos Aires Opera house.

Marcel Prawy appointed producer for Volkspera, branch of State Opera.

International Congress of Scientific Film Producers to be held here Sept. 23-29.

Bruce Low, Dutch diskstar, inked by Volkspera for "Wonderful Town" preem.

Cosmopol film shooting "Love Life of Handsome Franz," Max Nosseck directing.

Goethe's "Faust" to be on program of Salzburg 1957 festivals, with Ernst Lothar directing.

Amadeo disk company producing LP platters with music by Joseph Marx and Egon Kornauth.

New York City Ballet under George Balanchine to appear here for first time beginning September.

## Las Vegas

**By Alan Jarlson**

Dick Lane Quartet from the Desert Inn to the Riverside Hotel, Rena.

Herb Flemington to Bev Hilton Skyroom for indefinite lounge date beginning Aug. 27.

Walter Winchell in to intro Robert Sherwood's Monday (20) opening at the New Frontier.

Norman Brooks dons blackface to sing Al Jolson numbers during coming Thunderbird bow.

Dorothy Collins to Denver for an open-air one nighter Wed. (22), then back to N.Y. to prep upcoming "Hit Parade" tver.

After they wind up current fortnight at the Thunderbird, Landre & Verna sky to Hollywood and a huddle with UI's Will Cowan anent role in upcoming musical short.

Joe E. Lewis goes to Hollywood Sept. 4, after his El Rancho closing, to confab with Director Charles Vidor and Frank Sinatra about upcoming biopic, "The Joker's Wild" at Paramount. Followup plans call for Joe E.'s perennial visit to the N.Y. Copacabana, opening there Sept. 20, and guest shot on "Toast of Town" Oct. 7.

## Athens

**By Irene Velissariou**

(44 *Tinou Str.;* 614.515)

Nicos Zahariou to Milan to sing at the Scala.

Jonel Perlea arrived in Athens to conduct "Requiem."

Georg Ludwig Jochum in to conduct Hamburg Symphony.

Gina Bahauer in for a recital at Herodus of Attica Theatre.

G. Kompothecras off to U. S. to sing at New Orleans nightclub.

Greek dancer John Metsis in to participate in the Athens Festival.

Irene Papas in Greece for a vacation during which may appear on legit stage.

"The Taming of the Shrew" will succeed "A Midsummer Night's Dream" at The National Gredens' Theatre.

## Hollywood

Rhonda Fleming returned from Chicago.

Raymond A. Klune recuperating at home after surgery.

James Mulvey in from N.Y. for confabs with Samuel Goldwyn.

Ludwig H. Gerber to Honolulu to supervise filming of "Shark Reef."

David Rose in from the east for his second appearance at Hollywood Prexy Daniel T. O'Shea checked in at RKO for studio huddles with William Dozier.

wood Bowl.

George Fisher setting up his own publicity office with Elaine Rose and Carl Randall.

Gordon Douglas is directing "Buffalo Grass" from a wheelchair as a result of a leg injury.

John Tunstall, South African film producer, in town to sell "Tales Around an African Campfire."

## Boston

**By Guy Livingston**

Fujiiwara Opera Co. booked for John Hancock Theatre Sept. 10-13.

Jerry Vale opened at Revere Beach Frolic Sunday (19) for one week.

Gogi Grant opened Sunday (19) at Salisbury Beach Frolics for a week.

Sylvia Syms opens at Al Taxier's Bradford Roof Wednesday (22) for a week.

Neil Hamilton in for "Oh Men, Oh Women" at Lee Falk's Boston Summer Theatre opening Monday (27) for a week.

James A. Knox, former manager of the Olympia, Lynn, producing variety shows at Wingaersheek Beach, Gloucester.

Celeste Holm opens Monday (27) in "A Sudden Spring" for last week of South Shore Music Circus season in Cohasset.

Max and Joe Schneider signed Frank Fontaine to open their Steuben's nitery in upcoming season starting in September.

## San Francisco

Bandleader Al Wallace moved over from Oakland's Lake Merritt Hotel to new Villa Hotel in suburban San Mateo.

Eddie Sherman, Abbott and Costello manager, in Frisco celebrating 20th anniversary of his personal contract with A&C.

Carol Channing, Tommy Noonan, James Arness, Barbara Nichols, Clint Eastwood and producer Arthur Lubin took part in stage skit at Frisco's Golden Gate as part of ballyhoo for opening of "First Traveling Saleslady." Skit was written by George Jessel.

## Bermuda

**By Al Wagstaff**

New 1,500-seat cinema being constructed by Bermuda General Theatres in Hamilton to open early in 1957.

Smuggler's Lair closed for the season and will reopen in spring at new location.

Lucille and Eddie Roberts in for fourweek stint at Harbor Patio of Princess Hotel.

## Scot Fest

Continued from page 2

pic, "The Last Cannibals," lensed among the people of New Guinea.

China is repped by Chang Yen, of the People's Republic of China. Yugoslavia has sent two representatives. DEFA delegation from Germany includes Max Gunther, Dr. Egel and Paul Wiens. Film Polski (Poland) has sent Jan Lenica, Warsaw, and two delegates are due in from Czechoslovakia.

**Other Personalities**

Other personalities skedded for visits during three weeks of film junketing are Max Catto (author of "Hill in Korea"); British producer Ian Dalrymple; Charles Frend, Ealing (London) megger; Tyrone Guthrie, Tom Patterson (Stratford, Ont., Theatre), Basil Wright, Anthony Asquith, Mrs. Madeline Toutelot, of Film Council of America.

With the J. Arthur Rank Film Distribs celebrating their 21st anni, an extra large party is set to arrive this week from the Rank studios in London.

"Reach for the Sky" will take place Sunday (26) in the Playhouse Cinema, indie city house. Major interest is centered on the David O. Selznick Awards, to be announced at the New Vic cinema Sunday, Sept. 2. Four contenders for the top trophy are "Divided Heart" (Eng.), "The Last Ten Days" (Austria), "Maddalena" (Italy), and "Umberto D" (Italy).

# OBITUARIES

**MRS. JOE LAURIE JR.**

Mrs. Joe Laurie Jr., widow of the author-comedian, was killed early this week when she fell down a flight of stairs at her apartment in Parkersburg, W. Va., where she retired following the death of the veteran humorist two years ago. The accident presumably happened between Saturday night (18) and Sunday when her body was discovered by her sister, Mrs. Elizabeth Shannon, 1603 Liberty St., same city. She was 58.

Mrs. Laurie preferred to live alone, but was in constant touch with Mrs. Shannon. When the latter failed to hear from her for two days she became alarmed and upon investigating found the body. Mrs. Laurie was in vaudeville at one time under the professional name of June Tempest.

A year after the comedian's death, Joe Laurie III crashed in a private plane which he had been piloting near his Long Island home. He was a veteran flyer in the Korean war. Mrs. Laurie III and their three children survive.

Funeral services will be held in Parkersburg this (Wed.) noon.

**BERTOLT BRECHT**

Bertolt Brecht, 58, one of Germany's leading playwrights, died Aug. 14 in East Germany.

He wrote the libretto for Kurt Weill's "Threepenny Opera," currently playing off-Broadway. One of his best known plays is "Mother Courage and Her Children."

After World War I, he joined the "Expressionists," a group of German artists and writers. After his first stage successes, he took over the Theater am Schiffbauerdamm in Berlin, where he trained in his new epic style such actors as Peter Lorre, Oscar Homolka and Helene Weigel, Brecht's wife.

A refugee from Hitler Germany, the playwright went to Switzerland in 1933 and lived in Russia and the U.S. before moving to East Berlin after World War II. He received the Stalin prize in 1954, three years before East Germany's Communist party banned an anti-militaristic version of his play "The Trial of Lucullus."

He also helped organize the Berliner Ensemble, an East Berlin theatrical company. The group is due to open later this month in London with "Mother Courage" in which his wife has the lead role.

**SIDNEY LINNIT**

Sidney (Bill) Linnit, 58, co-director of Linnit and Dunfee, Ltd., London firm of theatrical impresarios, died Aug. 12 in London nine days after a heart attack. Starting as a call boy and actor, he later became general manager for Edgar Wallace, then in 1936 joined Jack Dunfee in management.

His name is associated with several West End legit successes including "French Without Tears," "Quiet Weekend," "Now Barabbas," "Goodbye Mr. Chips," "Gaslight," "Flare Path" and "Brighton Rock," and such stars as Peter Ustinov, Moira Shearer, Audrey Hepburn, Cecil Parker and film director Anthony Asquith.

The company—now a sprig of Music Corp. of America—is responsible for four current London hits, "Salad Days," "Romanoff and Juliet," "For Amusement Only" and "Man Alive." Linnit, who served with the British Secret Service during the war, was former prez of the Society of West End Theatre Managers and a prominent agitator against entertainments duties.

His wife survives.

**J. EDWARD FRAWLEY**

J. Edward Frawley, 61, a past president of the American Hotels Assn. and founder of the Frawley Hotel Corp., of which he was prexy for many years, died Aug. 17 in Wheeling, W. Va.

He came to New York from Detroit in 1903, to manage the Park Central Hotel. The following year he became general manager of the Hearst Hotels Corp., then operating the Ritz Tower, Warwick, Lombardy and Devon. In 1931 he became v.p. of the National Hotel Management Co., a post he held for eight years. During this period he managed the New Yorker and Belmont Plaza in N. Y., the Congress in Chicago and many others.

In 1938, he resigned that post to head his own management firm, Frawley Hotel Co. Six years ago, when he suffered a stroke, he sold all of the corporation's hotels except the McLure in Wheeling.

Wife, daughter and sister survive.

**FRANK MEYER**

Frank Meyer, 79, film industry pioneer who became one of Adolph Zukor's chief aides when the latter founded Famous Players films in 1912, died Aug. 16 in Bronxville, N.Y.

Born in St. Louis, he entered the banking business there in 1898. In 1908 he joined Cameraphone in Denver, one of the first talker film companies. He returned to St. Louis a year later and formed an association with Western Film Exchange Co., among his clients being Comedy Theatre, New York, which Zukor operated.

He joined Paramount Pictures Corp., when it evolved from Famous Players, serving in several executive capacities, before his retirement six years ago. He held the post of assistant secretary, general manager of film laboratories and general purchasing agent.

Wife and two sons survive.

**KATHLEEN HOWARD**

Kathleen Howard, 77, former Metropolitan Opera singer, film actress and magazine editor, died Aug. 15 in Hollywood.

Born in Canada, she made her operatic debut in 1907 at Metz, Germany. In later years she sang in opera houses throughout Europe and the U.S. She joined the Met in 1916 and remained until 1928, singing a variety of roles. After leaving the Met, she became the New York fashion editor for Harper's Bazaar, and editor of Photoplay.

She went to Hollywood in the late 1930s and appeared in many films including, "Born to be Bad," "The Bride Goes Wild," "Laura" and in several W. C. Fields films, playing his wife.

Two brothers and a sister survive.

**MERLE CROWELL**

Merle Crowell, 67, former newspaperman, writer and a senior editor of Reader's Digest since 1944, died Aug. 14 in Katonah, N.Y.

Born in Maine, he launched his career as a reporter in 1911 for the former N.Y. Evening Sun, and from 1915-23 worked as staff writer and associate editor for the old American Magazine. Between 1923-29 he was its editor-in-chief. In 1931 he became public relations director for Rockefeller Center, and continued in the post through 1944.

Wife, two sons and brother survive.

**GEORGE HALE**

George Hale, 55, dance director, died Aug. 15 in New York. He launched his career as a dancer and became a producer and director of musical numbers. He was the choreographer for numerous Broadway productions including "Strike Up the Band," "Girl Crazy," "Of Thee I Sing," "Red Hot and Blue" and "Heads Up."

In recent years, he had worked in Hollywood, directing dance routines for industrial films, and more recently, engaged in packaging shows for tours, niteries and tv.

Wife, daughter and brother survive.

**BELA LUGOSI**

Bela Lugosi, 72, screen actor known for his work in horror films, died Aug. 16 in Hollywood after a long illness. He was best known for his "Dracula" character.

Lugosi began acting in Germany in 1915 and made his Hollywood debut nine years later in "The Silent Command." Among his other pictures were "Murders In the Rue Morgue," "White Zombie," "Devil Bat," "The Wolf Man," "The Black Cat," "The Ghost of Frankenstein" and "The Black Sleep."

His wife and son survive.

**MIMON ANAHORY**

Mimon Anahory, 92, Portuguese impresario and playwright, died July 24 in Lisbon after a long illness. He managed a number of Lisbon and Oporto theatres including the San Carlos opera house.

Anahory, who co-authored several plays and revues, organized the Popular Fair in Lisbon in 1940 which is still one of Portugal's outstanding summer events.

Surviving are three sons, one of whom, Eduardo, owns the largest costume and scenery establishment on the Iberian peninsula.

**GEORGE DANNER**

George Danner, 48, audio man with CBS film crew, died of a heart attack at a San Francisco motel Aug. 20, the opening day of the Republican national convention.

Danner, who joined CBS only a month ago, had worked with Warners from 1932 to 1949. Later he freelanced and also was with Columbia Pictures for a time.

Surviving are his wife and two children.

**ANNA DEXTER**

Mrs. Anna Dexter, 78, believed to be the only woman in North America to have made regularly scheduled broadcasts since 1928, died of a heart ailment Aug. 16 in Halifax.

Mrs. Dexter broadcast her daily half-hour program of household hints and comment on current affairs from her own home until a month ago when she became hospitalized. However, she continued the broadcast from her bed there until shortly before her death.

Several children survive.

**W. E. GENTRY**

W. E. Gentry, 48, a television engineer for WSB-TV, Atlanta, died unexpectedly Tuesday (14) at his home, 8 Arc Way, N.E. Gentry, moved to Atlanta from Rome, Ga., 16 years ago to become associated WSB-Radio, NBC affiliate here. At the time of his death he was engineer in charge of WSB-TV transmitter.

**MIGUEL B. JIMINEZ**

Miguel Bernal Jimenez, 46, Mexican organist and composer, died of a heart attack July 26 in Leon, Guanajuato, Mexico. He was best known for his two native operas, "Juan Diegito" and "Tata Vasco." More recently he was associated with Loyola U. in New Orleans and acted as organist for the cathedral there.

His wife, six sons and four daughters survive.

**ALFRED R. BACEN**

Alfred R. Bacen, 30, stunt man for auto thrill shows, was killed Aug. 14 during a performance at Waterloo, Ia., doing a dynamite-coffin-explosion stunt. A native of Jacksonville, Fla., he had been doing the trick for several years and was with the Trans-World Daredevil unit when killed.

Authorities said he died instantly as a result of concussion.

**JARO CHARAIN**

Jaro Charain, 72, musician and assistant librarian in Warners' studio music department, died of a heart attack Aug. 17 in Hollywood.

In addition to his 25 years with Warners, he organized the first "Voice of America" concert broadcast behind the Iron Curtain.

His wife and two children survive.

**ROY PACE**

Roy Pace, 42, a member of Metro's legal staff, died Aug. 11 in Hollywood. Before moving to Metro he was an attorney for the Jaffe Agency, Allied Artists and Warner Bros.

His wife and daughter survive.

**CHARLES GRIFFIN**

Charles Griffin, 68, screen actor, died Aug. 17 in Hollywood. In the early days of World War I he headed the first American Red Cross unit which went to Italy.

He left his wife and a daughter.

**ROBERT WRONKER**

Robert Wronker, 37, feature writer with 20th-Fox publicity dept., died Aug. 20 in N.Y. Before joining 20th in 1949, he was editor of Televiews, a weekly tv mag.

His parents survive.

**MAX EISENSTAT**

Max Eisenstat, 54, for 27 years manager of the Chautauqua Repertory Theatre, died Aug. 18 in Chautauqua, N. Y.

He was also assistant manager and director of the Cleveland Playhouse in Ohio.

**PAUL N. ALLEN**

Paul N. Allen, 61, retired motion picture cameraman, died of diabetes Aug. 15 in Hollywood. Before his retirement in 1930 he handled lenses for D. W. Griffith on "Broken Blossoms" and other pictures.

His wife survives.

**DON CAMPBELL**

Don Campbell, 53, founder of Vitapix Co., tv outfit, died Aug. 13 in Glendale, Cal., following surgery. He was also head of the D. C. Electric Co., which has served film studios for a number of years.

His wife and daughter survive.

**MRS. GEORGE DELACORTE**

Mrs. George Delacorte Jr., secretary of the Dell Publishing Co., died Aug. 18 in Greenwich, Conn. She and her husband, who is president of the company, founded Dell 35 years ago.

Two sons and four daughters also survive.

**Mrs. Annie A. Andros) Hawley,** composer, [illegible] cellist, died Aug. 11 in Boston following a long illness. Born in Cambridge, Mass., she studied music and voice in New York and at the New England Conservatory of Music.

**May Brahe,** 70, Australian composer of more than 100 songs, including "Bless This House," "I Passed By Your Window" and "Thanks Be To God," died Aug. 14 in Sydney. She also composed several children's operettas.

**Moura Zenoglio,** 70, actor-manager, died recently in Lisbon after a long illness. Also a comedian, he had been active as a provincial impresario until the start of World War II.

**John J. Fisher,** 48, projectionist at the Cinderella Theatre, St. Louis, for the last six years, died of a heart attack Aug. 1 in that city. His wife and two daughters survive.

**Harry Giventer,** 44, business adviser of theatrical and film producers, died Aug. 17 in Hollywood. He left two sisters and six brothers, one of whom is Billy Gray, comedian.

**Percy Winocour,** 74, pioneer of the film industry in Scotland, died Aug. 6 in London. He was a distributor in Glasgow for a number of years, later becoming an exhib.

**Wife** of Arnold Kaufman, RKO Teleradio Pictures executive, died Aug. 15 in Boston. Also surviving are a daughter and Mrs. Kaufman's parents.

**Jeanette Spooner,** former secretary to Louis B. Mayer and later to Kenneth McKenna, died Aug. 10 in Culver City, Cal. Her mother and sister survive.

**Harold Green,** 54, 'cellist in the Empire Theatre, Sheffield, Eng., orch, died Aug. 9 in Sheffield. Survived by wife, who is pianist in the same orch.

**Juan B. Orraca,** 50, Mexican film and stage actor, died Aug. 2 in Mexico City after a long illness. His ex-wife, a son and daughter survive.

**Mrs. Andre Charlot,** 66, widow of the famed revue producer who died three months ago, died of a heart attack Aug. 19 in Hollywood. Surviving are a son and daughter.

**Edmond J. Molloy,** 45, an account exec at the Edwin, Wasey advertising agency, died Aug. 17 in Chicago.

**Michael McDonough,** 80, retired film actor, died Aug. 8 in Hollywood. His wife and daughter survive.

**Mother,** of Elsie & Kittie Prince, harmony act, died in Sheffield, Eng., recently.

**Mother,** 65, of Eleanor Morrison, Columbia Masterworks publicist, died recently in New York.

**Father** of legit pressagent and strawhat operator Lewis Harmon died Aug. 17 in N.Y.

**Lawrence V. Taylor,** 41, musician died in Pacoima, Cal., Aug. 7 in an auto accident.

**Mother,** 67, of Alan and Jay Livingston, died Aug. 17 in Hollywood.

**Mother,** 74, of singer Gene Austin, died Aug. 4 in Madill, Okla.

## BELA LUGOSI

Born Lugos, Hungary, Oct. 20, 1882
Died Hollywood, Cal., Aug. 16, 1956

A true friend for more than twenty years—gone—but will never be forgotten.

DON MARLOWE

## IN MEMORY
## DAVID KOSTELL

who was greatly loved and deeply respected . . . He will be sorely missed . . . He was a true friend . . . His loyalty and sincerity will always be remembered.

SAM ALEXANDER

# MARRIAGES

Simone Lovell to Peter Halliday, London, Aug. 10. Bride is actress-daughter of the late Raymond Lovell; he's an actor.

Karen Greer to Lance Fairfax, London, Aug. 11. Bride is a tv actress and singer; he's a musical instrument dealer.

Ann Pidgeon to Ronald Leigh Hunt, London, Aug. 11. Bride is an actress; he's an actor.

Sara Neil to Walter Trevor, London, Aug. 14. Bride and groom are dancers with Sadler's Wells Theatre ballet.

Nancy Boyd to Noel Sokoloff, Sorrento, Me., Aug. 18. He's a composer and son of symphony conductor Dr. Nikolai Sokoloff.

Iva Richardson to Francis X. Bushman, Las Vegas, Aug. 14. He's the silent screen star.

Virginia Curran to Paul Weigl, Los Angeles, Aug. 10. Bride is a timebuyer in the Coast office of Roy S. Durstine agency; he's a partner in Hollywood Plastic Arts Inc.

Annalisa Soderblom to Alfred E. Daff, Van Nuys, Calif., Aug. 16. He's executive veepee of Universal International Pictures and president of Universal International; bride is nonpro.

Sally Jay to Philip Jenkinson, Sale, Eng., recently. He's a legit stage manager; she's former scenic designer.

Tony Evans to Gerald Mayer, Beverly Hills, Aug. 12. Bride's a model; he's a tv director.

Mary Jo Kunches to John Ertmann, Batavia, Ill., Aug. 18. Bride's assistant educational director at WBBM, Chicago; he's a director at WBBM-TV.

Blossom Stern to Arthur Tracy, Aug. 17, New York. Bride is daughter of orch leader Harold Stern; groom was w.k. in radio as "The Street Singer."

# BIRTHS

Mr. and Mrs. Manning Slater, son, New Haven, Conn., Aug. 13. Father is v.p. and commercial head of WICC, Bridgeport.

Mr. and Mrs. Frank Delfino, daughter, Stamford, Conn., Aug. 11. Father is program director and deejay at WICC, Bridgeport, and freelancer at WNEW, N. Y.

Mr. and Mrs. Alan Surgall, son, New York, Aug. 15. Mother, Florence Small, is editorial staffer of Broadcasting-Telecasting; father is radio-tv scriptcr.

Mr. and Mrs. Martin L. Roth, son, Maplewood, N.J., Aug. 9. Mother is Selma Rich, daughter of vocal coach Jimmy Rich.

Mr. and Mrs. Papai, son, Columbia, Aug. 5. Father is a WBNS-TV director.

Mr. and Mrs. David Breeden, son, London, Aug. 3. Mother was formerly June Brae, Sadler's Wells ballerina.

Mr. and Mrs. Ian Warren, daughter, London, Aug. 7. Father's managing director of London & Overseas Film Services.

Mr. and Mrs. Tony DiPardo, daughter, Kansas City, Aug. 7. Father is orch leader at Eddys' Restaurant there.

Mr. and Mrs. Gustavo Alatriste, son, Mexico City, Aug. 7. Mother is Mexican film actress Ariadne Welter.

Mr. and Mrs. Donald G. Schine, son, Gloversville, N. Y., Aug. 12. Father is an official of Schine Circuit.

Mr. and Mrs. Dick Colbert, son, Portland, Ore., Aug. 12. Father is U-I branch manager there.

Mr. and Mrs. David William, twins—boy and girl—London, Aug. 11. Mother is Chin Yu, who appeared for two years in "Teahouse of the August Moon"; father's an actor.

Mr. and Mrs. Ben Arden, son, Dallas, Aug. 13. Father is a bandleader, mother is vocalist with the band.

Mr. and Mrs. Bernard (Buddy) Zeidman, daughter, New York, Aug. 11. Father is manager of Mutual's sales service department.

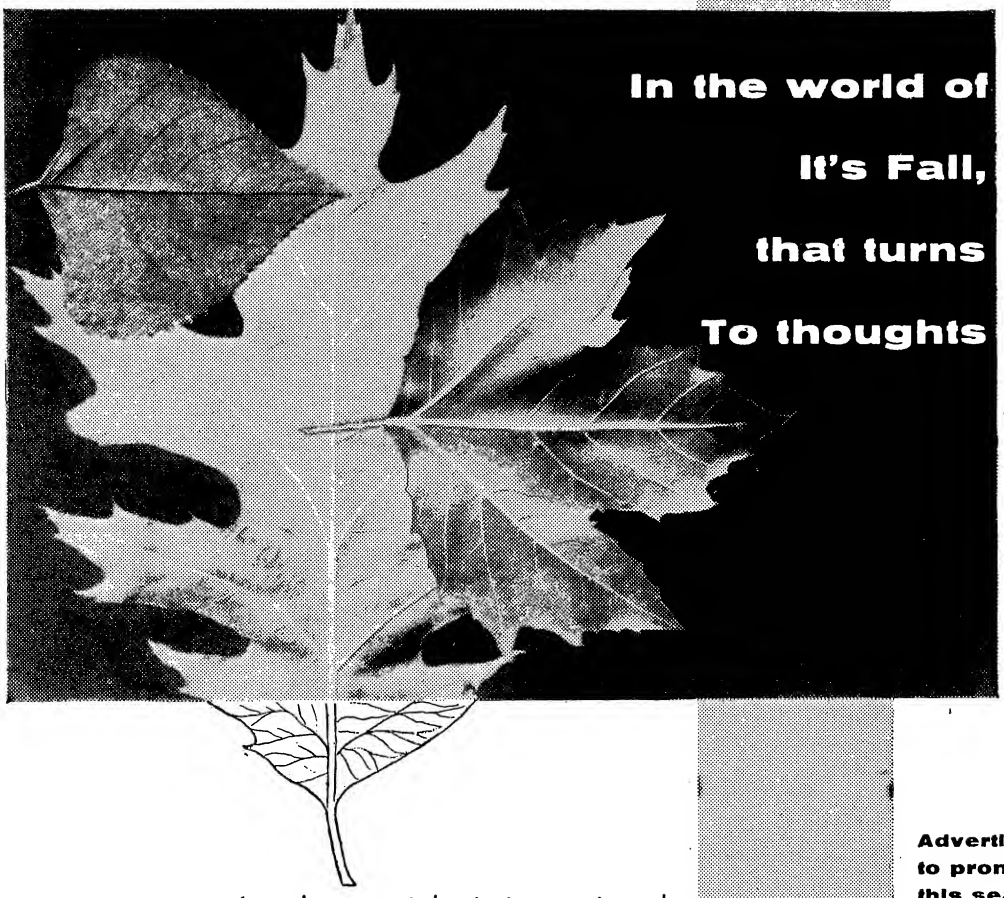
Mr. and Mrs Mack Wolfson, daughter, New York, Aug. 18. Father is a songwriter.

Mr. and Mrs. Hank Williamson, son, Dallas, Aug. 7. Father is a WFAA-TV staff announcer.

Mr. and Mrs. Arthur Schwartz, son, New York, Aug. 20. Father is the composer and producer; mother is professionally Mary Gray, actress.

Mr. and Mrs. Robert DeHaven, son, Hollywood, Aug. 19. Mother is singer Connie Haines.

Mr. and Mrs. Alan Gilbert, daughter, New York, Aug. 20. Father is producer-writer of "Break The Bank" and "20 Steps To A Million"; grandfather is vaude comic Bobby Gilbert.



# In the world of television, It's Fall, not Spring, that turns men's fancy To thoughts of big ratings, of course

Big ratings are made at the season's beginning, not its end. One way to get the right start with 1956's bigger-than-ever television audience is with a schedule of audience promotion in America's television magazine, TV GUIDE.

Your schedule should start in TV GUIDE's Fall Preview Issue. This annual special issue, eagerly awaited by 4,000,000 television families, will offer a complete outline of the coming season, covering every category of network presentation from *Specs* to *Soap Opera*. It offers producer and sponsor a golden opportunity to get their story across to a big, important segment of the viewing public, to get a head start in the race for ratings.

Give your show its full measure of promotional support. Build your promotion schedule around TV GUIDE.

**Advertisers already scheduled to promote their TV shows this season in TV GUIDE are:**

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Scott Paper Co.
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Radio Corp. of America
Chrysler Corporation
Ford Motor Company
The Quaker Oats Co.
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# VARIETY

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# PIX AS NO. 1 USSR-U.S. ENVOY

## New Group of Potential Blockbusters Rising to Hold Hands With 'GWTW'

As a result of the current blockbuster trend, a group of pictures are emerging that might well be dubbed "perennials" or "posterity" films. These are screen classics, produced in such scope that they represent all-time contributions; that is, films that can be played and replayed, after respectable waiting periods, for years and years to come.

They are, in brief, in the tradition of "Gone With the Wind." The all-time blockbuster, initially released in 1939, has chalked up a domestic gross of $33,500,000 and has been playing abroad, almost without interruption, since it was first issued. The importance Metro places in this valuable property is manifested in the fact that it has been excluded from the 725 pre-1948 pictures leased to television. It has been reissued five times, bringing in $7,000,000 in its most recent outing two years ago. After waiting a total of four or five years, M-G will probably issue the picture domestically again.

While some current offerings may not reach the acclaim and success of "GWTW," they have nonetheless the ingredients that may establish them as "perennials." Paramount's "War and Peace" (3 hours and 28 minutes) and the same company's upcoming "10 Commandments" easily fit into the category. Warner Bros.' "Moby Dick" and its soon-to-be-released "Giant" are also strong contenders.

To a lesser degree, the film versions of the Rodgers & Hammerstein stage hits—"Carousel," "Oklahoma!," "The King and I" and the still-to-be-filmed "South Pacific"— may find ther way into the list of "posterity" classics. It's not inconceivable that they may be employed for future R & H festivals.

## 'Killing,' 1st-Run Flop, Click at Mpls. Artie On Double-Money-Back Bally

Minneapolis, Aug. 28.

After being a downtown first-run boxoffice flop here just a month ago, United Artists' American noir crime thriller, "The Killing," is now doing sensational business at, of all places, a local neighborhood "fine arts" theatre, the Campus. That's the only house that would book it for a subsequent engagement and where it's being sold on a "double-your-money-back" guarantee.

Demonstrating anew the strange quirks of the film business and how much the handling of an attraction sometimes can mean, the picture bids fair to break the Campus' record. Under any circumstances, it will earn the theatre a substantial profit.

Passed up by all other neighborhood houses, including the hard-

(Continued on page 20)

## Little Richard Show In Tex. Stopped by Cops

Amarillo, Tex., Aug. 28.

Richard (Little Richard) Penniman, a rock 'n' roll bandleader, was taken to jail here last Thursday night (23) after local police officers stopped a floor show at a dance. Chief Deputy C. E. Travis said the bandleader and three members of his band were held for taking part in a show consisting of "improper posturing." Travis said the dance was attended by about 400 persons.

Little Richard and his bandsmen paid a fine in order to move on to Lubbock, Tex., where they had an engagement the following night.

## Nevada Board May Put Limit On Vegas Spots

Las Vegas, Aug. 28.

A new policy that would limit the number of casinos in Las Vegas during the coming winter was expected to come under discussion as the Nevada Tax Commission held its regular monthly session in Carson City yesterday (Mon.) Last Thursday, the Gaming Control Board, the Commission's investigating agency, plunged headlong into the question of whether there is currently more gambling in operation than this area can stand. But at day's end, the board had reached no conclusion.

The Board's three members, like every member of the gambling industry, did agree that the next 10 months will be the crucial test for Las Vegas, and may well tell the tale.

The Las Vegas economic picture, for the past year a mighty touchy subject, was forced into consideration by chairman Robbins Cahill as the board debated a gambling application from the

(Continued on page 50)

## Danny Thomas' Three Dream Nitery Deals

Hollywood, Aug. 28.

Danny Thomas has three unprecedented lifetime deals to play a trio of niteries—the Sands in Las Vegas, the Chez Paree in Chicago, and the Copacabana in New York.

Comedian, currently starring in his vidpix series, said deals call for him to appear at those bistros the rest of his life—"at my option, my salary and my leisure."

## SO SEZ SOVIET'S CULTURE BIGWIG

By FRED HIFT

Whatever formula Russia adopts for the acquisition of American films, it must contain an element of reciprocity, Vladimir Surin, first Vice Minister of Culture in the Soviet Union, declared in New York last week.

Speaking through his interpreter, the Russian film engineer, Michael Vysotsky, Surin said a three-pronged basis for film dealings between the U. S. and Russia would be acceptable to Moscow: 1. An out-and-out exchange (it's understood the Russians would go for a four-to-one ratio), 2. The purchase of pictures ("but then the U. S. also would have to buy our films"), and 3. Co-production. (This wouldn't exclude the first two approaches.)

Surin said the Soviet Union was extremely eager for a widening of the cultural exchange between East and West, with particular emphasis on the motion picture "as a medium that can create a new understanding between our people." He acknowledged the existence of mistrust on both sides, but noted: "If we cannot use films to resolve that question mutually, then I

(Continued on page 63)

## Gene Austin In Wax Comeback

Hollywood, Aug. 28.

Gene Austin, whose records during the 1920s reached the phenomenal total of some 80,000,000 copies, is returning to the wax world, and with his old employer, RCA Victor Records. Singer's career spanned a period when records had not achieved their greatest impact but his total is believed to be the biggest in the history of the business.

Return to recordings is tied to the planned production of "Lonesome Road," the Austin biopic, by Case Productions, in association with Desilu, late this year. Austin will sing for the sound-

(Continued on page 12)

### The Hard (Cash) Way

Maintaining artistic standards on the screens of the Soviet state is a simple matter, Vladimir Surin, Russia's film boss, explained in N. Y. last week.

"When a picture is half finished, and we look at it and decide that it hasn't lived up to expectations, we may just scrap the whole thing," he said. "The way we look at it, it's better to lose some money than to have a poor film on the screen."

## B'way Legit Never Had It So Good; Top Names on Tap for New Season

By HOBE MORRISON

The greatest array of stars in a generation or more may be seen on Broadway this season. Along with the marquee names will be new works by some of the top authors and composers.

The lineup of stars already set includes a number of Hollywood names, plus established legit headliners and a liberal sprinkling of performers from abroad. The prospective shows include several promising musicals and an assortment of straight plays.

A novel wrinkle of the production list is the number of promised works of great author names, notably Bernard Shaw (three revivals), Eugene O'Neill (three previously unproduced plays and two musical adaptations), plus such established playwrights as Robert E. Sherwood, Tennessee Williams, Mary Chase, Terence Rattigan (two plays) and Maxwell Anderson.

Although an unpredictable portion of the announced projects undoubtedly won't reach actual production, there are musicals in prospect by Irving Berlin-S. N. Behrman, Howard Lindsay-Russel Crouse-Harold Karr-Matt Dubey, Betty Comden-Adolph Green-Jule Styne, Leonard Bernstein-Lillian Hellman-Richard Wilbur, Bernstein-Arthur Laurents, Robert Wright - George Forrest - Luther Davis, and George Abbott-Bob Merrill.

Stars definitely set for appear-

(Continued on page 58)

## Winchell Plans Reunion Of Gus Edwards Gang

Among the script ideas Walter Winchell has for his new NBC-TV series is a 1956 re-creation of Gus Edwards' "School Days" act with himself, which may also enlist the services of Eddie Cantor, George Jessel, Georgie Price and other Edwards alumni.

While on the Coast the columnist set the idea with Mrs. Gus Edwards, widow of the songsmith and entrepreneur of yesteryear "kid" acts.

## How 'Variety' Is East's Show Biz Tie to the West

Paris, Aug. 28.

A VARIETY man, recently back from a sojourn in Czechoslovakia at an international film festival, noticed there had definitely been an Iron Curtain, but, even if it was diluted now politically, there had never been much of a sawdust or asbestos curtain on show biz, nor too complete a blackout of U. S. radio, video, music or even films, though the Motion Picture Export Assn. had stopped selling pix to Russia and satellites in 1948.

Though the average public may have been 'way behind in U. S. show biz, the insiders in film and theatre were hep and knew about current pix. "Finian's Rainbow" and "The Man Who Came to Dinner" had been done recently in Czechoslovakia, with overtures ready for "Inherit the Wind" and "The Diary of Anne Frank." U. S. songs also popped up via radio, etc., and in spite of a still present blackout on Western newsprint, Eastern tradespeople were also up on VARIETY.

Jan Werich, the top Czech actor who spent the war years in the U. S., spoke VARIETYese fluently as did a Hollywood actor who had

(Continued on page 17)

## Lots of Campaign Songs, But Do They Win Votes?

Irving Berlin speaking: "A campaign song never elected anybody. Or even ever got anybody a vote. They're written because even political conventions, like any other big 'show' or spec, needs a little musical priming."

Besides Berlin's current encore, "Ike For Four More Years"—a sequel to his 1952 "I Like Ike"—

(Continued on page 20)

## Summer's Doldrums End As London Erupts Over Helen Hayes' Criticism

Legit is apparently due for a healthy fall season. That's indicated by last week's international rumpus over reported remarks by Helen Hayes about the British theatre. Producers in London erupted with indignation over the incident. In Broadway trade circles the reaction was that the stage is perking up ahead of schedule.

When Miss Hayes' remarks, delivered offhand to reporters on her return from London, were cabled back to England, several West End managers, notably Henry Sherek and Val Gielgud, issued you're-another retorts. It was like old times, or at least as old times are nostalgically recalled, although without any very serious consequences.

Miss Hayes was quoted, possibly out of context, as saying that the American theatre has pulled so far away from the British that "you can't see us for dust." She assertedly added, "They have no playwrights to compare with us. I

(Continued on page 20)

# Eden Roc Nabs Berle, Belafonte, Ray As Miami Hotels Vie for Top Talent

By LARY SOLLOWAY

Miami Beach, Aug. 28.

Annual bidding for the patron-pullers among cafe attractions to play the winter season here has hit an early high with four top hotels pitching offers around the New York-Las Vegas-Hollywood talent marts in the race to line up those acts they feel will keep them in the run for the tourist buck.

Of the quartet—the Americana (this year's hotel), Fontainebleau, Eden Roc and Versailles—only the Roc, thus far has come up with a definite set of commitments for at least a 10-week period. As reported in VARIETY recent, Milton Berle has been pacted for a two-weeker in mid-January at $17,500 per frame. Others lined up by prexy Harry Mufson include Harry Belafonte, Johnnie Ray, Nat (King) Cole, Joe E. Lewis and Roberta Sherwood, with Belafonte teeing off during the Xmas period.

The Fontainebleau has signed Tony Martin for his annual return, the Ritz bros. in January and has offers out to Lena Horne, Gordon MacRae, Dinah Shore among others. The Versailles, via its cafe operator Barney Barnett will have Sarah Vaughan, is dickering with the Andrews Sisters and burning the wires in attempts to grab other availabilities.

**Tisch's NBC Convention**

The Tisch brothers, having grabbed the NBC convention for a December meet at their new Americana, are trying for Perry Como, even if only for a telecast

(Continued on page 46)

## SATCHMO INKED FOR LONDON CONCERT DATE

London, Aug. 28.

Louis "Satchmo" Armstrong, who is due here the latter part of the year for a British film assignment, has been inked for a Royal Festival Hall concert date as well as a series of engagements at the Albert Hall.

His concert engagements, which at this writing are still subject to work permits being granted, include a Sunday night engagement at the Royal Festival Hall, when he'll appear with the London Symphony Orchestra as a concerto artist featured in a number of arrangements for which he's famous. The concert will follow the pattern of his recent stint with the New York Philharmonic.

The Ministry of Labor last week okayed Armstrong's labor permit for his film engagement. The pic, as yet untitled, will be released under the British Lion banner.

## 'The Revelers' Revived

The Revelers, a nomenclature identified with noted male quartets since the 1920s, is being revived, with the new group appearing at the Palace Theatre, N.Y., Aug. 31 to Sept. 6.

Associated with the Revelers in the past were such names as James Melton, James Parker and Wilfred Glenn.

## SULLIVAN'S HOUR SALUTE TO CANTOR

Hollywood, Aug. 28.

Eddie Cantor will be saluted by Ed Sullivan in an hour-long tribute on Sullivan's CBS-TV show Jan. 27, if current negotiations are finalized. Plan is for Sullivan to kudo Cantor just before the vet comedian's 65th birthday Jan. 31, and considered as guesters are Burns & Allen, Eddie Fisher and Jack Benny, all pals of Cantor's.

CBS is also dickering for Cantor to play the lead in "Seidman and Son," a "Playhouse 90" drama located in N.Y.'s garment center, and Cantor will probably take the part. Cantor was also paged to star on "Matinee Theatre," on NBC-TV, in "Uncle Harry," a Broadway legiter of years ago, and indications are he will accept.

## 60 Brit. Scribes Ready For Launching 'Yangtse' But Boat Doesn't Show

By HAROLD MYERS

London, Aug. 28.

The British frigate Amethyst, heroine of an incident into the Yangtse river in 1949, when she broke her fourmonth Communist blockade and ran the gauntlet of Red Chinese shore batteries, failed to keep a rendezvous with the press for the first day of filming on the new Herbert Wilcox production "Yangtse Incident."

The Amethyst, reprieved from the breaker's yards at Wilcox's special request, was being towed from Devonport to the Harwich naval base. It was due last Tuesday morning (21) and was to have been used that day for location lensing. High seas and rough weather delayed the frigate's journey and as a result the first day of shooting ended with the production exactly one day behind schedule.

About 60 Fourth-Estaters traveled by special train from London for the occasion. With them were Robert S. Wolff, managing director of RKO Radio, who will distribute the picture in the United Kingdom, and Gustav Berne, head of Distributors Corp. of America, which has acquired Western Hemisphere rights.

**Boat Never Showed Up**

For the best part of a whole day the party waited for the Amethyst to show up. The original intention of lunching aboard the frigate was abandoned and a buffet meal was provided at a shore station. Subsequently, it was thought the boat would arrive by late afternoon and it was planned to return by later train. That, too, had to be abandoned when it was realized the delay was greater than anticipated.

The film, being made by Wil-

(Continued on page 22)

## Pride & The Glory

A Broadway femme personality of vintage years and much show biz experience had a sage observation about the pride she took in "our own democratic royalty," referring to the candidates' wives in both the political conventions.

"I abhor the term 'lady' but everyone of them—Mrs. Eisenhower, Mrs. Nixon, Mrs. Kefauver, Adlai Stevenson's sister, that attractive Mrs. Lucille (Gov. Frank) Clement from Tennessee—everyone of them was just that—a 'lady.' No blonde coiffs, no long earrings, truly America's 'royalty' and very fitting and decorative hostesses at the White House or in any other distinguished company."

## Scot Fest Draws Many From U.S.

Edinburgh, Aug. 28.

American visitors to the 10th International Festival are here in larger numbers than at any junket in the past. Accents from Iowa to Los Angeles can be heard from the celebrity-packed Festival Club to all the play, opera and concert offerings. More than 2,000 artists are taking part in 164 performances. That number is apart from wide and growing variety of "fringe" sideshows. City is jammed with overseas arrivals.

Officially, the Fest is featuring six orchs, four choirs, five chamber orchs, five legit groups, the Hamburg State Opera, two ballet companies and more than 25 soloists. Approximately 239,000 tickets valued at more than $420,000 have been printed.

Late Dylan Thomas' verse play, translated to stage terms, and brilliantly produced at the Lyceum Theatre, looks like being the drama hit of the three-week festival. First-nighters acclaimed its imaginative presentation and cheered the dead author. Play, still under original title of "Under Milk Wood," is presented by the H. M. Tennent firm by arrangement with Henry Sherek, the London impresario. Sherek, recently hospitalized with a serious illness, glowed with pride at opening night reception here.

Shortage of theatres is a snag.

(Continued on page 17)

## Iowa Girls' Pipe Band Handed Jilt on the Kilt From Scottish Society

Edinburgh, Aug. 28.

Iowa Girls' Pipe Band, which ran into some controversy on its Scot tour some years back, has again run into minor trouble.

An Auld Lang Syne society formed to protect the Scot kilt is sending formal protests to various bodies who invited the distaffer group to give displays here. Society is the Gaelic-titled Am Feile Beag, formed four months ago to uphold prestige of the kilt.

According to the group's secretary, James Duncan, aim of the protests is to insure "there will be no repetition of this travesty of Scotland's traditions at a later date."

Duncan hopes that any girls' pipe band outfits visiting at future dates will wear "modified apparel." He wants the "farce" of having girls in male attire, the kilt, brought to an end.

Secretary of Am Feile Beag has suggested an approach to Lord Lyon King-of-Arms, Scots heraldry boss, so that girl pipers might de-

(Continued on page 17)

## First Lady

Peterborough, N.H., Aug. 28.

For the first time in its 103-year history, the Peterborough Band has a woman director. She is Rosemarie Niles of Keene, whose father, Frank Niles, former drummer with Benny Goodman's orch, is one of the 30 members of the group.

Miss Niles, who plans a band of her own, plays the flute, saxophone, oboe, organ and piano. She is organist at the Marlboro Federated Church and sings with the Brattleboro (Vt.) Choral Society.

# 30th Anni of 'Show Boat'

Doubleday and the book trade is making much of the 30th anniversary of its first publication of Edna Ferber's "Show Boat," which has sold over 500,000 copies in hard and paperback editions since its original appearances in 1926. The N.Y. Booksellers' League commemorated the event by a sturdy pilgrimage to Guy Lombardo's "Show Boat" production at the Marine Theatre, Jones Beach, Long Island, N.Y.

When the legit musical first premiered at the Ziegfeld Theatre, N.Y., Dec. 27, 1927, more than a year after publication of the novel, the VARIETY review by *Abel* observed, "A Ziegfeld black-and-tan at $5.50. That's 'Show Boat' and a Leviathan of a show. Meaty and gripping, rich with plot and character, it's almost a pity the Edna Ferber novel wasn't dramatized 'straight,' sans the musical setting. But, musicalized and Ziegfeldized, it's a worthy, study entertainment.

"It has everything and tops everything ever done before by Florenz Ziegfeld Jr. It has story, music, production, casting and consistent entertainment from the 8:30 to 11:30 curtains, and is a show which defies fidgeting as the conventional zero hour of curtain time approaches. One forgets the clock.

"The principals are Norma Terris, Eva Puck & Sammy White, Howard Marsh, Charles Winninger, Helen Morgan, Edna May Oliver, Jules Bledsoe (colored barytone) and "Aunt Jemima (big Tess Gardella of the varieties, doing blackface), rating in the order named. . . ."

The standard agate matter preceding the review took note of "Settings by Joseph Urban; dances by Sammy Lee; dialog by Zeke Colvan; costumes, John Harkrider; musical direction, Victor Baravelle; in two acts and 18 scenes."

# Strolling Down the Svenska Line

By HANS HOEHN

Stockholm.

Sweden, with population of nearly 7,500,000 now, is truly living up to its reputation of being Europe's most American-conscious country. With so many Americans and so much Americanism around here, it gives visitors the impression of "Little America" as it's often called on the Continent. Amazing are the number of American headliners that keep pouring in. Recent lineup includes Eartha Kitt, Lena Horne, Delta Rhythm Boys, Golden Gate Quartet, Nicholas Bros., Count Basie Orch, "Holiday on Ice" (with Sonja Henie and Alan Hayes Jenkins), Harlem Globetrotters, Boston Symph Orch under Charles Munch, pic directors George Stevens; and George Seaton, Edith Head, and those are not all.

**Various Branches of Show Biz**

As to the local film situation, the principal troubles here also are too high amusement taxes (38%). According to Rune Nilo, press chief of SF (Svensk Filmindustri), top pic producing outfit which owns 101 cinemas including 18 in Stockholm, the average Swedish film must be seen by nearly 1,000,000, otherwise it won't break even. Only the fact that most producers are also cinema-owners makes them escape a critical situation. In all, Sweden has about 2,000 cinemas (many, however, closed during the summer months) and produces between 30 and 40 pix per annum.

Hollywood pix predominate, always way above the 50% mark. Biggest b.o. success here at present is Paramount's "Court Jester" (Danny Kaye), now in its 11th week at the Royal. CinemaScope '55 was introduced here this month (with "Carousel") but reacted badly with the critics. As in all Scandinavian countries, foreign films are only shown here in original version with subtitles.

As usual, for the summer months, many oldies are reissued here, including Chaplin's "Gold Rush," "Stalag 17" (Par), Marcel Carne's "Le Jour Se Leve," Leslie Howard's "Pimpernel Smith," etc. "What Price Criticism?" counts for much here. The critics raved about Italy's "La Strada" and "The Overcoat," and as result both pix have been drawing big crowds for many months. Biggest domestic success is "Seventh Heaven" (SF), a comedy in Eastmancolor starring Hasse Ekman, who also directed, now in its 12th week at the Roeda Kvarn, Stockholm's top cinema. Quite in contrast to former years, local comedies do surprisingly big. "Lesson in Love" and the award-winning (in Cannes) "Smile of the Summernight," both comedies, have been previous top domestic grossers.

AgaScope, the Swedish answer to CinemaScope, had been introduced earlier this year with "Gorilla," a full-length documentary made in Africa, and currently "Song of the Scarlet Flower" (based on bestseller by Finnish author Johannes Linnankoski) is made using the same system. "Flower" may be of special interest since it's a second remake. Mauritz Stiller made it first in 1918, Per-Axel Brannel (director of Dramatic Theatre today) remade it in 1934, and now it's done by vet director Gustaf Molander. Latter, incidentally, also worked on the 1918 version, then as a scriptor with Stiller. Molander, dean of the Swedish film industry, is 67 and this is his 62d film.

**Television**

Stockholm's television comes to an official start Sept. 15, with five

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# H'WOOD-TV 'BIKE BUILT FOR 2'

## THEATRE (MIS) MANAGEMENT

First one, then two more, and now a flock of letters have come to VARIETY accenting and continuing the diatribes against poor theatre management, sloppy projection, archaic cinema conveniences, inefficient ushering, sloppy operation, juvenile delinquency, loud-talking adults, noisy kids and kindred complaints. All add up to one thing—these are the factors why they're *not* "going more to the movies" and it's *not* 100% the fault of television. In fact, there is positive stress that (1) tv has less appeal, and (2) they still like films but for these deterrents.

It is a healthy and heartening note that, at least, the spirit is there if perhaps the customers' flesh can no longer stomach some of these shortcomings.

The frequency of poor projection of the new 'scopes is something that looms as an all-industry problem. If, for any of the reasons given (from lack of suitable prints to inept boothmen) the facts are correct, this is an intra-industry obligation at the altar of the commonweal. Quite obviously there is something—plenty—wrong up and down the line. The VARIETY vox poppers quite obviously feel strongly about it, else they'd not have gone to such detail.

And that curiously lingering interest in 3-D! But that's something else again. Although this may be a straw-in-the-wind for some enterprising showman to reattempt that phase of it. However, there seem to be more urgent aspects that should warrant more immediate attention.

It's oversimplification, apparently, to conclude that only certain "want-to-see" pictures draw 'em. If anything in these letters (in this issue) has any value for the picture business, its a recognition that there are elements besides tv and poor product that militate against the boxoffice. It's basically at the door of the boxoffice, from "the floor" to the booth.

There are some uncomplimentary things said about certain key houses and chain operations. The key executives will be remiss if they don't seize upon this as an excuse for general jacking-up, forgetting the merits of any particular gripe or localized squawk. Sure, these will be corrected. But let them make sure this is a sampling for correction up and down the line, and up and down the circuit. It's too obvious that the public knows the answers, is attuned to savvy showmanship, and has a tall memory for the days when "going to the movies" was a relaxation, not an irritant. For details of the irritations scan some of the letters on page 12 of this issue. *Abel.*

## Stock Expert Takes Stock on Filmdom, Sees It on 'Threshold of Greatest Era'

Hollywood, Aug. 28.

The motion picture industry is on the threshold of its greatest era, says stock expert Gerald M. Loeb partner in E. M. Hutton & Co., brokers, after a study of business conditions but it will have to undergo some drastic changes in keeping with the times.

Without such changes, the industry that has for two generations been the greatest mass entertainment medium ever known may find itself in a stalemate.

The most important change, according to Loeb, is a transfusion of new blood in the production end of the business.

"Not necessarily new people," he emphasized, "although that appears to be a growing necessity. The important thing is that the industry look at its market with a new mind, with new ideas and a fresher imagination."

Formula production, Loeb believes, will not lead the industry to the golden horizons that loom ahead. But a constant straining for fresh approaches to entertainment can and should enable Hollywood to develop business that will make the lush war days seem commonplace.

The potential, Loeb declared, is evident on a study of general business and work trends in the nation. The tendency is to shorter hours;

(Continued on page 17)

### Par's 'DeLemma'

Par prexy Barney Balaban's DeLaurentiis to DeMille "DeLemma" (dilemma) is an embarrassment of riches. The Dino DeLaurentiis $6,000,000 spec, "War and Peace," will soon have the C. B. DeMille $12,000,000 spec, "10 Commandments," as a stablemate.

Par decided against roadshowing its Italian-made Tolstoy epic but is currently mulling an "intermission" policy on a "modified" roadshow basis because of the picture's unusual length, 3 hours and 28 minutes, which producer DeLaurentiis refuses to cut.

"Peace" is running with a 12-minute intermission at the Hollywood Paramount but is strictly grind at the Capitol in New York.

## Indies Pacting Names Must Serve Up Class Yarns or Else: Harmon

Independent producers are now faced with the necessity of competing with major studios on an even level, observes Sidney Harmon, partner with Philip Yordan in Security Pictures. "Never before have so many stars had such script authority," Harmon commented in New York last week. "The result is," he added, "that to sign a name

(Continued on page 20)

## Problem Pix Not For Pasternak; He Ladles Up Laffs

Veteran Metro producer Joe Pasternak is a firm believer in the theory that motion pictures should provide entertainment and make the audience feel that it has had fun. "There's room for problem pictures," he said, "but not on my schedule. I like to make pictures that have comedy, music and dancing and that provide joy and happiness."

His objective, he said, is to produce films that will not "bore anybody" but will make the customers "feel good" since "they have enough problems at home."

Pasternak made these observations during a short Gotham stop-

(Continued on page 20)

## M-G DEAL SEALS SUREFIRE MATING

By GENE ARNEEL

Metro's divestiture of its library films to television is another manifestation of the rapidly-changing film industry scene and, for the first time, it's now crystalizing.

M-G, via its $20,000,000 deal, assured for itself a stake in a diversified future through the acquisition of some tv station stock. Thus the film company, instead of merely working with tv, actually has become a part of the electronics industry to a large degree.

This is the key to the scheme of things for the future. Backlog deals are ephemeral things; the significance of the M-G transaction is that it foreshadows the merger of other Hollywood production-distribution companies with tv interests on a permanent basis.

RKO over the past week took the wraps off its plans, revealing intent to produce a wide range of films specifically for tv, including 90-minute "spectaculars." An important money-making division of Columbia has been Screen Gems, its tv-producing subsidiary, which accounts for 15% of Col's profits.

Paramount has engaged in telecasting from the start, rents out facilities to tv producers and expectedly will engage in tv production on its own later. Republic's tv activities compensate for the company's losses in theatrical production and distribution. The amalgamation of United Paramount and American Broadcasting led to profitable operation of the latter for the first time.

These are the developments portending the "we're all in the same family" pix-tv unity.

**Casualties on the Way**

As for the theatrical end of show business, more economical slenderizing and more casualties are now clearly in view. There simply aren't enough pictures being made to keep the present number of theatres (now about 18,000) in profitable operation. Circuits around the country are continuing with their policies of shuttering in-the-red houses.

Leonard H. Goldenson was quoted as saying last week that AB-PT will engage in production to ease the squeeze. An unofficial survey revealed that 1,100 theatres were closed in the first half of 1956. Ex-

(Continued on page 12)

## See Catholics Readying Another Blast Vs. Code; MPAA's Shurlock Takes Tough 'Won't Talk' Stance

### Remakes Reserved

In unloading its backlog to CBS-TV and other telecasters, Metro made a point of protecting the value of properties being remade. In any case where a back-number film is being done over in modern dress, the vintage production is restricted from tv exposure until following release of the new version. That's a specific part of the M-G deal.

Thus, "The Barretts of Wimpole Street," which is among the old films going tv, must be withheld until the remake of this property, recently produced for M-G by Sam Zimbalist, is fully played off in the theatrical market.

## Indies Should Have Voice In Code, Sez Arnall

Opinion that independent producers should be given a voice in the running of the Production Code "from beginning to end" was put forward in N. Y. last week by Ellis Arnall, president of the Society of Independent Motion Picture Producers.

While highly praising the "marvelous job" being done by Geoffrey Shurlock, the Code administrator, Arnall nevertheless felt that the Code—as presently constituted—wasn't doing justice to the indies.

"The independents should be in the Code administration, if for no other reason than that, today, there are more pictures produced in Hollywood by independents than by the major lots," he observed. "Just putting the independents on the appeals board doesn't solve anything."

He was referring to the recom-

(Continued on page 15)

Another attack on the Production Code is in the offing from the Legion of Decency or other Catholic quarters. This, it's learned, is behind the Motion Picture Assn. of America's sudden muzzling last week of Code Administrator Geoffrey Shurlock when he returned from a two months' tour of Europe, where he probed local censorship and discussed the Code with producers in Britain, France and Germany.

Shurlock, usually communicative and generally considered the Code's most effective p.r. spokesman, refused to discuss any phase of his trip, in detail. It was made plain that this was on orders from the MPAA's p.r. high command which felt that he had "talked too much," i.e., too candidly, about the Code and its problems while in Europe.

MPAA's lowering the boom on Shurlock is seen as the start of a new and "tougher" policy re public discussion of the Code and an attempt to restore some of the prestige which many in the industry feel the Code has lost.

This, in turn, they see as creating a situation where, more or less by default, the Legion of Decency emerges as the dominant public influence in the industry, even though it represents a strictly partisan point of view.

MPAA quarters last week indicated they had knowledge that another blast from the Legion was in the offing, and that methods were being explored to deal with it. The same happened last year when the Legion's Msgr. Thomas F. Little excoriated the Code for being too lax and lambasted the producers for their "retrogressive"

(Continued on page 22)

## Goldwyn May Have to Go Into Percentage Phase Of $1,000,000 'G&D' Deal

Looks like Samuel Goldwyn will be paying substantially more than the $1,000,000 minimum for the rights to "Guys and Dolls." That price was a guarantee against 10% of the worldwide gross.

"Dolls" has passed the $6,000,000 mark in domestic market rentals already, this on the basis of the first 4,500 exhibition contracts. Thus, the total domestic revenue should be well over $8,000,000. Added to this, of course, must be the money due from all foreign territories, which cannot be figured at this time.

However, that the overall total will be considerably over $10,000,000 is a certainty.

## National Boxoffice Survey

### Biz Turns Spotty; 'Society' First for Third Time In Row, 'King' 2d, 'Wonders' 3d, 'Boats' 4th

Old boxoffice favorites continue to hold sway in current session as several sections of country reported a return of hot, torrid weather after about a week of rainy, unseasonably cool temperatures. This stanza is noteworthy for fact that many exhibs are waiting until next round to launch new, big product for Labor Day week.

For third week in a row, "High Society" (M-G) is finishing in first place, and again by a great margin. Big name musical this round is running nearly $300,000 ahead of its nearest competitor on grosses in keys covered by VARIETY correspondents. Playing in 18 keys, it is great to terrific and record in most of them.

"King and I" (20th) is landing second place for third week in succession although launched early enough in July to cop first place for that month. "Seven Wonders of World" (Indie), launched in additional keys this week, is pushing up to third spot.

"Away All Boats" (U) is climbing to fourth. "Duchin Story" (Col) is finishing fifth as against third last round. "Oklahoma" (Magna) is moving up to sixth position, with new openings naturally helping.

"Somebody Up There Likes Me" (M-G) is copping seventh money while "Proud and Profane" (Par) will be eighth. "Cinerama Holiday" (Indie) is finishing ninth. "Pardners" is taking 10th place.

"Run For Sun" (UA), just out; "Moby Dick" (WB) and "Autumn Leaves" (Col) are the runner-up pix this stanza.

"Bus Stop" (20th) looms as a potentially torrid grosser, based on initial playdates this session. It is pacing Cincy with a sock take, is smash in Minneapolis, great in Boston, big in Cleveland and hotsy in St. Louis. Pic opens at N. Y. Roxy this week. "Solid Gold Cadillac" (Col), also new, is rated fancy in L.A.

"War and Peace" (Par), limited on turnover, shapes mighty in N.Y. and great in L.A. "Fastest Gun Alive" (M-G), another review, is nifty in Toronto, still good in N.Y. on longrun and torrid in L.A.

"Bad Seed" (WB), stout in Cleveland on extended-run, is rated wow in Buffalo. Another new film, "Walk Proud Land" (U), looms hot in Chi, big in Toronto, good in Seattle and nice in St. Louis. "Burning Hills" (WB), mild in Cincy, shapes okay in Detroit, fine in N. Y. and good in Denver. "Boss" (UA) is rated hot in Omaha.

"Hold Back Night" (AA) looks good in Boston. "Queen of Babylon" (20th) is fine in Louisville. "Satellite in Sky" (WB), okay in Frisco, is not so good in Balto and Providence.

*(Complete Boxoffice Reports on Pages 8-9)*

## CHAPLIN AND DREYER'S 'RETROSPECTIVE' PIX

Venice, Aug. 28.

Charlie Chaplin has given Venice Film Festival special permission to screen his "Great Dictator" during the retrospective showing of Chaplin pix to be held here Sept. 3-9. Pic has been kept under wraps for some time, with comedian refusing to re-release it at this time.

Three other full-lengthers will be screened here during the Chaplin seance: "The Kid," "The Circus" and "The Gold Rush," while the 6-day program also will include a set of 13 short items from Chaplin's early repertoire.

Retrospective showings here at Venice will be opened Aug. 29, with four initial days dedicated to the life work of Danish director Carl Theodor Dreyer. Seven features of his will be shown, accompanied by seven documentaries he made during his lifetime. Dreyer won the top prize here last year with "Ordet." Retrospective screenings will be held in the Film Palace's "TV Room" every afternoon.

# Inflation No Stranger to French; Break-Even on Output Doubtful

Substantial rise in the investment in French films during 1956, coupled with a record postwar output of 125 features during the year, is detailed in a French Government analysis made available this week by the French Film Office in New York.

Study shows that inflation has hit the French industry with approximately the same impact as it has Hollywood. Due to the considerably higher cost of individual pix, fear is expressed that there may be difficulties in recouping these very high negatives costs in 1957.

Investment in French films during the first half of 1956 ran to 6.300,000,000 fr. ($18,000,000) as against a total of $23,000,000 (8,000,000,000 fr.) for the full year of 1955. Projecting the 1956 half-year figure to the full year, that's a $13,000,000 increase in a single year, which is tremendous, considering that France is still struggling for its export markets and still relies heavily on the home market.

France in the first half of 1956 turned out 63 feature pix of which 50% were in color. (In 1955, during the same period, 41 films were made of which only 33% were tinters.) It's expected, according to the report, that the 1956 total will reach 125 features, the highest number since the prewar days. Of the 63 made between January and July, 45 were entirely French and 18 were coproductions.

Production costs on the purely French product are up 33% over last year and 10% on the coproductions. An entirely French picture now averages 98,000.000 fr. ($280,000) and a coproduction 202,000,000 fr. ($580,000). New techniques, color, the upped costs of labor and material, etc., are blamed for the rise. The $280,000 figure represents a 100% rise over prewar days.

Partly keeping pace with the upped expenditures, the French market gave the local product 51% of the total income during the first quarter of 1956 against only 30% during the comparable 1955 period. Gross forcign receipts during the first quarter of this year were up 40% compared to 1955.

With some very successful

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## Producers 'Roping In' Cowboys, So Unions Go To Bat on Violations

Hollywood, Aug. 28.

There is "an increasing tendency" by producers to use extras (especially cowboys) as stunt men or to get them to work in both capacities, it's charged by the Screen Actors Guild and the Screen Extras Guild.

Guilds beef stuntmen are asked to do extra work as well as their specialty, and extras wind up doing stunts also, asserting such practices violate their contracts.

Guilds say they intend to enforce their contracts by filing claims against offending studios and filing disciplinary charges against any members who knowingly take part in such violations. They also say charges may be filed with the Screen Directors Guild against those assistants "who are continually involved in these violations."

## OFFBEAT 'OEDIPUS' PIC VIA LESSER

Irving Lesser, whose Motion Picture Distributors Inc. has acquired releasing rights to "Oedipus Rex," admits he has an "offbeat" product to sell and adds this is beneficial because too many "onbeat" pictures don't click. He's now pondering a marketing approach via "specialty" theatres.

Lynn Farnol has been retained by Lesser to handle the campaign for "Oedipus," which was filmed just as it was staged at the Shakespearean Festival in Stratford, Ontario. The 88-minute translation of the Sophocles tragedy was directed by Tyrone Guthrie. Film has been selected for showing at the Edinburgh Festival Sept. 2.

Lesser is now on his own in independent distribution, having disposed of his intcrests in a partnership with Seymour Poe.

## 'Goodwin' Goes to WB; 'Marjorie' Via Sperling

Hollywood, Aug. 28.

Milton Sperling has turned over his interest in "Melville Goodwin, U. S. A.," to Warners, which assigned Martin Rackin to produce. Sperling, who was to have made it under his United States Pictures banner, will serve as supervisory producer.

H. C. Potter will direct the Kirk Douglas-Susan Hayward costarrer, which rolls Dec. 4. Sperling will now concentrate on getting "Marjorie Morningstar" before the cameras for his indie.

# Tony Owen (U. S.) Vs. DeLaurentiis On Coproduction

Hollywood, Aug. 28.

Hollywood producer Tony Owen touched off fireworks at the Screen Producers Guild roundtable discussion Monday (27) by declaring Italo-American coproduction deals can succeed only with an American guiding hand. Guest of honor at the luncheon was Dino De Laurentiis who urged more such deals, and more use of Italian talent in such films. Owen, who has made seven films abroad, said there may be occasional good directors on the Continent but they are so rare as to be exception. Same applies to producers, he contended, adding, "if you want international success, you must have American star names, also it's better to have an American writer go over the screenplay."

De Laurentiis, through an interpreter (Par's studio foreign publicity chief Luigi Luraschi) admitted Owen may have had bad experience, but said that in Italy alone there are 10 producers out of 100 active capable of being "in reasonable agreement" with Americans on coproduction films. He also said there are at least 10 top-notch Italian directors who could meet American standards.

De Laurentiis cited the growing importance of the Italian market for U. S. producers, his country last year had 14.000 theatres with a potential yearly gross of $200,000,000.

In pitching for coproduction he mentioned the 40% American take in Italy is blocked but that in other countries, where similar situation applies, there is no freeze on Italian pix. Thus, Italo-American productions can recoup coin in those countries.

## Seeks Injunction Vs. WB, Et Al., on 'Mitchell'

Warner Bros., United States Pictures and Milton Sperling were named defendants in a copyright infringement suit brought Friday (24) in New York Federal Court by Roslyn Fisher. Widow of John Fisher, she seeks an injunction to restrain WB, USP and Sperling from infringing the copyright of the Isaac Don Levine book, "Mitchell—Pioneer of Air Power," which the defendants filmed as "Court Martial of Billy Mitchell."

Mrs. Fisher, who also is pressing a similar suit against WB, et al., in N. Y. Supreme Court, charges that Samuel Bronston obtained film rights to the Levine book in 1943 and assigned it to her late husband in 1944. He in turn assertedly assigned all rights in the tome to his wife in 1950. Her Federal suit asks no specific monetary damages.

### Durante 'Beau'-Tied

Hollywood, Aug. 28.

Jimmy Durante will make a guest appearance in "Beau James," Jimmy Walker biopic, his first film assignment since "Milkman" for Universal in 1950.

He'll sing two of his numbers from the Walker era.

## Binford Dead at 89; Banned Films Freely In Memphis 28 Years

Memphis, Aug. 28.

Lloyd T. Binford, famed as a "tough" censor and one of the South's most controversial figures, died yesterday (Monday) at a local nursing home. The former Memphis censor chief, who retired eight months ago, was 89. He had been seriously ill for the last two months.

Named chairman of the Memphis board of censors Jan. 9, 1928, Binford later ran roughshod over dozens of Hollywood's top pictures. His rigid bluenosing inspired the VARIETY phrase of "Binfordized" in respect to films that fell victim to his scissor-wielding. His strict attitudes, especially toward sex, shooting and inter-racial stories, often caused him to be involved in legal actions with the major distributors.

One celebrated case arose from Binford's 1947 ban of Hal Roach's "Curley," a United Artists release which showed white and Negro children at play together. After Roach and UA contested Binford's ruling, the Tennessee Supreme Court held that the Memphis board had no power to disapprove a film simply because there were Negro actors in it, but the ban remained because of a legal technicality.

Binford was particularly known for banning pictures which hinted of racial equality. He stopped

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## 'GUILTY' TO KICK OFF ROBERT GORDON SKED

Hollywood, Aug. 28.

"Three Were Guilty," an original screenplay, will launch the schedule of Robert Gordon Productions, new indie formed by director Robert Gordon whose credits include "The Joe Louis Story" and "It Came from Beneath the Sea." "Guilty" was written by magazine writer George Walker and Gordon and reputedly is based on subject matter never before filmed, namely an abortion case.

Associated with Gordon is Harvey Bernhard, owner-operator of the Bali Hai, Las Vegas; actor-writer James Edwards; Bill Watters, who will serve as director of publicity and advertising; and Harry Sokolov, v.p. and legal counsel of Famous Artists.

"Guilty," which will be shot on location in Manhattan between Christmas and New Year's, the period covered in the story, will be followed by "Devil's Harvest," an outdoor action film written by Edwards and Byrd Holland; and by a sci-fi film and a comedy.

A major release now is being negotiated for the program.

### N.Y to L.A.

Martin Goodman
Dick Haymes
Peggy McCay
Howard Newman
Frank Sinatra
Bob Willey

### Europe to N.Y.

John Boulting
Finlay Currie
Stewart Granger
Lance Hamilton
Vic Hyde
Mervyn LeRoy
Louis A. Lotito
Arthur Miller
Richard Myers
Otto Preminger
Engenia Rawls
Michael Redgrave
Charles Russell
George Seaton
Donald Scawell
George A. Smith
Natalie Trundy
Wilfrid Hyde White

### N.Y. to Europe

Daniel Blum
Shirley Booth
Aileen Brenon
Art Buchwald
James Burnes
Arlene Dahl
Charles Goldsmith
Edward Grossman
Tyrone Guthrie
Henry Howard
Priscilla Morgan
Charles Nolte
Joe Pasternak
Leonard Sillman

# *New York Sound Track*

"Bus Stop" director **Joshua Logan** quoted in the Sunday Herald Tribune re **Marilyn Monroe's** acting talents and some critics' inability to appreciate them: "When the conversation is about Marilyn, hysteria rules." On whose part?

**Charles Allen Jr.** and **David Baird,** his associate, back from a London and Paris o.o. of the Warner Bros. holdings, which they presumably "auditioned" with an eye to sale and lease-back under the new WB management's plan to liquidate and cash in as much as possible.

Metro's British sales chief **Charles Goldsmith,** his wife and their two boys have been spending their U.S. holiday lapping up the sun at Long Beach, L.I. Weather in Europe generally has been cold, nasty and sunless, even more "unusual" than California's famed "heavy dew."

As **Danny Kaye** called the turns, 4,000 attendees at the Carter Barron Theatre, D.C., with lighted matches in hand, felicitated **Jerry Pickman** on his 40th birthday . . . **Sid Blumenstock** sprained his back while tying a shoelace, but all is mending well . . . **Bill Gehring's** sales execs committee ready to move on that Indianapolis "charge-as-you-go" survey.

Actor **Fernando Lamas** has a sideline—he's a distributor of American films all over Latin America. Lamas, who'll do a Broadway stint this fall, plans to settle in New York with actress-wife, **Arlene Dahl** . . . Sportscaster **Mel Allen** this week will narrate his 1,000th sports newsreel for Fox-Movietone News. He started the commentaries in 1946, has been handling two a week since. He does his own scripting . . . Attention TOA: The British Film Producers Assn. to date hasn't received an invite to the September Foreign Film Fair. How-about-it? . . . **Joseph Maternati** of the French Film Office poured for **Jean Renoir** at the posh French headquarters yesterday (Tues.) . . . "King and I" adaptation for the Far East, and particularly Thailand, is a dilly. Any reference to royalty, if properly deferential, would run a mile long in the titles.

**Sidney Albright,** 20th-Fox managing director in Australia, due in New York Sept. 17 . . . **Tullio Carminati,** actor in "War and Peace" and "Roman Holiday" Par's ,Italo-made films, identified as a former particularly ardent Fascist bigwig. Carminati couldn't get a U.S. visa, but it's apparently allright for his films to come in. Ditto of some other German and Italian thesps . . . Nov 11-17 is 20th-International's Overseas Drive dedicated to **Manny Silverstone.** They expect to hit a record $2,000,000 in billings . . . MPEA's **Robert Corkery** shoving off for Argentina next month . . . Technicolor's **Herbert T. Kalmus** off to Europe in mid-September to inspect the lab's Continental operations. . . . **John B. McCullough,** director of technical services for the Motion Picture Assn., named a fellow of the Society of Motion Picture & TV Engineers . . . Code's **Geoffrey Shurlock** enjoyed "Jedermann" at Salzburg, then made friends with a stranger on the plane home. It turned out to be **Hugo von Hoffmanthal's** son . . . **Arthur L. Mayer** to Canada . . . **Giulio Brusasca,** the Italo Under Secretary who suddenly went home last week, ostensibly flew to meet a Venice crisis over the lack of official American representation there. Actually, he's a member of the Italian cabinet and was called home on more important matters. It was dramatic, anyway . . . Press friends of **Merrie Smith** (it's now Mrs. A. Joynes Beane Jr.) turned out in force, along with MPAA-MPEA homeoffice staffers, at Miss Smith's wedding reception at the Harvard Club. Bride was **Eric Johnston's** executive secretary . . . **Hedda Hopper** to be screen-bioged. All the truth and nothing but the truth, etc.? . . . Politicking and the conventions put the spotlight on some industry names—**George Murphy, Dore Schary, Miss Hopper, Lauren Bacall, Irving Berlin, Frank Sinatra, Nat King Cole** . . . **Vladimir Surin** of the Soviets' Ministry of Culture says Russian color tv is in the experimental stages, with tint receivers now being blueprinted for greatest economy of space . . . Britain's **Diana Dors** has a new act—cold-shouldering the press.

Paramount general counsel **Louis Phillips** (-Nizer, Benjamin & Krim) okay after a mild setback . . . Metro is shifting its tv department from the homeoffice to the Mayfair Theatre Bldg. . . . Producer **Sidney Harmon** reports temperamental outbursts have become a thing of the past out Hollywood way . . . Lots of rumors afloat about what to expect at the Sept. 5 meeting of the Loew's board . . . Morale has hit a new peak on the Warner production end, **George Stevens** notes. Incidentally, he, **Henry Ginsberg** and **Edna Ferber,** who authored, are partners only on "Giant," lensed for WB release . . . Stage business at the "War and Peace" bow—comments by **Arlene Francis, Barney Balaban** and **Alexandria Tolstoy**—took up precious time.

**Charles T. Rosen,** son of Stanley Warner exec v.p. **Samuel Rosen,** engaged to **Elizabeth L. Granak** of Belmont, Mass. The wedding is planned for December. Young Rosen is employed by the International Latex Corp., a SW subsidiary . . . Metro's "High Society," now in 95 spots, booked to open in an additional 86 firstrun theatres between now and the end of the month. About 50 new bookings are already set for September . . . **Walter Pidgeon** in from the Coast to begin rehearsals in "The Happiest Millionaire," which marks his return to the Broadway theatre . . . Metro assigning special field reps for "Lust for Life," with **Jimmy Boyle** the first to be engaged . . . Cinerama's "Seven Wonders of the World" will be presented at a special 10:30 a.m. show on Labor Day . . . The **Tyrone Guthrie-Leonid Kipnis** "Oedipus Rex" selected for a special "gala" showing at the Edinburgh Festival . . . Metro has purchased from **Feuer & Martin** the film rights to the novel "Stay Away Joe" by **Dan Cushman.** Broadway producers had originally acquired the property for a legituner . . . Altec Service Co. named to provide technical supervision for upcoming premieres of the Todd-AO "Oklahoma!"

**Jeff Brown,** v.p.-story editor of **Samuel Goldwyn Jr.'s** Formosa Productions, scouting story properties . . . Stage show opening at the Roxy Friday (31) will be adapted from a story in verse, "Magic of the Stage," penned by **Robert C. Rothafel,** managing director of the house . . . **Hecht-Lancaster,** shooting "Bachelor Party" in Greenwich Village, faked some scene-taking to steer the crowds from the actual lensing a short distance away.

Telefilm producer **Bernard L. Schubert** ("Topper," "Crossroads," etc.) moving into the feature film field. As his first entry, he's planning a film dealing with the faith healing movement in the U.S. **Thomas J. Fleming** has been signed to write the screenplay . . . British producer **John Boulting** ("Private's Progress") arriving in New York today (Wed.) . . . Studio Films readying "Jazz Festival" for October release. Jazz personalities to be featured in the production include **Count Basie, Duke Ellington, Sarah Vaughan, Amos Millburn, Herb Jeffries, Ruth Brown, Cab Calloway, Larry Darnell, Lionel Hampton, The Clovers,** and **Dinah Washington** . . . Metro's sales veepee Charles **M. Reagan** back from a week's visit to the studio.

The **Stanley Meyers (Dodo Blumber)** in N.Y. on biz-pleasure from the Coast.

### L.A. to N.Y.

Philip Ahn
Ruth Altman
Ray Anthony
Gene Barry
Anne Baxter
Milton Berle
Emmett R. Callahan
Joanne Dru
Eddie Fisher
L. Wolfe Gilbert
Susan Hayward
Beverly Kelly
Charles Laughton
Rita Moreno
Ingo Preminger
Milton R. Rackmil
Robert Ryan
Herb Steinberg
Irving Stone
F. Cowles Strickland
Barry Sullivan
Mike Todd
Joan Woodward

# 'SURVIVAL' SPAN COMING UP

## Leo in the Livingroom

"Now I've heard everything." That, in essence, was the reaction of the theatremen to the statement of Metro's tv veepee Charles C. "Bud" Barry that M-G's release of feature films to television would be beneficial to Metro pix in general, including films shown in theatres.

At a press conference announcing Metro's sale of feature films to 12 tv markets, Barry said that he believed that "a new and vital interest in films would be created." His theory is that the constant exposure of M-G's Leo the Lion trademark plus the "greatest" bally compaign by the tv stations will bring new "identification and interest" in M-G films and that the public will go to theatres to see Metro films as a result of the exposure of the trademark on tv.

"Leo the Lion," Barry said, "will be the most famous trademark. It will be the roaringest lion."

## The 'New' RKO Story: Plenty Scripts On Hand From Scratch (Post-Hughes)

From the standpoint of literati, RKO is now out of the woods, having come upon, for the first time, an adequate amount of story material to assure a continued production program. This was one of the toughest obstacles for the company to surmount, Don Moore, eastern story editor, stated in New York this week.

When he stepped into the job early this year, Moore who had been manager of the story department at CBS-TV, found the company, for four to five years under the Howard Hughes regime, had taken little interest in building a backlog of properties. The outfit had no readers on the payroll over that period. Also, synopses and reports on 50,000 to 100,000 novels, plays, magazine pieces, etc., had been destroyed in error.

While the company has now caught up with a number of new books, teleplays and such, Moore must keep his scouts out on the prowl for additional material. He has nine readers on a permanent basis and others on special assignment. Since he moved in, the exec and his staff have covered 2,000 properties, he figures.

As for the plays, "You must catch them young; all the good ones on Broadway already had been spoken for when we arrived," stated Moore, By "catching them

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### 'Now Listen, Pa'

Pamela Moore, 18-year-old Barnard College student who authored "Chocolates for Breakfast," due from Rinehart next month, may find herself negotiating a deal for the screenrights with her own father. He's Don Moore, RKO's eastern story editor, who offered this comment about the novel: "amazing." It's in a second pre-publication printing.

Film exec also has a book coming out in the fall, this being "The Naked Warriors" which he co-authored with Comdr. F. D. Fane. Appleton is the publisher.

## Overflow Cars Get Soundtrack

Nashville, Aug. 28.

Joseph Hart, local drive-in operator, is making sure he doesn't have to turn any cars away because of a full theatre.

Obtaining permission from the Federal Communications Commission to broadcast on an offbeat cycle that could be picked up on car radios, he installed a transmitter at the cost of $50. Now late-coming cars can wait on the back ramp, see the picture, and obtain the sound on the car radios.

## POST-LABOR DAY 'CRISIS' PERIOD

By HY HOLLINGER

With the advent of Labor Day, the traditional lowering of the curtain of the summer season, the film industry and particularly the nation's film theatres face their most crucial economic test. What happens at the boxoffice in the post-Labor Day period may well determine the industry's future.

Having undergone a series of upheavals since the end of World War II, the picture business is now facing its most dangerous crossroad. Its survival as a medium of inexpensive, mass entertainment, as traditionally accepted, depends on its ability to meet and ward off the formidable challenge that faces it this fall and winter. Even diehard optimists do not expect the industry to emerge unscathed, but there is hope that a new modus operandi will be evolved that will spell out prosperity for the survivors of the economic battle. The shape of the atomized "new motion picture industry" will probably be developed during the 1956-57 fall and winter season.

Having recovered somewhat from the serious post-summer b.o. slump of 1956, the industry, and especially the theatres, must again overcome the numerous factors that keep the public away from motion picture entertainment. These include the trek back to school of a substantial number of customers, the end of the vacation periods, the closing of drive-ins, the general buckling-down-to-work-again atmosphere, and last but not least, the return to the airwaves of the big television shows and the top-rated tv performers.

**Bloody But Unbowed**

The tv networks have been busy all summer adding and revising programs, establishing new formats, acquiring new feature films, jockeying for time slots, and preparing hoopla, all of which is designed to keep the public glued to tv sets. The film industry in recent years has been able to some extent to meet the return of the tv shows. There's no doubt in anyone's mind that the tv shows have hurt the b.o., but the effect, as yet, has not resulted in complete disaster.

This year, however, the theatres will be faced with the tv industry's

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## Cite Need for O'seas Educ'l Program That U.S. Pix Ass'ns Cannot 'Dictate' Sales Policies of Member Companies

Foreign industries and governments continue to stick to the notion that the Motion Picture Assn. or the Motion Picture Export Assn. is in a position to force commercial trading propositions on member companies.

In the view of the companies, this basic misunderstanding abroad is harmful and indicates the need for a more vigorous public relations program overseas to translate the facts of American industry into realistic terms which foreign execs can understand.

Several recent instances have served to underscore the widespread misapprehension over the actual functions of the MPAA and MPEA that exists abroad. They are:

The bid from Italy's Eitel Monaco for MPEA to foster more coproduction in Italy: the British approach to Eric Johnston, asking him to take action re the sale of films to British television; the demand from Vladimir Surin, the Soviets' first Vice Minister of Culture, that the MPEA take on a number of Russian features in the U. S., a concept of MPEA's power that extends to many other countries.

Since, in most countries, the government is most directly involved in the operations of the local film industries, the assumption that the MPEA has quasi-official status is not illogical, particularly since not much is being done to counteract the impression. Firming up the foreign view is the fact that MPEA does, of course, negotiate film agreements for the entire industry.

As Surin put it succinctly, "if Mr. Johnston negotiates with us for his entire industry, he can certainly think about means of

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### 'Okla.'s' Big Brit. Bally

London, Aug. 28.

A pre-filmed interview with Rodgers & Hammerstein, to be beamed on BBC-TV two days before the London preem of "Oklahoma" on Sept. 6, is one of the highlights of the extensive RKO campaign to plug the picture on all British radio and tv networks.

RKO's London office estimates that the picture will have attained at least 100 hours of radio and tv coverage before the preem engagement is ended. During August, the show tunes have had 30 radio and tv airings and since July, a total of 70 have gone out at peak periods.

The BBC's sound division is also devoting a whole hour on Sept. 13 to a soundtrack adaptation which is to feature a recorded interview with Shirley Jones.

## UA-NBC Dicker On Post-'50 Prod.

Largest single block of relatively new American productions will go to television under a deal now being wrapped up by United Artists and NBC.

Film distributor is leasing 39 features to the network for airing on 10 stations, with the rental amounting to slightly over $30,000 per picture, or a total of around $1,200,000.

Of particular significance is the fact that the product was made in 1951 and subsequent years, whereas all deals involving other picture companies have centered on films lensed in 1948 and earlier. There have been instances where "modern" productions went to tv but these were sporadic and the sellers were individual producers and comparatively small companies.

UA's deals with the independent producers on its roster include tv distribution rights, meaning no problems in this regard. However, some precedents might be set as clearances are obtained with the unions involved

## Bennie Berger Group Out To Sell M-G a Bill Of Goods on 'Friendship'

Minneapolis, Aug. 28.

North Central Allied directors are meeting this week at prexy Bennie Berger's call to try to figure out a way to persuade M-G to continue to be "the friendly company" by adhering to the sales policy of reviewing all percentage picture contracts and adjusting the terms in relation to the grosses whenever such action is deemed to be called for.

Meeting was called in consequence of Metro's decision to sell "I'll Cry Tomorrow" and "High Society" for 50% with no review even in the subsequent runs and smaller situations.

"This is the last straw," Berger told the directors. "Metro has been one of the companies showing some restraint in its dealings with exhibitors, but now it proposes to fall by the wayside and go the way of all flesh by doing what other distributors have been guilty of—ignoring theatre-owners' welfare.

"With this development the outlook for exhibitors seems more hopeless than ever. Taking its cue from Metro, the other bad companies will undoubtedly become worse in their dealings with us. Apparently, all our fighting and efforts are producing just the opposite effects from those needed to prevent the demise of many of us."

## Mike Clofine Retiring Because of His Health, Bill Montague Succeeds

Michael D. Clofine, editorial producer of News of the Day theatre newsreel and Telenews, television daily, retired last week with William P. Montague, a Hearst Metrotone News exec, moving into the vacated posts. Clofine, whose retirement was disclosed by C. B. Stratton, Hearst Metrotone exec v.p., is stepping out for reasons of health and will reside in Cuernavaca, Mexican resort.

History of the modern newsreel and Clofine's career go practically hand in hand for, after several years with the Hearst organization in various writing and editing capacities, he was named in editorial charge of the Hearst reel in 1919 by William Randolph Hearst Sr. In 1927 Hearst Metrotone News was formed under dual ownership of the Hearst org and Metro. Since then News of the Day made the shift from silent to sound under Clofine's supervision and enlarged its operations to include many non-newsreel productions.

Also a vet in the reel field, Montague was assignment editor of Paramount News from 1927 to 1942, served with an OWI film unit during the war, and later produced a newsreel in France for Loew's International. He became news editor of Telenews in 1949 and subsequently joined Hearst Metrotone.

## 'King & I' 50% Stands

Policy of no readjustments has been instituted by 20th-Fox in selling its "King and I" musical.

Pic is being sold on a 50% basis and shapes as the biggest 20th grosser since "The Robe."

## *Loew's—TV—and Wall St.*

By ABEL GREEN

Charles C. "Bud" Barry, vice-president of MGM-TV, whose job to date has been that of cashing in on Loew's Inc. residuals as much as possible, states that this is Step 1 in the program he and Arthur M. Loew, company prexy, had set up. Step 2 is MGM-TV production, and while Loew told him that, if necessary, to hold that phase over until the 1957-58 season, Barry is sanguine that by September-October he will have the second phase in action.

This will embrace (a) a "Mr. Chips" series of 39 vidpix to be made in London; (b), a "Father of the Bride" series to be produced in Hollywood; and (c), a third property which may be firmed up in the next week or two. If that "third property" is stalled, then Category C will embrace outside packages which Metro will finance and help produce.

Just as Barry has been selling stations and networks that Metro owns "the finest film product," he is firm in his intra-company program that, having "the finest studio facilities"—brains, resources, techniques, know-how—there is no reason why Metro's films-for-tv shouldn't be also the best.

For the rest of August and early September, Barry's first step is proceeding on (a), cashing in on old films; (b), getting in on station participation deals, viz, KTTV, Los Angeles, and he wants more; (c), participation deals with stations and networks whereby Loew's Inc. shares in the "tv boxoffice"—i.e., sponsorship sales—with their 7-to-10-year partnerships.

Prexy Loew has supported him in every respect, says Barry, and "since it's inevitable that television is the new show business, and since Metro is in show business, it's also inevitable that we must be in it—and as importantly as since the days that Loew's Inc. has been the bellwether of the picture business."

**Multi Set Slant**

Barry is of the opinion that tv has almost reached the saturation point in the number of sets, or if it's expanded it will be on an auxiliary or luxury basis—the two-and three-set homes, the ones with color receivers, etc. He has analyzed that there are seven hours of film viewing on an average, so Metro's release of its backlog "is not adding to the viewing, we're only adding to the quality."

He takes this "film network on television" not as seriously as do some of the exhibitor diehards, who naturally recognize video as b.o. poison, because "Metro is still dominantly a creative film production company, and that lion's roar in many a tv screen should redound to the value of the company's more recent and constantly new film product."

He cites Screen Gems, Warners' tv activities, Walt Disney via ABC-TV, et al., as examples of how Metro has been tardy in getting into the medium but "is now more than ready to meet the competition."

What theatre owners are going to say about "the friendly company" releasing such a wealth of product, with a Blue Book of the topmost marquee names in the history of the industry, is also held not as importantly by Barry. He is by no means blind to the fact that Metro has a prime obligation to its thousands of exhibitor-customers over the years.

**The Residual Bonanza**

His job, however, is to cash in on residuals. He has studded the U. S. map with leaseholds, station partnerships and vidfilm distribution partnerships. This is something the new banker elements on the Loew's Inc., board have long favored and which Arthur M. Loew parried for a time. He seems to have modified his original objections although, even then, he admitted he had "many attractive offers" and that "most of them were too tempting to decry entirely."

The Wall St. reaction was immediate last Friday afternoon, when the news was out on this $20,000,000 deal. Wall Streeters have long been touting Loew's Inc. as a strong sleeper, on the expectancy of film-leasing, realty liquidation, etc., as divorcement deadline approaches. It may be sooner than the Feb. 1 deadline.

## Fox West Coast Expands

Hollywood, Aug. 28.

As part of a planned expansion of its operations Fox West Coast Theatres has acquired four five-acre sites in Greater Los Angeles for immediate construction of new houses in mushrooming residential and shopping centres. Each will have parking facilities for 700-1,000 cars.

Locations are in West Covina, Garden Grove, Northridge and Van Nuys.

## The Last Wagon
(C'SCOPE-COLOR)

**Suspenseful class western, good indications for general market.**

Hollywood, Aug. 25:

20th-Fox release of William B. Hawks production. Stars Richard Widmark; features Felicia Farr, Susan Kohner, Tommy Rettig. Directed by Delmer Daves. Screenplay, James Edward Grant, Daves, Gwen Bagni Gielgud; story, Gielgud; camera (De Luxe Color), Wilfrid Cline; editor, Hugh S. Fowler; music, Lionel Newman. Tradeshown Aug. 23, '56. Running time, **98 MINS.**

Todd ..... Richard Widmark
Jenny ..... Felicia Farr
Jolie ..... Susan Kohner
Billy ..... Tommy Rettig
Valinda ..... Stephanie Griffin
Clint ..... Ray Stricklyn
Ridge ..... Nick Adams
General Howard ..... Carl Benton Reid
Col. Normand ..... Douglas Kennedy
Bull Harper ..... George Mathews
Lt. Kelly ..... James Drury
Sergeant ..... Ken Clark
Cole Harper ..... Timothy Carey
Sarge ..... George Ross
Mrs. Clinton ..... Juney Ellis
Apache Medicine Man.... Abel Fernandez

The mounting menace of Indian attack as the survivors of a wagon train massacre make their way through hostile Apache country provides stirring motivation for this excellent William B. Hawks production. Its suspenseful plot and rugged characterization by Richard Widmark as a Comanche-reared white man are admirably backdropped by the magnificent Northern Arizona scenery caught via CinemaScope and DeLuxe Color, and film should find sturdy payoff in the general market.

Pic tees off studio's new policy of presenting fresh young talent. Widmark is only marquee name in cast, but feature benefits by the new faces, each of whom turns in a capital job. Under Delmer Daves' shrewd direction, film comes off as an interesting enterprise far off the beaten path of routine westerns and emerges a class affair which 20th expects to exploit as a blockbuster.

Story gets under way when Widmark, who has killed three men, is captured by a brutal sheriff and pair join a wagon train. After the Apaches wipe out all but the occupants of one wagon and leave Widmark for dead, he takes on the task of leading these survivors, all in their teens, to safety, the chain of events making for exciting unfoldment as they try to elude the lurking redskins.

Widmark is seen in a forceful role, a man who killed to avenge the murder of his Comanche wife and two sons, and has none of the refinements of civilization until he meets Felicia Farr, who with her young brother, Tommy Rettig, is one of the survivors. One of film's highlights is his knife fight with two Apaches, done realistically and in keeping with Widmark's character throughout the film.

Miss Farr leads off the lineup of new talent and makes an engaging impression, as does young Rettig in his hero-worship of Widmark. Susan Kohner scores as the half-breed sister of Stephanie Griffin, an interesting newcomer, and Nick Adams and Ray Stricklyn both show promise. George Mathews is standout as the sheriff, finally killed by Widmark for his cruelty, and Douglas Kennedy is good in his brief appearance as head of the wagon train, father of Susan and Stephanie.

Technical end of the picture is above average in every department, as is the screenplay by James Edward Grant, Delmer Daves and Gwen Bagni Gielgud, adapted from latter's original. Wilfrid Cline's color photography is striking as he trains his lens for fine effect upon the Sedona background; Lionel Newman's music helps maintain mood and suspense; Hugh S. Fowler's editing is sharp. *Whit.*

## Back From Eternity

**Jungle crash mello okay for general trade.**

Hollywood, Aug. 25.

RKO release of John Farrow production, directed by Farrow. Stars Robert Ryan, Anita Ekberg, Rod Steiger; costars Phyllis Kirk, Keith Andes, Gene Barry; features Fred Clark, Beulah Bondi, Cameron Prud'homme, Jesse White, Adele Mara, Jon Provost. Screenplay, Jonathan Latimer; story, Richard Carroll; camera, William Mellor; editor, Eda Warren; music, Franz Waxman. Previewed Aug. 24, '56. Running time, **97 MINS.**

Bill ..... Robert Ryan
Rena ..... Anita Ekberg
Vasquel ..... Rod Steiger
Louise ..... Phyllis Kirk
Joe ..... Keith Andes
Ellis ..... Gene Barry
Crimp ..... Fred Clark
Martha ..... Beulah Bondi
Henry ..... Cameron Prud'homme
Pete ..... Jesse White
Maria ..... Adele Mara
Tommy ..... Jon Provost

This remake of RKO's 1939 release, "Five Came Back," generates good melodrama as plottage follows what happens when a plane is forced down in the South American jungle. Film's familiar yarn is sparked by strong handling of situations and persuasively-enacted characters, sum total leading to hefty chances in the general market, where Robert Ryan and Rod Steiger's names hold meaning.

Picture is first of three which John Farrow, who also directed, will turn out for RKO as producer-director. Farrow inserts plenty of realism both in the crash sequence, when Ryan, vet pilot, is unable to weather a storm, and later when it comes time to choose who will be saved and who will be left behind, since the repaired plane can only carry half its original load. Expert technical knowhow also provides solid production values for a setting.

The Jonathan Latimer screenplay, based on Richard Carroll's story, twirls around the behavior of the assorted passengers and how they take their fate as plane lies in the midst of head-hunter country. Romance is pointed up between Ryan and Anita Ekberg, a hooker on her way to a South American city resort; and also between Keith Andes, co-pilot, and Phyllis Kirk, affianced to Gene Barry, a bullying coward. Steiger is a murderer being returned to the scene of his crime for execution, in whose hands lie the final choice of passengers.

Both Ryan and Steiger deliver highly restrained performances, and get top support right down the line. Miss Ekberg is an interesting personality, and in their triangle Andes, Miss Kirk and Barry are convincing. Fred Clark is sharp as a South American detective escorting Steiger, Cameron Prud'homme and Beulah Bondi score as an elderly couple, Jesse White is okay as a racketeer and Joe Provost appealing in a moppet role. Adele Mara makes a pretty hostess.

On technical side, William Mellor makes interesting use of his cameras. Eda Warren's editing hits a good pace and Franz Waxman's music score fits into the story. *Whit.*

## The Beast of Hollow Mountain
(C'SCOPE-COLOR)

**Science-fiction western which can be exploited for strong returns.**

Hollywood, Aug. 24.

United Artists release of William & Edward Nassour production. Stars Guy Madison, Patricia Medina; features Eduardo Noriega, Carlos Rivas, Mario Carlos Rivas, Mario Navarro, Pascual Garcia Pena, Julio Villareal. Directed by Edward Nassour, Ismael Rodriguez. Screenplay, Robert Hill; additional dialog, Jack DeWitt; based on idea by Willis O'Brien; camera (De Luxe Color), Jorge Stahl Jr.; special effects, Henry Sharpe; music, Raul La Vista; editors, Holbrook Todd, Maury Wright. Tradeshown Aug. 20, '56. Running time, **81 MINS.**

Jimmy Ryan ..... Guy Madison
Sarita ..... Patricia Medina
Enrique Rios ..... Eduardo Noriega
Felipe Sanchez ..... Carlos Rivas
Panchito ..... Mario Navarro
Pancho ..... Pascual Garcia Pena
Don Pedro ..... Julio Villareal
Margarita ..... Lupe Carriles
Martinez ..... Manuel Arvide
Manuel ..... Jose Chavez
Jose ..... Magarito Luna
Carlos ..... Roberto Contreras
Jorge ..... Lobo Negro (Guillermo Hernandez)
Shopkeeper ..... Jorge Trevino
Employee ..... Armando Guitierrez

"The Beast of Hollow Mountain" is an exploitation natural. It's hokey, but as a first in its field, a science-fiction western (as well as initial process film in CinemaScope), it should rack up handsome returns for its producers and provides moppet audiences particularly with edge-of-the-seat entertainment during its fantasy sequences. Name of Guy Madison in star role is a further draw for the juves, playing an American rancher in Mexico up against the menace of a pre-historic Tyrannosaurus Rex.

Filmed in De Luxe Color against the natural beauties of a heretofore Hollywood-unexplored part of Mexico, picture makes first use of the Regiscope animation process, developed after years of experimentation by co-producer Edward Nassour, who makes his bow as a feature director. An electronic process which is a definite contribution to film-making, it allows natural movement by a beast towering here over 30 feet. Story is based upon an original idea by Willis O'Brien, special effects expert known for his work on such past films as "The Lost World" and "King Kong."

The Robert Hill screenplay builds its narrative upon events leading up to the thrill sequences featuring the monster. Madison is partnered with Mexican Carlos Rivas on a ranch near Hollow Mountain, surrounded by an impenetrable swamp, where stories have it a mysterious and fearful beast dwells. Plottage twirls around the efforts of a wealthy Mexican cattleman, Eduardo Noriega, the extremely jealous fiance of Patricia Medina, daughter of the local mayor, to drive Madison out of the country. Their differences are resolved in the swamp, where the monster appears to create terror and finally meets its doom through Madison's efforts.

Nassour inserts outstanding production qualities in this film hecoproduces with William Nassour, his choice of backgrounds lending further interest to its unfoldment. Special effects photography by Henry Sharpe is a strong assist to Jorge Stahl, Jr.'s principal color camera work, a potent asset, and Raul LaVista's music score helps with the suspense.

Madison delivers in his expected style and Miss Medina makes a pretty heroine, whose friendship with the American is violently resented by Noregia, heavy whose street brawl with Madison is well staged. Rivas as Madison's partner is good, and specially appealing is Mario Navarro, young son of Pascual Garcia Pena, in for semi-comical characterization. *Whit.*

## Port Afrique

"Port Afrique," British-made film tradeshown in New York Thursday (23), was reviewed from London by VARIETY May 23, 1956. In appraising the David E. Rose production *Myro* opined that the producer has values to help sell the picture in the U. S. through stars Pier Angeli and Phil Carey. "That's the biggest aid he has," the critic wrote, " . . . for this is lacking in suspense and tension. Little is gained from the potential exotic atmosphere of the Moroccan background."

Based on a novel by Bernard Victor Dryer, story has Carey tracking down the killer of his wife. While *Myro* felt that the characterizations "lack color and conviction," he nevertheless praised Carey's performance as a portrayal marked by "determination and sincerity." Likewise Miss Angeli "infuses a dramatic allure into her role and sings as well as she can act." Directed by Rudolph Mate, the Technicolor film is distributed by Columbia Pictures.

## Briefs from Lots

Hollywood, Aug. 28.

**Karl Malden** makes his directorial debut on "Time Limit," **Richard Widmark** starrer which latter's indie Heath Productions will make for UA release . . . **Ben Hecht** will work with **David O. Selznick** on the script of **Ernest Hemingway's** "A Farewell to Arms," their sixth association . . . Paramount signed **Robert Ivers**, 21-year-old U. of Arizona undergraduate and Tucson little theatre actor, to a term contract beginning with "The Delicate Delinquent" . . . **Neville Brand** replaces **Cameron Mitchell** in "The Reno Brothers" at 20th-Fox when latter was unable to wind his commitment in "The Day They Gave Babies Away" at RKO in time for the role . . . **Barbara Bates**, former UI, Warners and 20th contractee who has been living in London for the last two years, won the costar role in "Town on Trial," which Marksman Productions is shooting there for Columbia release.

Universal signed **George Nader** for male lead in "Man Afraid" . . . **Harry Jackson** shifting from stage to screen in UI's "The Night Runner," starring **Ray Danton** and **Colleen Miller** . . . **William Campbell** draws one of the brother roles in "The Reno Brothers" at 20th-Fox . . . **William Hopper** cast as male lead in the Morningside production, "The Giant Ymir" . . . **Willard Parker** slated to star in Don Ormond's indie, "The Hanging Judge" . . . Allied Artists bought "Death In Small Doses," authored by **Arthur L. Davis** . . . **Bert Schoenfeld** is the new head of the RKO sound editing department . . . Choreographer **Jack Cole** makes his debut as an actor in Metro's "Designing Woman" . . . **Raoul Walsh** signed a multiple-picture director deal at Warners, starting with "Band of Angels" . . . **Willard Waterman** will star in his own indie production, "The Dedicated Man" . . . **William Marshall** signed for a Negro role in Metro's "Something of Value" . . . **Kelly Brown** drew a featured spot in RKO's "The Girl Most Likely." **Carol Channing** will sing the title song in same picture . . . **Cornel Wilde** will star in "Mobree," a slave trade story, for his Theodora Productions . . . **Alan Ladd** signed with 20th-Fox for "Boy On a Dolphin."

Columbia handed **John Fente** a term writing deal, starting with "The Roses" . . . **Greta Thyssen** up for top femme role in the **Hugo Haas** indie, "Little Miracles"

# Inside Stuff—Pictures

"Baby Doll," by Tennessee Williams (New Directions; $3), contains the screenplay of the new Elia Kazan film, and also the two short plays from which it derives: "27 Wagons Full of Cotton" (1945), and "The Long Stay Cut Short; or, The Unsatisfactory Supper" (1946). Former was issued in hard covers by New Directions; latter appeared among five plays (including an early version of "Camino Real"), published by Dramatists Play Service under the title, "American Blues."

"Baby Doll" was shot mainly on location in Mississippi, and features Carroll Baker, Eli Wallach, Karl Malden and Mildred Dunnock. As source-plays would indicate, theme concerns virgin child-bride of an aging cotton-gin owner who is caught up in an affair with a younger man. Film was considered under two previous titles: "The Whip Hand" and "Mississippi Woman." It was independently produced by Kazan's organization, Newtown Productions Inc. (director has a home near Newtown, Conn.), and is a Warner Bros. November release. Book carries no stills from the film, but jacket has a photo of a decaying southern mansion used in the film. Much of Williams' special brand of writing is evident in "stage directions" of the shooting script.

Considering stockholders and their families as potential filmgoers, Stanley Warner is making sure that the investors are aware of the product that is coming up. In prexy Si Fabian's statement accompanying its most recent dividend payment, the theatre chain lists the top pictures of all the film companies.

"So you do not overlook the unexcelled entertainment variety of the new season's pictures, and so that you may tell your family and friends about them," the leaflet notes, "your management wishes to direct your attention to the outstanding attractions which have already begun their runs or are scheduled for early release."

There is no public opposition to higher admission prices for good product, Frank H. Ricketson Jr., general manager of National Theatres Inc., reported last week after completing a study of the subject. In the first statement since taking over the newly created post, Ricketson reported that the reaction to "The King and I," being shown at upped prices, proves the public is willing to pay for good entertainment. Noting the growing number of big pix due, he predicted the film industry would shortly enter a new era of prosperity, adding the public already is showing increasing response to new product.

"Pursuit of Happiness," documentary short made by Dore Schary for the Democratic National Committee, may solve a problem for producer Jack Rose and director Mel Shavelson on "Beau James," the Jimmy Walker biopic starring Bob Hope at Paramount. Producer-director team had been hunting, unsuccessfully, for footage of the late President Roosevelt to use in a key scene in the film. They spotted "Pursuit" during the telecasting of the Democratic convention last week and promptly wired the Democratic National Committee for permission to use clip from the documentary.

A subsidiary company, The Vitaphone Corp., formed by Warner Bros. in 1926 for its developments in sound, has been merged into the parent company. Action merely consisted of a paper transaction of absorbing Vitaphone, a N.Y. corporation, into Warner Bros. Pictures Inc., a Delaware corporation. According to a WB spokesman, there was no significance in the "merger." He said there was no longer any reason to keep the company on the books and that "we just got around to dissolving it."

In step with these times of diversification, Interstate Theatres, Dallas chain, will operate Fred Astaire Dance Studios in Houston and Dallas. Circuit's Almeda Theatre, Houston, now undergoing alterations, will open in the fall as the first Astaire operations under the tieup. Similar deals with other circuits around the country are now pending.

Although the Yank industry may go for a films-to-Russia deal, some individuals in high places are opposed to it. Feeling is the Soviet has reached political conclusion re showing of Hollywood films—specifically, the end result is likely to be strictly pro-Red, psychologically.

# 'Survival' Span Coming

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greatest bombardment. With the aid of the film production companies, especially RKO, Warner Bros. and Metro, video can now offer its strongest array of feature film product. The bulk of the Warner backlog sold to tv and Metro's strong collection of feature films will be seen on television for the first time.

Metro's recent deal for the tv display of its pre-1948 films in 12 large markets (and with more coming) points up, perhaps more than anything else, the stiff tv competition that the nation's theatres will meet this fall and winter. The question being posed is: "Will the public go to theatres if it can obtain some of the great pictures of the past on television?" The M-G pix, in a sense, are the blockbusters of the past; films that were both artistic and financial successes. Television has never before been able to offer such a strong lineup of feature pix. Combined with the WB and RKO entries, it provides tv with an entertainment package that is difficult to beat—especially for free.

**TV's Formidable List**

Faced with the high cost of filmgoing, the babysitter problem, parking difficulties, and time schedules, the potential film customer is not expected to rush out of his home when, by the flick of his wrist, he can bring outstanding films into his livingroom. Among the 725 Metro films headed for tv are "Goodbye Mr. Chips," "Boys Town," "The Thin Man," "Ninotchka," "Mutiny on the Bounty," "San Francisco," "Meet Me in St. Louis," "David Copperfield," "Mrs. Miniver," "Random Harvest," "Dinner At Eight," "A Tale of Two Cities," "Easter Parade," "The Barretts of Wimpole Street," and all the Andy Hardy, Maisie, and Dr. Kildare pictures.

The stars who will be seen in the M-G films include Clark Gable, Lana Turner, Spencer Tracy, Ava Gardner, Robert Taylor, Greer Garson, Van Johnson, Elizabeth Taylor, Walter Pidgeon, James Stewart, Joan Crawford, Gregory Peck, Greta Garbo, Lionel Barrymore, Mickey Rooney, Judy Garland, William Powell, Myrna Loy, Jean Harlow, Laurence Olivier, Vivien Leigh, Fredric March, Deborah Kerr.

The titles and the stars equal, to a certain extent, the entertainment value that can be obtained in theatres. To be sure, a large number of the public has seen the pictures, but there is, too, a substantial portion of the younger generation to whom these pictures are new and perhaps exciting.

It is generally conceded that if the theatres of the country can survive the challenge of the fall and winter tv programming, including the hefty schedule of outstanding feature films, there is nothing that video can throw at the theatres in the future that cannot be met successfully. "What more can tv offer?" is the general attitude.

## SEG's 295G Surplus

Hollywood, Aug. 28.

Net income of the Screen Extras Guild for the year ended last April 30 was $24,591.92, and SEG today has a total surplus of $295,110.49, the guild reports in its annual financial statement mailed members.

SEG income for the year ended April 30 was $190,083.96, and expenses totalled $165,591.92.

# TURNOVER DILEMMA ON EPICS

## 'Epics' Clogging Firstruns

Film companies seem to be solving the product shortage—but in an unexpected way.

Number of upcoming "epics," i.e. "War and Peace," "10 Commandments," "Giant" etc., are clogging up the firstruns all over the country and are actually creating a projected shortage of outlets.

Sales execs point out that, with many of these biggies running overtime (up to 3½ hours), it'll be necessary to shoot for long runs to make up for the lack of turnover. These films naturally are slotted into the cream flagships, creating a situation where some of the companies may have to shop around for new showcasers.

## COMPO, Despite Good Work, Again Faces That Ol' Debbil Bankrollitis

Council of Motion Picture Organizations, formed five years ago by trade associations within the film industry, evidently is faced again with the problem of how to stay in business. COMPO just a few weeks ago concluded a campaign that resulted in elimination of the 10% Federal tax on theatre admissions costing over 90c, meaning a claimed (and undisputed) saving to the picture industry of over $51,000,000 annually.

Since its inception COMPO has been running smack into the traditional absence of unity within the film-making trade. The disharmony persists.

The financing has been simple enough: members of Theatre Owners of America and Allied States Assn.—these being the two national exhibitor associations — would donate contributions on the basis of seating capacity, and the distributing companies, as members of the Motion Picture Assn. of America, would match the exhib contributions dollar for dollar.

National headquarters of Allied States some time ago decided to call a halt on this; the Allied hierarchy evidently couldn't see how COMPO was worthwhile. The fact that COMPO has won that $51,000,000 victory apparently doesn't matter to the Allied braintrusters.

**$200,000 Budget**

Running COMPO means an expenditure — overall, including money from theatremen and the film companies—of about $200,000 a year. Be hard to make a "B" picture for that.

Compo has become the focal point of the entire picture business organizationally, so far as many Capitol Hill legislators are concerned. It's a medium through which the trade, institutionally, reaches press and public.

A new dues drive is to be launched Sept. 10, according to special counsel Robert W. Coyne. And information director Charles E. McCarthy is at hand with the fact-finding knowledge that 22 states and 626 towns and cities are still imposing admissions taxes and a battle against them is in order. COMPO has proved its justification for being—it needs money to continue.

## Venice Festival Catering More to Scribes; Also Add Facilities for Tradeshows

Venice, Aug. 28.

Many innovations, both physical and organizational, are notable at this year's Venice film fete, which is making a strong push to recapture its No. 1 ranking in the festival circuit. Airconditioned press facilities, for one, have been better distributed throughout the Festival Palace and an adjacent building, while phone and teletype service has been augmented by additional channels and lines. Even overseas stuff may now be fed right into press-wire facilities in the Festival Palace. Only telephoto servicing still must be handled in Venice proper.

Press has an airconditioned working room equipped with typewriters in various keyboards, adjoining phone exchange and cable and wire setups. Press material is of course in several lingos and this year includes a paper-bound set of program notes on all pix (includ-

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## Ford Foundation's $12,950 To Will Rogers Hospital

Will Rogers Memorial Hospital has received a check for $12,950 from the Ford Foundation, which is half the amount of grant earmarked for the show business-fostered tuberculosis institution. Balance expectedly will be paid next year.

Foundation has a $200,000,000 grant program to assist voluntary, nonprofit hospitals. In applying for the aid, Abe Montague, Columbia v.p. and president of the Rogers Hospital, said the money would be used for a broadening of services and research.

## Kazan Clobbers Star System; Not Much B.O. in 'Em

Elia Kazan is firmly convinced that the old star system is dead despite the fact that Hollywood has failed to recognize its demise. "Hardly any star draws a thing at the boxoffice any more," Kazan declared, "and what's coming up is a much healthier situation, a much more interesting one, and I think a much more dramatic or theatric, or, I don't know, just artistic, if you want to use that word."

The director's comments on the star system as well as an analysis of the current state of the motion picture industry were made in the course of an interview with Fitzgerald Smith on NBC's "Monitor" last weekend. Kazan pointed out that he had cast his latest picture, "A Face in the Crowd," without recognized stars but "with fresh talent who are right for the parts and who have something to bring to the screen that hasn't been seen on the screen or on tv before . . . "

Kazan stated that the motion picture industry is facing a crisis. Whether the picture business realizes or not, he said, the competition of television is formidable. "I think motion pictures will continue to be important; they may be more important," he noted, "but the old system of grinding out 50-60-70 features a year and almost anything going and almost anything making money is all over. I think the motion picture business has become a business of specialists . . . It's a disaster for a certain type of picture-maker and certain type of exhibitor but it's really a great thing for honest and true motion pictures."

Kazan asserted that some of the so-called blockbusters have been disappointing. "I personally am not interested in great crowd scenes or anything like that," he said. He pointed out that a great lack in pictures has been the failure to make pictures "truly about this country." "America," he said, "is sort of an undiscovered country, artistically speaking, as far as pictures go. I think there is a wealth of story ideas, or real material. There's almost too much to even encompass in your mind."

The prospect for the new picture-maker, Kazan said, "is that he

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## 'SPILL' ON 'W&P' NOT SUFFICIENT

Opening of Paramount's "War and Peace" (three hours and 28 minutes) and the skedded entry of other contenders in the marathon sweepstakes has provided the trade with a new puzzler. Gist of the problem is how to determine whether a long film is excessively long and, then, how to program it in theatres.

Par has decided against any new booking dates for "Peace" pending a study of initial audience reaction and commercial results at the Capitol Theatre, New York, and the Hollywood Paramount.

The long-distance running time has limited performances to four a day, and without intermission. At the start of the Cap run Par found the desired "spill" was not being achieved—that is, some patrons were remaining beyond one full showing of the film in order to catch a particular scene for the second time. This, along with the physical problems in filling a 4,820-seat house for every performance on a grind policy, has rendered capacity business impossible.

According to Par sources, 13,646 tickets were sold opening day, whereas a full house would have been 19,280.

Also, Par and Cap representatives conducted on-the-spot checks of audience appraisals. "Good notices" from the public were claimed all around, but when the specific question about length was asked, 30% of those queried nodded that the film might have been shorter.

Cecil B. DeMille's "Ten Commandments," which opens late this year, will play two-a-day. Meaning no turnover difficulties with the four-hour epic.

George Stevens, in N. Y. over the past week, related that "Giant," which he made for Warner release, will open at the Roxy, in Gotham, in October along with a stage show. Although the producer-director said the on-the-boards outing will be "short," the fact that there will be any live performances at all is regarded as curious since "Giant" runs three hours and 15 minutes. The policy here, too, will be grind and without intermission.

Henry Ginsberg, Stevens' partner, reported the plan for the playoff of "Giant" will be flexible, with exhibitors in many instances calling the turns on intermissions and whether performances will be continuous or two- or three-a-day.

Stevens feels the making of mammoth productions will reach trend proportions and this well have its pitfalls. He believes, he said, that

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## 'Koepenick' (German) Gets 1st Slot On Eve of Venice Festival Teeoff

By ROBERT F. HAWKINS

Venice, Aug. 28.

The 17th Venice Film Festival opens tonight (Tues.) with the German entry, "Der Hauptman Von Koepenick," directed by Helmut Kautner and starring Heinz Ruehmann, in the initial slot. Originally, as per tradition, fete was set to start off with an Italian pic, this year one of this country's two entries, "L'Impero Del Sole," but the labs have been tardy in delivering a satisfactory final print (pic is in color and C'Scope), and item will be shown later.

The two U.S. contestants, UA's "Attack" (ex-"Fragile Fox") and 20th's "Bigger Than Life," have been assigned their spots in the program. The 20th entry unspools Sept. 1st, while "Attack" will be seen Sept. 7. "Bus Stop," which 20th is running here out of competition, will be seen on the festival's last evening, Sept. 9, with Italian President Giovanni Gronchi probably attending the screening, which will be followed by the prize award ceremony.

All pix in competition will be seen at nighttime showings, thus leaving the daytime free for meetings, screenings of retrospective shows of old Charlie Chaplin and Carl Theodor Dreyer pix, and for possible tradeshowings.

Program as currently set, besides the above pix and dates, includes: "The Ogre of Athens" (Greece) and "Biruma No Tategoto" (Japan), Aug. 29; "L'Impero Del Sole" (Italy) and "Torero" (Mexico), Aug. 30; the Russo entry, "Immortal Garrison," Aug. 31; "Suor Letizia" (Italy), Sept. 2; "Calabuig" (Spain), Sept. 3; "Akasen Chitai" (Japan), Sept. 4; "Calle Mayor" (Spain), Sept. 5; "Traversee de Paris" (France, Sept. 6; "Gervaise" (France), Sept. 8.

It's also just been announced that there'll be a special showing of Rouben Mamoulian's "Becky Sharp," first color (Technicolor) feature to be shown at the Venice Festival (in 1937). Print was supplied by Mamoulian himself.

Felt here that jury of seven,

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## 'Ben Hur' Set to Roll In March; Long Delayed

Hollwood, Aug. 28.

Metro has greenlighted its long projected production of "Ben Hur" by producer Sam Zimbalist, with March as the starting date.

Director and cast are now being sought for the Rome locationing. Sidney Franklin was to have directed but doesn't want to go abroad.

## 'Curtain' Nations Loom Large In Venice Picture

Venice, Aug. 28.

Delegations from most participating countries, including a large representation from the Iron Curtain nations, are in for the Venice Film Festival. Yank interests are repped by official U. S. Government delegate Joseph Beattie and by Francis Savage, film officer at the Rome Embassy.

Here for Soviet Russia, which has one of the largest groups, is Alexander Fiodorov, director of film production in the USSR, as head of the delegation; Fridrick Ermler, w.k. Soviet director and jury member here; two actresses, Sigrida Tungure and Olga Olfervoic; several members of the Russian Embassy in Rome; plus several newspapermen.

Jozsef Darvas, Hungarian Minister of Popular Culture, tops the

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## Changes in N.Y. State Motion Pic Division

Albany, Aug. 28.

A change in the direction of the Motion Picture Division, State Education Dept., officially takes place Sept. 1, when Mrs. Helen L. Kellogg, associated with the censoring unit since 1927 and with its predecessor, the old Motion Picture Commission, from 1921, retires.

Mrs. Kellogg, who reached the statutory age limit of 70 last year and who was given a one-year extension, has been acting director of the MPD since Dr. Hugh M. Flick was promoted in the summer of 1955 to the post of executive assistant to the Commissioner of Education, Dr. James E. Allen, Jr.

Louis Pesce, advanced from a reviewer to assistant director on June 1—after a civil service examination—now becomes acting director.

## Gondolas & Palaces SRO

Venice, Aug. 28.

The Venice film fete seems to want to give those austerity rumors the lie. With the list still far from complete, it looks like there'll be at least a party or reception on each day of the 13-day show, counting both official receptions by participating nations and events sponsored by private industry groups.

Italy is down for its traditional giant opening and closing affairs for over 1,000 people. Italy also hosts at the yearly historic regatta; at a tour of Venetian villas and palaces; at a luncheon in honor of festival toppers of all the world, also including alumni—past directors of pic fetes in Venice, Cannes, Locarno, Cork, San Sebastian, Berlin, Karlovi Vary, etc.; and will also sponsor a motorboat rally for visiting stars and the press, from the island of Torcello to Saint Marks Square.

Others booked so far for official shindigs are France, receiving in the Ducal Palace; Germany, Japan, Soviet Russia, Mexico, and Spain, latter importing a 20-man dance group for some flamenco atmosphere. Also, torero Luis Miguel Dominguin is flying in two Spanish bulls for a demonstration (no kills) bullfight to be held on the Lido as a benefit, proceeds going to families of victims of the recent Belgian mine disaster.

Not known whether or not 20th and UA wil give a separate or joint reception in lieu of the MPEA ankling of this year's event. MPEA usually hosted festivaliers at a cocktail. Greece, with troubles of its own, and probably surprised by its festival entry, has not yet been heard from. Finally, Angelo Rizzoli is the first producer down for a private affair of his own. He'll host a giant reception on his yacht, Sereno, in honor of his fest entry, "Suor Letizia," and its star, Anna Magnani.

## Docs-Shorts (153) And Kidfilms (44) Arrayed At Venice to Big Play

Venice, Aug. 28.

The Seventh International Exhibition of Documentaries and Short Subjects and the Eighth International Exhibition of Films for Children got under way here, with audiences giving both items an unusually big play. Emanating from 25 countries are 153 pix in the documentary show, while in the moppet category there are 44 items representing 13 countries. Critics from all countries accredited for this event number 112.

U.S. has some 20 items in both races, submitted by both the Government and Film Council of America. Government pix include a group of medical items, plus some entries made by USIS, Army, Navy and Interior.

The Film Council sent over a large number of entries, of which 10 were accepted. Feeling here is that more of these would have been accepted had they not been generally too "local" in concept and problems. Others were rejected as too openly commercial in endorsing product of producer. Among the Film Council entries accepted are: "On the Bowery," "Petroushka," "Vigil," "Naked Eye," "The Helen Keller Story," "Story about Ping."

Many Iron Curtain countries are repped here, and are already present with delegations of government officials, directors and industry men. Soviet Russia and Hungary are the strongest numerical contributors to these two official festivals, while of the Western nations, Britain and France, along with hosting Italy, have the traditionally largest selections.

# New Product Lifts L. A.; 'Cadillac' Solid $22,000, 'Gun' Bangup 110G, 'Peace' Powerful 35G, 'Sun' Hot 24G

Los Angeles, Aug. 28.

Opening of two upped-scale biggies will hypo firstrun biz in current week as several extended-runs hold up well. "War and Peace" is headed for a great $35,000 in first stanza at the Hollywood Paramount despite being held to four daily showings because of its length. "Solid Gold Cadillac" is rated fancy $22,000 or close in first round at Warner Beverly.

"Fastest Gun Alive" is likely to land solid $25,000 in two regular firstruns plus a fat $85,000 in one nabe and eight ozoners. "Run For Sun" looks fine $24,000 in four sites.

Fourth frame of "High Society" shapes sock $24,000 while "Cinerama Holiday" hit a sharp $23,800 in 41st week at Warner Hollywood. "Trapeze" is rated okay $11,000 in third round in two theatres.

**Estimates for This Week**

**Warner Beverly** (SW) (1,612; $1-$1.75) — "Solid Gold Cadillac" (Col). Fancy $22,000. Last week, "Duchin Story" (Col) (8th wk), $6,000.

**State, Hawaii** (UATC-G&S) (2,404; 1,106; 80-$1.50)—"Fastest Gun Alive" (M-G) with second-run pix. Hot $25,000. Last week, in different units.

**Los Angeles, New Fox, Ritz, Loyola** (FWC) (2,097; 865; 1,348; 90-$1.50)—"Run for Sun" (UA) and "Hot Cars" (UA) — Nice $24,000. Last week, minus Loyola, "Bigger Than Life" (20th), and "Shadow of Fear" (UA), $13,000.

**Downtown Paramount, Uptown** (ABPT; FWC) (3,300; 1,715; 80-$1.50) — "Crash Dive" (20th) and "Halls Montezuma" (20th) (reissues) Mild $11,000. Last week, Downtown Paramount only, "Satellite in Sky" (WB) and "7 Men From Now" (WB) (2d wk), $5,800.

**Hillstreet** (RKO) (2,752; 80-$1.25) — "Snake Pit" (20th) and "Night and City" (20th) (reissues). Scant $3.000. Last week, with unit.

**Hollywood Paramount** (F&M) (1,430; $1.25-$2.40) — "War and Peace" (Par) Great $35,000. Last week, "Certain Feeling" (Par) (7th wk-8 days), $5,000.

**El Rey, Iris** (FWC) (861, 816; 80-$1.25) — "Moby Dick". (WB) with second-run pix (2d wk). Slow

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## Broadway Grosses

**Estimated Total Gross**

**This Week** ..... $652,900
*(Based on 22 theatres)*

**Last Year** ..... $584,900
*(Based on 20 theatres)*

# 'Sun' Lofty 10G, Frisco; 'Sky' 12G

San Francisco, Aug. 28.

Republican convention to depress film biz somewhat since there was too much free entertainment. There are few newcomers and none is smash. However, "Run For Sun" looks fine at United Artists. "Satellite in Sky" shapes okay at Paramount. "High Society" is holding up best of extended-runs, with another smash session at Warfield in third week. Virtually as strong at smaller St. Francis is "Eddy Duchin Story," with great takings in second week.

**Estimates for This Week**

**Golden Gate** (RKO) (2,859; 80-$1)—"Behind High Wall" (U) and "Outside Law" (U). Fair $9,000. Last week, "First Traveling Saleslady" (RKO) and "Thunderstorm" (AA), $12,000.

**Fox** (FWC) (4,651; $1.25-$1.50)—"King and I" (20th) (9th wk). Good $10,000 in 5 days. Last week, $12,500.

**Warfield** (Loew) (2,656; 65-90)—"High Society" (M-G) (3d wk). Big $18,000. Last week, $22,000.

**Paramount** (Par) (2,646; 90-$1)—"Satellite In Sky" (WB) and "Seven Men From Now" (WB). Okay $12,000 or near. Last week, "Proud and Profane" (Par) (2d wk), $10,000.

**St. Francis** (Par) (1,400; $1-$1.25)—"Duchin Story" (Col) (2d wk). Great $14,000. Last week, $17,000.

**Orpheum** (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (56th wk). Big $16,000. Last week, $18,500.

**United Artists** (No. Coast) (1,207; 70-$1)—"Run For Sun" (UA) and "Star of India" (UA). Fine $10,000 or near. Last week, "Johnny Concho" (UA) and "Kiss Before Dying" (UA) (2d wk), $8,700.

**Stagedoor** (A-R) (440; $1.25-$1.50)—"Fantasia" (BV) (reissue) (5th wk). Fat $4,000. Last week, $5,000.

**Larkin** (Rosener) (400; $1)—"Madame Butterfly" (IFE) (2d wk). Big $5,000. Last week, $5,300.

**Clay** (Rosener) (400; $1)—"Adorable Creatures" (Indie) (8th wk). Neat $2,100. Last week, $2,700.

**Bridge** (Schwarz) (396; $1-$1.25)—"Ladykillers" (Cont) (10th wk). Big $1,600. Last week, $1,800.

**Coronet** (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (27th wk). Hot $16,500. Last week, $17,100.

**Rio** (Schwarz) (397; $1)—"3 Forbidden Stories" (Indie) and "39 Steps" (reissue). Oke $1,500. Last week, "Naked Heart" (Indie), $1,200.

# 'Society' Socko $22,500 in Balto

Baltimore, Aug. 28.

Except for the socko pace at the Hipp being set by "High Society," grosses tend to be moderate here this week. "Satellite In Sky" is glum at the Stanley as is "Davy Crockett and River Pirates" at the New. "While the City Sleeps" is modest at the Town. "Away All Boats" is still potent in fourth Mayfair week.

**Estimates for This Week**

**Century** (Fruchtman) (3,100; 50-$1.25)—"Proud and Profane" (Par) (3d wk). Okay $6,500 after $8,000 in second.

**Cinema** (Schwaber) (460; 50-$1)—"Proud and Beautiful" (Indie). Okay $4.000. Last week, "Seven Little Sins" (Indie) (3d wk), $1,500.

**Film Centre** (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (26th wk). Pleasing $8,500 after $8,000 in 25th.

**Five West** (Schwaber) (460; 50-50-$1.25)—"Rififi" (UMPO) (4th wk). Nice $3,000 following $3.500 in third.

**Hippodrome** (Rappaport) (2,100; 50-$1.25)—"High Society" (M-G). Socko $22,500. Last week, "Duchin Story" (Col) (4th wk), $5,000.

**Mayfair** (Hicks) (980; 35-$1)—"Away All Boats" (U) (4th wk). Still potent at $4,000 following $5.000 for third.

**New** (Fruchtman) (1,600; 35-$1) "Davy Crockett and River Pirates" (BV). Fairish $5,000 Last week, "King and I" (20th) (6th wk), $6,500.

**Playhouse** (Schwaber) (410; 50-$1)—"Simon and Laura" (Indie) (2d wk). Brisk $4,000. Last week, $4.500.

**Stanley** (WB) (3,200; 30-$1)—"Satellite in Sky" (WB). Drab $4.500. Last week, "Pardners" (Par) (2d wk), $6,500.

**Town** (Rappaport) (1,400; 50-$1) "These Wilder Years" (M-G). Starts tomorrow (Wed.). "While City Sleeps (RKO), dull $6,500.

# 'Concho' Crisp $9,500, Omaha; 'Boss' Big 8G

Omaha, Aug. 28.

For first time in months there isn't a holdover at downtown first-runs this week. Biggest takes are being registered by "Boss" at the Omaha, which is boomed as a "world premiere," and which garnered much space in the local press. "Johnny Concho" is fancy at the Orpheum. "Kiss Before Dying" isn't generating much interest at the State and "Santiago" is only fair at the Brandeis.

**Estimates for This Week**

**Brandeis** (RKO) (1,000; 75-$1)—"Santiago" (WB) and "Zanzabuku" (Rep). Fair $4,000. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col), $8,000.

**Omaha** (Tristates) (2,000; 75-90)—"Boss" (UA). Fine $8,000. Last week, "Pardners" (Par) (2d wk), $6,500 at $1 top.

**Orpheum** (Tristates) (2,890; 75-90)—"Johnny Concho" (UA) and "Unidentified Flying Objects" (UA). Okay $9,500 or near. Last week, "Proud and Profane" (Par), $10,500.

**State** (Goldberg) (860; 75-$1) — "Kiss Before Dying" (UA) and "Emergency Hospital" (UA). Mild $4,000. Last week, "Somebody Up There Likes Me" (M-G) (2d wk), $4,500.

# 'Gun' Swift $14,000 in Toronto; 'Land' Sturdy 12G, 'King' 20G, 4th

Toronto, Aug. 28.

"Fastest Gun Alive" and "Walk Proud Land," both at Loew houses, are off to hefty starts. Also new "La Strada" looks big. Still heading the city is "King and I" for a socko fourth frame, best biz Shea's has done in years, with "Moby Dick" still up there in second stanza.

**Estimates for This Week**

**Circle, Towne** (Taylor) (750; 693; 60-$1)—"La Strada" (IFD). Big $9,000. Last week, "Cast Dark Shadow" (IFD) (2d wk), $5,000.

**Colony, Danforth, Fairlawn, Humber, Odeon** (Rank) (839; 1,351; 1,165; 1,204; 2,318; 60-$1)—"Foreign Intrigue" (UA) and "Star of India" (UA). So-so $28,000. Last week, at Odeon and Fairlawn only, "Duchin Story" (Col) (4th wk), $14,000.

**Downtown, Glendale, Scarboro, State, Westwood** (Taylor) (1,054; 995; 694; 696; 994; 40-75)—"Black Sleep" (UA) and "Creeping Unknown" (UA). Good $14,000. Last week, "Raw Edge" (U) and "Behind High Wall" (U), $13,500.

**Eglinton, University** (FP) (1,080; 1,556; 60-$1)—"Fantasia" (BV) (reissue) (2d wk). Good $12,000. Last week, $14,500.

**Imperial** (FP) (3,344; 60-$1.10)—"Moby Dick" (WB) (2d wk). Okay $14,000. Last week, $24,000.

**International** (Taylor) (557; $1)—"Escapade" (IFD) (3d wk). Hep $4.000. Last week, $5,000.

**Loew's** (Loew) (2,098; 60-$1)—"Fastest Gun Alive" (M-G). Swell $14,000. Last week, "Somebody Up There Likes Me" (M-G) (2d wk), $77,000.

**Shea's** (FP) (2,375; 60-$1)—"King and I" (20th) (4th wk). Wonderful $20,000. Last week, $25,000.

**Tivoli** (FP) (995; $1.50-$2)—"Oklahoma" (Magna) (18th wk). Good $12.500. Last week, same.

**Uptown** (Loew) (2,745; 60-$1)—"Walk Proud Land" (U). Fine $12.000. Last week, "Kettles in Ozarks" (U), $6.000.

# Fair Bops Mpls. But 'Bus' Bright 15G, 'Godzilla' 7G, 'Society' 8G, 3d

Minneapolis, Aug. 28.

As holdovers continue to be conspicuous by their presence, current newcomers are helping some. Standout is "Bus Stop," smash at Radio City. Another big new entry, "Godzilla," looks to pack quite a wallop at the Gopher. "Autumn Leaves" isn't so big at Orpheum. Likely to draw around 1,000,000 people during its 10 days, the Minnesota State Fair is tough opposition for cinemas currently. Fourth stanza for "Seven Wonders of World" is great at the Century. Third round for "High Society" is big at State.

**Estimates for This Week**

**Century** (S-W) (1,150; $1.75-$2.65)—"Seven Wonders of World" (Indie) (4th wk). State Fair actually helping this one. Aided by extra matinees last week and currently. Tremendous $35,000. Last week, $34,000.

**Gopher** (Berger) (1,000; 85-$1)—"Godzilla" (Indie) and "Frontier Town" (Indie). Sensational newspaper ads bringing in plenty of patrons. Good $7,000. Last week, "Wilder Years" (M-G), $4,000.

**Lyric** (Par) (1,000; 85-$1)—"Pardners" (M-G) (4th wk). Okay $3.000 in 5 days. Last week, $4.000.

**Radio City** (Par) (4,100; 85-$1)—"Bus Stop" (20th). Smash $15,000. Last week, "Proud and Profane" (Par) (2d wk), $5,500 in 5 days.

**RKO Orpheum** (RKO) (2,800; 75-$1)—"Autumn Leaves" (Col). Slim $6.000. Last week, "Santiago" (WB). $8,000.

**RKO Pan** (RKO) (1,650; 75-$1)—"Santiago" (WB) (m.o.). Mild $5,000. Last week, "Eddy Duchin Story" (Col) (5th wk). $4,500.

**State** (Par) (2,300; 85-$1)—"High Society" (M-G) (3d wk). Robust $8.000. Last week, $12,000.

**World** (Mann) (400; 85-$1.25)—"King and I" (20th) (7th wk). Holds up at big $6,000. Last week, $6,400.

# 'Bus' Boffo $15,000, Cincy; 'Society' Sockeroo 13G, 3d, 'Pardners' 10G, 2d

## Key City Grosses

**Estimated Total Gross**

**This Week** ..... $2,902,700
*(Based on 23 cities and 234 theatres, chiefly first runs, including N. Y.)*

**Total Gross Same Week Last Year** ..... $2,662,800
*(Based on 22 cities and 213 theatres.)*

# 'Bus' Big $19,000, Cleve.; 'Boats' 18G

Cleveland, Aug. 28.

"Bus Stop" is pulling strong biz to the Palace, take being biggest coin in city by a small margin. "Away All Boats" is only a step behind with a lofty total at the Hipp. "High Society" looms great at Stillman in third session. "Bad Seed" is stout at Allen, also in third round.

**Estimates for This Week**

**Allen** (Stanley) (3,000; 75-90)—"Bad Seed" (WB) (3d wk). Stout $15,000. Last week, $19,000.

**Hipp** (Telem't) (3,700; 70-90)—"Away All Boats" (U). Tall $18,000 or over. Last week, "Earth vs. Saucers" and "Werewolf" (Col), $21,000.

**Ohio** (Loew) (1,244; 70-90)—"Pardners" (Par) (4th wk). Oke $5,000. Last week, $6,000.

**Palace** (RKO) (3,285; 70-90)—"Bus Stop" (20th). Big $19,000. Last week, "Bigger Than Life" (20th), $5,500.

**State** (Loew) (3,500; 70-90)—"Proud and Profane" (Par) (2d wk). Good $10,000. Last week, $16,000.

**Stillman** (Loew) (2,700; 70-90)—"High Society" (M-G) (3d wk). Great $12,500. Last week, $18,000.

# 'Profane' Proud $11,000 Paces K.C.; 'Texan' 14G, 'Society' Snappy 8G, 3d

Kansas City, Aug. 28.

Biz continues bright with the list of a product on the plus side. Leading newcomers are "Proud and Profane," lively at the Paramount, and "First Texan," a bit over average in four Fox Midwest theatres. Dickinson circuit is in with another of its four-way day-date setups with "Black Sleep" and "Creeping Unknown" doing firstrate. "Hight Society" in third week holds big. Art houses have new bills, too, Kimo doing well with "Simon and Laura" and Vogue is getting moderate play with "Lovers and Lollilops." Weather has warmed up during the days, but nights still are cool.

**Estimates for This Week**

**Glen, Dickinson, Leawood Drive-In, Shawnee Drive-In** (Dickinson) (700; 700; 1,000 cars; 1,000 cars; 75c) — "Black Sleep" (UA) and "Creeping Unknown" (UA). Okay $15,000. Last week, subsequent-run.

**Kimo** (Dickinson) (504; 75-$1)—"Simon and Laura" (U). Sturdy $2,500; holds. Last week, "Man Who Loved Redheads" (Indie) (4th wk), $1,200.

**Midland** (Loew) (3,500; 75-$1)—"High Society" (M-G) (3d wk). Fancy $8,000. Last week, $11,000, best holdover week this year at this house.

**Missouri** (SW) (1,194; $1.20-$2)—

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# 'BOATS' BOFF $22,000, DENVER; 'SOCIETY' 13G

Denver, Aug. 28.

"Away All Boats" is leading the city this round at Center Theatre, and staying over. Week shapes as one of biggest smash grossers there in weeks. "High Society" looks socko in second Orpheum week. It stays a third.

**Estimates for This Week**

**Centre** (Fox) (1,247; 60-$1) — "Away All Boats" (U). Smash $22,000. Last week, "King and I" (20th) (8th wk), $11,000.

**Denham** (Cockrill) (1,750; 60-$1)—"Pardners" (Par) (2d wk). Good $9,000. Last week, $13,500.

**Denver** (Fox) (2,525; 60-$1) — "Rawhide Years" (U) and "Congo Crossing" (U). Fair $11,000. Last

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Cincinnati, Aug. 28.

"Bus Stop" is a solid leader at Keith's and town topper this vacation-fadeout session. "Burning Hills," new bill at the Palace, shapes moderately. "High Society" continues boff in third week at the smaller Grand. Another holdover, "Pardners," maintains a pleasing swing at the Albee. "Seven Wonders of World" is hanging close to high figure set in 11th frame.

**Estimates for This Week**

**Albee** (RKO) (3,100; 84-$1.25)—"Pardners" (Par) (2d wk). Good $10.000 trailing $14,000 bow.

**Capitol** (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Seven Wonders" (Indie) (12th wk). Hanging close to last week's $37.2000 or near-capacity pace, which set a high gross for run.

**Grand** (RKO) (1,400; 84-$1.50)—"High Society" (M-G) (3d wk). Still boff, $13,000, in wake of $16,000 second stanza. Opening week's $23,500 and new house record. Holds for fourth week.

**Keith's** (Shor) (1,500; 75-$1.25)—"Bus Stop" (20th). Socko $15,000, to pace city. Holds for at least one more week. Last week, "Away All Boats" (U) (2d wk), $8,400.

**Palace** (RKO) (2,600; 84-$1.25)—"Burning Hills" (WB). Moderate $8,500. Last week, "These Wilder Years" (M-G), $7,500.

# 'Night' Hot 18G, Hub; Duchin' 20G

Boston, Aug. 28.

Biz is holding nicely at the wickets again this frame and getting the weather nod. Exhibs looking forward to taking the tax off and announcing new price scales. "Seven Wonders of World" got its New England preem last night (Mon.). New arrivals sparse with big pix still holding. "Autumn Leaves" shapes okay at the Metropolitan while "Hold Back Night" is good at the Paramount and State. "Shadow of Fear" looks nice at the Pilgrim. "Eddy Duchin" leads the holdovers in second round at the Astor. "Bus Stop" is torrid in second frame at the Memorial. "High Society," holding for third sessions at State and Orpheum, is rated big.

**Estimates for This Week**

**Astor** (B&Q) (1,500; $1-$1.50)—"Duchin Story" (Col) (2d wk). Sock $20,000. Last week, $23,000.

**Beacon Hill** (Beacon Hill) (678; 90-$1.25) — "One Summer Happiness" (Times) (8th wk). Oke $4,000. Last week, ditto.

**Cinerama** (Cinerama Productions) (1,354; $1.20-$2.65)—"Seven Wonders of World" (Indie). After trade preem Sunday and New England preem last night, opens today (Tues.). Last week, "Cinerama Holiday" (Indie) (52d wk), sock $23,000.

**Exeter** (Indie) (1,200; 60-$1)—"Wages of Fear" (DCA) and "Animal Farm" (DCA) (2d wk). Oke $3,500. Last week, $5,000.

**Fenway** (NET) (1,373; 60-$1)—"Hold Back Night" (AA) and "Trial for Jamie Dawn" (AA). Oke $5,500. Last week, "Hot Rod Girls" (Indie) and "Girls in Prison" (Indie), $7,000.

**Kenmore** (Indie) (700; 85-$1.25)—"Madame Butterfly" (IFE). Slick $12,000. Last week, "Gaby" (M-G) (8th wk), $3,000.

**Memorial** (RKO) (3,000; 75-$1.25)—"Bus Stop" (20th) and "Gunslinger" (AR) (2d wk). Wow $17,000. Last week, $21,000.

**Metropolitan** (NET) (4,357; 75-$1.25) — "Autumn Leaves" (Col) and "Magic Fire" (Rep). Oke $14,000. Last week, "Proud and Profane" (Par) (3d wk), $7,500.

**Pilgrim** (ATC) (2,100; 65-95)—"Shadow of Fear" (UA) and "Run for Sun" (UA). Nice $10,000. Last week, "Naked City" (DCA) and "Brute Force" (DCA) (reissues), $5,300.

**Paramount** (NET) (1,700; 60-$1)—"Hold Back Night" (AA) and "Trial for Jamie Dawn" (AA). Oke $12,500. Last week, "Hot Rod Girls" (Indie) and "Girls in Prison" (Indie), $19,000.

**Orpheum** (Loew) (3,000; 65-$1)—"High Society" (M-G) (3d wk). Great $16,500. Last week, $23,000, above hopes.

**State** (Loew) (3,000; 65-$1)—"High Society" (M-G) (3d wk). Neat $9,000. Last week, $12,000.

# Cool Weather Hypoes Chi; 'Likes Me' Smash $40,000, 'Texan' Torrid 25G, 'Lived' 7G, 'Boats' Bright 32G, 3d

Chicago, Aug. 28.

Cooler weather has hypoed the Loop boxoffice, with a couple of strong new entries and several holdovers showing up and even topping previous week's totals.

Among the first weekers, "Somebody Up There Likes Me" is due for a huge $40,000 at United Artists. Also hefty at $25,000 in first week is "First Texan" and "Screaming Eagles" duo at the Roosevelt. Combo of "I've Lived Before" and "Edge of Hell" is fine $7,000 at the Monroe.

"Walk Proud Land" and "Raw Edge" are modest at the Grand in second week. "Certain Feeling" is holding up well in same frame at the Chicago. "Away All Boats" is in its third potent week at State-Lake.

Showing surprising strength are "Rififi" in fourth round at the Ziegfeld, "Ambassador's Daughter" at the Esquire and "Fantasia" at the Loop. Latter two are in fifth weeks.

"Duchin Story" is still packing 'em in at the Woods in eighth week. "King and I" is socko at Oriental. The greybeards are rolling along at a healthy pace—"Oklahoma" in its 35th week at the McVickers, and "Cinerama Holiday" at the Palace, in its 63d session.

**Estimates for This Week**

**Carnegie** (Telem't) (480; 95)—"Lovers and Lollipops" (Indie) (3d wk). Okay $4,500. Last week, $5,300.

**Chicago** (B&K) (3,900; 98-$1.25)—"Certain Feeling" (Par) (2d wk). Nice $27,000. Last week, $38,500.

**Esquire** (H&E Balaban) (1,400; $1.25)—"Ambassador's Daughter" (UA) (5th wk). Smash $12,000. Last week, $11,000.

**Grand** (Indie) (1,200; 98-$1.25)—"Walk Proud Land" (U) and "Raw Edge" (U) (2d wk). Off to $10,000. Last week, $20,000.

**Loop** (Telem't) (606; 90-$1.25)—"Fantasia" (BV) (reissue) (5th wk). Holding big at $10,500. Last week, $11,000.

**McVickers** (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (35th wk). Sock $26,000. Last week, $24,000.

**Monroe** (Indie) (1,000; 67-87)—"I've Lived Before" (U) and "Edge of Hell" (U). Fine $7,000. Last week, "Glory" (RKO) and "Postmark for Danger" (RKO), $4,500 in second week.

**Oriental** (Indie) (3,400; 98-$1.25)—"King and I" (20th) (9th wk). Still terrific at $34,000. Last week, $29,500.

**Palace** (Indie) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (63d wk). Smash $29,800. Last week, $25,000.

**Roosevelt** (B&K) (1,400; 65-98)—

(Continued on page 22)

# 'Oklahoma' Rousing 17G, L'ville; 'Profane' Loud $8,000, 'Society' 11G, 2d

Louisville, Aug. 28.

"Oklahoma" preemed at the Brown (21), after special showing Monday (20) for invited press, radio and trade guests, and talks by Gale Sullivan and D. Irving Long, Fourth Ave. Amus. Co. prez, all putting cuffo customers wise to the merits of the Todd-AO process. Great $17,000 looms on first week. "Proud and Profane" shapes big at the Kentucky. Second week of "High Society" at the State is holding up well.

**Estimates for This Week**

**Brown** (Fourth Avenue) (United Artists (1,000; $1.25-$2)—"Oklahoma" (Magna). Opened Aug. 21 after strong press approval, indicating sock $17,000 for three matinees and seven nights. Last week, house closed to prep for pic.

**Kentucky** (Switow) (1,000; 50-85)—"Proud and Profane" (Par). Big $8,000. Last week, "Francis in Haunted House" (U) and "Leather Saint" (Par), same.

**Mary Anderson** (People's) (1,000; 50-85)—"Autumn Leaves" (Col) and "He Laughed Last" (Col). Good $6,500. Last week, "Naked Hills" (AA) and "Screaming Eagles" (AA), $5,500.

**Rialto** (Fourth Ave) (3,000; 50-85)—"Queen of Babylon" (20th) and "Abdullah's Dream" (20th). Nice $9,000. Last week, "Away All Boats" (U) (2d wk), same.

**State** (United Artists) (3,000; 75-$1)—"High Society" (M-G) (2d wk). Sock $11,000 after first week's $18,000, above hopes.

# 'Seed' Smash $23,000 In D. C.; 'Society' Sockeroo 27G, 2d, 'Daughter' 11G

Washington, Aug. 28.

Standout at downtown houses is "High Society" which is drawing big at the Palace. "Bad Seed" is in two spots. "Duchin Story" continues strong at Trans-Lux. "Lovers and Lollipops" at Plaza and "House of Ricordi" at Dupont are disappointing. "Storm Over Nile" at Keith's looms so-so. Capitol is pulling "Ambassador's Daughter" after second week.

**Estimates for This Week**

**Ambassador** (SW) (1,480; 90-$1.25)—"Bad Seed" (WB). Big $8,500. Last week, "7 Men From Now" (WB), $4,700.

**Capitol** (Loew) (3,434; 90-$1.50)—"Ambassador's Daughter" (UA) (2d-final wk). Fair $11,000 after $17,000 last week.

**Columbia** (Loew) (1,174; 70-95)—"Somebody Up There Likes Me" (M-G) (2d wk). Good $8,000 after $11,000 opener. May hold.

**Dupont** (Lopert) (372; 90-$1.15)—"House of Ricordi" (Indie). Poor $4,000. Last week, "Proud and Beautiful" (Indie) (3d wk), $4,000.

**Keith's** (RKO) (1,939; 75-$1)—"Storm Over Nile" (Col). So-so $7,000. Last week, "Pardners" (RKO) (3d wk), $6,500.

**Metropolitan** (SW) (1,200; 90-$1.25)—"Bad Seed" (WB). Sock $14,500. Last week, "7 Men From Now" (WB), $8,000.

**Palace** (Loew) (2,360; 85-$1.25)—"High Society" (M-G) (2d wk). Whopping $27,000 after near-record $35,000 opening week and way over expectations. Holds again.

**Plaza** (T-L) (290; 80-$1.25)—"Lovers and Lollipops" (Indie). Fair $3,000. Last week, "1984" (Col) (5th wk). Okay $2,500.

**Playhouse** (Lopert) (456; 75-$1.15)—"Rififi" (UMPO). Neat $7,000. Last week, "Storm Center" (Indie) (2d wk-9 days), $4,000.

**Warner** (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (46th wk). Solid $15,200 after $14,800 last week.

**Trans-Lux** (T-L) (600; 90-$1.35)—"Duchin Story" (Col) (6th wk). Nice $9,000. Last week, ditto.

# 'DUCHIN' DANDY 12G, PROV.; 'GREAT DAY' 6G

Providence, Aug. 28.

"Eddy Duchin Story" in second week is standout here this week at the State. Other stands are just average, with "Great Day In Morning" at RKO Albee, "Satellite In Sky" at Majestic and "Screaming Eagles" at Strand not doing much. First looms best.

**Estimates for This Week**

**Albee** (RKO) (2,200; 50-85)—"Great Day In Morning" (RKO) and "Murder On Approval" (RKO). Fairish $6,000. Last week, "Girls In Prison" (Indie) and "Hot Rod Girl" (Indie), $11,500.

**Majestic** (Fay) (2,200; 50-85)—"Satellite In Sky" (WB) and "7 Men From Now" (WB). Mild $5,500. Last week, "Paces to Baker St." (20th), $6,000.

**State** (Loew) (3,200; 65-90)—"Duchin Story" (Col) (2d wk). Big $12,000. First was $17,500.

**Strand** (Silverman) (2,200; 50-85)—"Screaming Eagles" (AA) and "Come On" (AA). Lean $5,000. Last week, "Proud and Profane" (Par) (2d wk), $5,000.

# 'Bus' Bright $16,000, St. Louis; 'Land' 12G

St. Louis, Aug. 28.

Biz is still sturdy at mainstem houses here this week with prospects looming better once Muny Opera season winds up next Sunday. "Bus Stop" and second session of "Eddy Duchin Story" are running almost neck-'n'-neck for best gross in this frame. "Walk Proud Land" is nice at the Fox. Mercury climbed to 96 degrees over the weekend.

**Estimates for This Week**

**Ambassador** (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Indie) (18th wk). Swell $20,000. Last week, $25,300.

**Fox** (F&M) (5,000; 51-75)—"Burning Hills" (WB) and "Satellite In Sky" (WB). Opened today (Tues.). Last week, "Walk Proud

(Continued on page 22)

# 'Cinerama' Hot News In Seattle at $14,000

Seattle, Aug. 28.

"This Is Cinerama," after a big preem, is standout news here this round, with a sock session in prospect at the revamped Paramount. Though seating capacity was cut, the $1.75-$2.65 scale is spelling a big take initial week. "Rebel in Town" looms good at Coliseum but elsewhere, the only strong pix are those on holdover. Best of these is "High Society," terrific in second stanza at Music Hall.

**Estimates for This Week**

**Blue Mouse** (Hamrick) (800; 90-$1.25) — "The Witch" (Indie). Good $4,000. Last week, "Away All Boats" (U) and "Star in Dust" (U) (3d wk), $3,600 at $1 top.

**Coliseum** (Evergreen) (1,870; 90-$1.25)—"Rebel in Town" (UA) and "Emergency Hospital" (UA). Good $1,500. Last week, "Proud and Profane" (Par) and "Kiss Before Dying" (UA), $8,400.

**Fifth Avenue** (Evergreen) 2,500; $1-$1.25)—"Duchin Story" (Col) and "Laughed Last" (Col). (2d wk). Big $8,000. Last week, $12,300.

**Music Box** (Hamrick) (850; 90-$1.25) — "Moby Dick" (WB) (6th wk). Nice $3,500. Last week, $4,300.

**Music Hall** (Hamrick) (2,200; 90-$1.25)—"High Society" (M-G) (2d wk). Terrific $12,000. Last week, $15,200.

**Orpheum** (Hamrick) (2,700; 75-$1)—"Walk Proud Land" (U) and "Outside Law" (U). Slow $6,000. Last week, "Satellite in Sky" (WB) and "7 Men From Now" (WB), $6,000.

**Paramount** (S-W) (1,382; $1.75-$2.65) "This is Cinerama" (Indie). Sock $14,000. Last week, dark.

# 'Society' Record $31,000, Philly

Philadelphia, Aug. 28.

Biz appears to be marking time here currently awaiting the arrival of new product for the Labor Day week. However, "High Society" is soaring to a new house record at the Arcadia where a terrific week will topple the old mark of "I'll Cry Tomorrow." "Wilder Years" looms very dull at Mastbaum. "King and I" is tidy in seventh frame while "Somebody Up There Likes Me" is trim in first holdover session at Stanley, "Run For Sun" is sagging in second week at Viking.

**Estimates for This Week**

**Arcadia** (S&S) (526; 99-$1.80)—"High Society" (M-G). Terrific $31,000. Last week, "Bhowani Junction" (M-G) (7th wk), $4,500.

**Boyd** (SW) (1,430; $1.25-$2.60)—"7 Wonders of World" (Indie) (18th wk). Okay $16,000. Last week, $17,000.

**Fox** (20th) (2,250; 75-$1.45)—"King and I" (7th wk). Tidy $18,000. Last week, same.

**Goldman** (Goldman) (1,250; 65-$1.35)—"Pardners" (Par) (2d wk). Fair $9,500. Last week, $16,000.

**Green Hill** (Serena) (750; 75-$1.25) (closed Sundays)—"Kid for 2 Farthings" (Indie) (4th wk). Good $3,200. Last week, $4,500.

**Mastbaum** (SW) (4,370; 90-$1.49)—"Wilder Years" (M-G). Thin $11,000. Last week, "Walk Proud Land" (U), $9,000.

**Randolph** (Goldman) (2,250; 99-$1.49)—"Duchin Story" (Col) (9th wk). Good $8,000. Last week, $10,000.

**Stanley** (SW) (2,990; 99-$1.49)—"Somebody Up There Likes Me" (M-G) (2d wk). Trim $16,000. Last week, $21,000.

**Stanton** (SW) (1,483; 99-$1.49)—"Proud and Profane" (Par) (8th wk). Nice $6,800. Last week, $7,000.

**Trans-Lux** (T-L) (500; 99-$1.80)—"Trapeze" (UA) (9th wk). Firm $8,500. Last week, $8,800.

**Viking** (Sley) (1,000; 75-$1.49)—"Run for Sun" (UA) (2d wk). Dim $7,000. Last week, $12,000.

**World** (Pathe) (499; 99-$1.49)—"Proud and Beautiful" (Indie). So-so $4,500. Last week, "Madam Butterfly" (IFE) (6th wk), $3,500.

## Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

# B'way; 'Peace' It's Wonderful 115G, 'Society' Ritzy 190G, 3d, 'Hills' 18G, 'Johnny' Sans Frankie 29G, 'Sun' 22G

Cool weather most of this session is being reflected at the Broadway firstrun boxoffice currently despite the dearth of newcomers. Many spots will bring in new pix to cash in on Labor Day weekend next stanza. Warmer weather yesterday (Tues.) and Monday slowed up proceedings only slightly.

Ace newcomer, of course, is "War and Peace," which is soaring to a wow $115,000 or near opening session at the Capitol. Management admitted having trouble with turnover, and comparisons were made with "Gone With Wind" because of the three and a half hours running time on "Peace." "Wind" did $70,000 (rated not capacity) opening week at the Cap with $1.65 top and $23,000 at Astor, where reserved seat and $2.20 top, and where day-dated opening week.

"Run For Sun" with vaudeville, also new, looks like lively $22,000 at the Palace. "Burning Hills" shapes fine $18,000 opening stanza at the Victoria.

"High Society" with stageshow is holding with an amazing $190,000 in third session at the Music Hall or only $8,500 below initial week's take. This would give "Society" $583,000 for the first three stanzas, far ahead anything ever to play in first three weeks at the Hall. Such money in the till so far makes $1,000,000 gross at this huge house almost a certainty even it runs only three more rounds, and seven or eight are indicated.

"Away All Boats" is heading for a socko $23,000 in second stanza at the State. "Johnny Concho," playing without a stageshow, is down to $29,000 in first holdover week at the Paramount, with "Ambassador's Daughter" coming in today (Wed.).

"King and I" with stageshow, which looks to hold at good $60,000 in final (9th) stanza at the Roxy, topped the $1,000,000 gross mark there early this week. "Moby Dick" finished its eighth round at the Criterion with a fancy $18,000 and same week at the Sutton with a big $9,000. "Autumn Leaves" looks bright $20,000 in fourth round at the Astor.

"Pardners" was down to a fair $9,500 in fifth week at the Mayfair, with "Lisbon" replacing yesterday (Tues.). "Fastest Gun Alive" is headed for a good $7,500 in current (7th) session at the Globe.

"Seven Wonders of World" climbed to a terrific $52,900 in 19th week at the Warner. It is now in its 20th stanza. "Oklahoma" is holding with around $20,000 in 46th week at the Rivoli.

**Estimates for This Week**

**Astor** (City Inv.) (1,300; 75-$2)—"Autumn Leaves" (Col) (5th wk). Fourth week concluded last night (Tues.) was bright $20,000. Third was $26,000, over hopes.

**Baronet** (Reade) (430; $1.25-$1.80)—"Secrets of Reef" (Indie) (6th wk). Fifth stanza ended Monday (27) was big $7,200. Fourth week was $7,800.

**Capitol** (Loew) (4,820; $1-$2.50)—"War and Peace" (Par) (2d wk). Initial session ended last night (Tues.) soared to mighty $115,000 or close. Pic opened with elaborate preem the night of Aug. 21. In ahead, "Trapeze" (UA) (11th wk), $12,500 but fine for this period of run. Turnover hurting actual gross total of "Peace," with only four shows daily excepting Friday-Saturday when five per day.

**Criterion** (Moss) (1,700; 75-$2.30)—"Moby Dick" (WB) (9th wk). Eighth round, finished last night (Tues.), was fancy $18,000. Seventh was $23,000.

**Fine Arts** (Davis) (468; 90-$1.80)—"Rififi" (UMPO) (13th wk). The 12th frame ended last night (Tues.) was great $11,000. The 11th was $10,700.

**Globe** (Brandt) (1,500; 70-$1.50)—"Fastest Gun Alive" (M-G) (7th wk). Present round ending today. (Wed.) is heading for good $7,500. Sixth week was $9,500. "Satelite in Sky" (WB) due in next but not until sometime in September.

**Guild** (Guild) (450; $1-$1.75)—"Private's Progress" (DCA) (6th wk). Fifth week ended Monday (27) was great $14,500. The fourth was $15,500.

**Mayfair** (Brandt) (1,736; 79-$1.80)—"Lisbon" (Rep). Opened yesterday (Tues.). In ahead, "Pardners" (Par) (5th wk), fair $9,500 after $12,000, below hopes, for fourth.

**Palace** (RKO) (1,700; 50-$1.60)—"Run For Sun" (UA) with vaudeville. Week ending tomorrow (Thurs.) looks to hit lively $22,000. Last week, "Wilder Years" (M-G) and vaude, $23,500.

**Normandie** (Trans-L) (592; 95-$1.80)—"Petrified Forest" (Indie). Opened yesterday (Tues.). Last week, "Story of Pasteur" (Indie) (reissue) (2d wk), dipped to mild $3,000 after $6,500 opening week.

**Paramount** (ABC - Paramount) (3,664; $1-$2) — "Ambassador's Daughter" (UA). Opens today (Wed.). In ahead, "Johnny Concho" (UA) (2d wk), dipped to mild $29,000 in initial holdover session, sans stageshow. First week was $147,000 with Frank Sinatra, star of pic, heading stageshow.

**Paris** (Pathe Cinema) (568; 90-$1.80)—"Papa, Mama, Maid and I" (Indie). Opened Monday (27). In ahead, "The Doctors" (King) (3d wk), mild $3,500. Second was $6,500.

**Radio City Music Hall** (Rockefellers) (6,200; 95-$2.85)—"High Society" (M-G) with stageshow (3d wk). Current stanza winding up today (Wed.) looks like mighty $190,000. Second was $195,000, biggest second week in history of Hall. Stays indef.

**Rivoli** (UAT) (1,545; $1.25-$3)—"Oklahoma" (Magna) (46th wk). This frame ending today (Wed.) is heading for good $20,000. The 45th was $21,500.

**Plaza** (Brocher) (525; $1.25-$1.80)—"Tom and Jerry Film Festival" (M-G). Opened yesterday (Tues.). Last week, "Fruits of Summer" (Ellis) (6th wk), oke $4,000 after $6,000 for fifth.

**Roxy** (Nat'l. Th.) (5,717; 65-$2.40)—"King and I" (20th) and stageshow (9th-final wk). Current round finishing tomorrow (Thurs.) looks like good $60,000, okay for final week. Eighth was $74,000. "Bus Stop" (20th) and stagebill opens Friday (31).

**State** (Loew's) (3,450; 78-$1.75)—"Away All Boats" (U) (2d wk). This stanza winding up today (Wed.) looks to reach socko $23,000 or near. First week was $36,000, best here this year on opening week. Stays third, and likely longer.

**Sutton** (R&B) (561; $1-$2)—"Moby Dick" (WB) (9th wk). Eighth session ended yesterday (Tues.) was fancy $9,000. The seventh was $9,500.

**Trans-Lux 52d St.** (T-L) (540; $1-

(Continued on page 22)

# 'Pardners' Smooth 18G, Det.; 'Hills' Lush 16G, 'Wonders' Huge 41G, 3d

Detroit, Aug. 28.

By adding three matinees and a late Saturday night show, Music Hall has boosted the number of its weekly performances from 14 to 18 and is cashing in heavily with whooping totals for "Seven Wonders of World," heading for a record this (3d) week. Elsewhere downtown biz looks lively. "Pardners" shapes good at the Michigan. "Bigger Than Life" is only slim at the Fox. "Burning Hills" looks hot at the Palms. "High Society" stays smash at the Adams in second week. "Eddy Duchin Story" is big in third Madison round.

**Estimates for This Week**

**Fox** (Fox-Detroit) (5,000; $1-$1.25)—"Bigger Than Life" (20th) and "Massacre" (20th). Slim $17,000. Last week, "King and I" (20th) (7th wk), $16,000.

**Michigan** (United Detroit) (4,000; $1-$1.25)—"Pardners" (Par) and "Francis in Haunted House" (U). Good $18,000. Last week, "Moby Dick" (WB), $14,000 in 4th week.

**Palms** (UD) (2,961; $1-$1.25)—"Burning Hills" (WB) and "Rebellion of Hanged" (AA). Oke $16,000. Last week, "Away All Boats" (U) and "Star in Dust" (U) (2d wk), $10,000.

**Madison** (UD) (1,900; $1-$1.25)—"Eddy Duchin Story" (Col) (3d wk). Big $15,000. Last week, $20,000.

**Broadway-Capitol** (UD) (3,500; $1-$1.25)—"Black Sleep" (UA) and "Creeping Unknown" (UA) (2d wk). Fine $14,000. Last week, $17,500.

**United Artists** (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (28th wk). Steady $13,000. Last week, $12,794.

**Adams** (Balaban) (1,700; $1-$1.25) "High Society" (M-G) (2d wk). Great $23,000. Last week, $30,000.

**Music Hall** (Cinerama Productions) (1,208; $1.40-$2.65)—"Seven Wonders" (Indie) (3d wk). Terrific $41,000. Last week, $40,500.

**Krim** (Krim) (1,000; $1.25)—"Affair" (M-G) (4th wk-4 days). Hep $3,500. Reverts to art policy next.

THE NEW YORK DAILY NEWS says:

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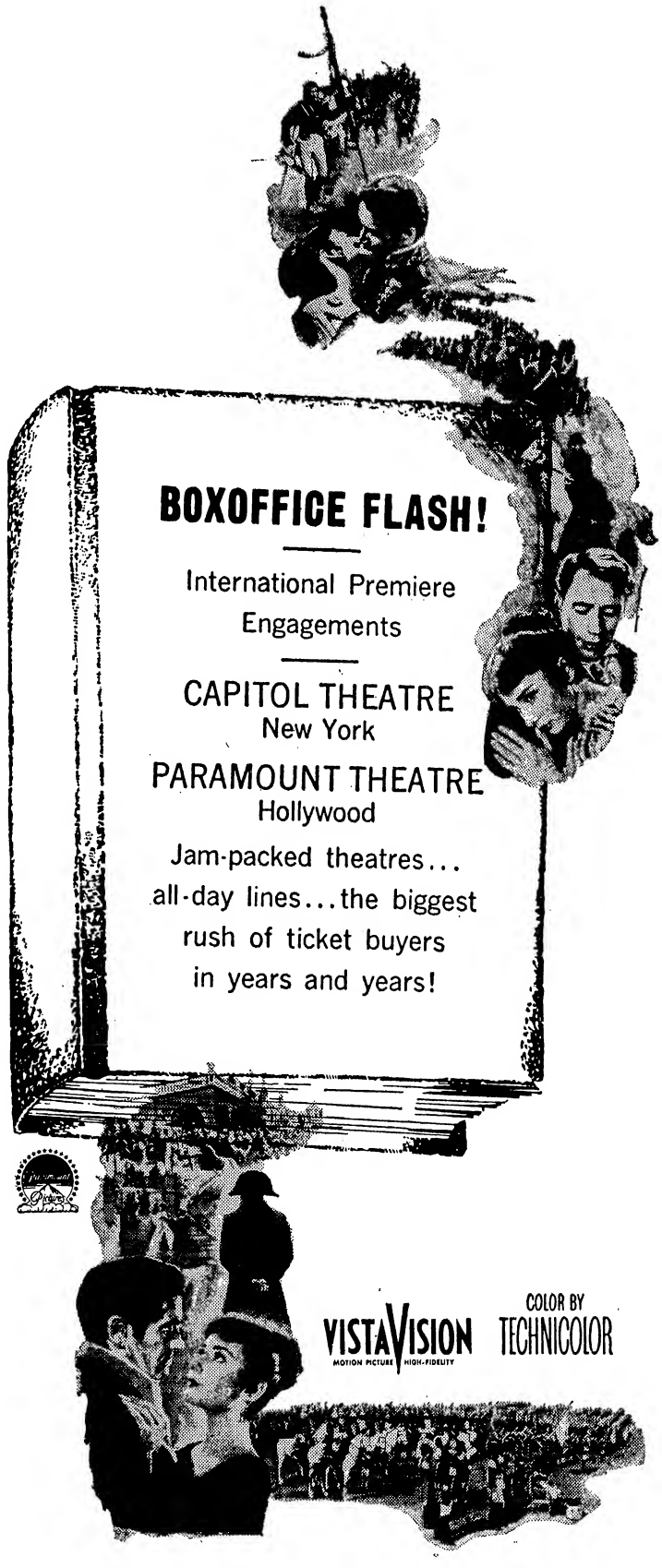


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# Blowing Whistle on Lax Showmen

## Urges a Survey on Why They're Not Going to Pix

Jackson Heights, N. Y.

*Editor,* VARIETY:

It is an almost hopeless task to raise a voice in protest against the inefficiency of present day movie theatre management. There are some theatres that have good management but they are so very few in number.

I hope that Paul Caster's letter will start a trend that will cause many unhappy moviegoers to register their complaints. A complaint to a theatre usher or to the manager almost always is brushed off. Here are just a few faults that little or nothing is done to correct.

1. Lack of ushers. Those on hand are usually too young and untrained to be of much use. They can generally be found at the rear of the theatre talking among themselves to add to the general discomfort of patrons.

2. The loud talking movie patron and noisy teenagers are allowed to disturb other patrons without interference. It is a rare occasion where I can go to a movie without changing seats several times, to escape noisy youngsters with feet draped all over the place or people who are inconsiderate enough to carry on a continuous conversation during the picture. The conversation is most always loud enough to disturb everyone in their immediate vicinity. I have never seen anyone connected with management of a movie house try to quiet down a noisy audience.

3. The complacency of movie management. Unless movie management does something soon, they might just as well turn their theatres over to the juvenile delinquents and loudmouths. They have lost most of the family trade and never will get it back until they improve conditions. People go to the theatre for relaxation and entertainment not for aggravation. An effort is required to meet present day competition for leisure time. It is up to theatre management to provide decent facilities for the comfort of their patrons. This includes a relaxing atmosphere where people can be sure of viewing a picture without annoyance.

4. Lack of improvements. Theatres have done little but complain about lack of business to meet tv competition. The wide-screen was forced on them by 20th Century-Fox. Certainly these managers who have been holding out against new techniques are not very progressive. It would be a good idea to partition off the rear of all theatres with doors leading to the aisles. The Loew chain's Capitol and State Theatres are equipped in this manner whereas the Lexington is not. There is a vast difference in sound reception as a result. Many of the older theatres have uncomfortable seats. How many years will it be before action is taken?

5. Lack of surveys. It is foolish to survey the people now going to movies. The movie industry *should survey people who have stopped going to the movies* in order to develop the reasons why.

I have listed only a few complaints. There are many others about which little is done. From what I have observed of present-day movie management, I would say that it would be difficult to find another branch of the U. S. economy in which the management group knew so little about their own industry's requirements. It seems that the customer is always wrong in this business.

*Name Withheld by Request.*

## Jersey Projectionist Airs Some of Own Views

Strand, Theatre,
Wildwood, N. J.

*Editor,* VARIETY:

The collective observations regarding poor theatre projective and sloppy management are, to a degree, unfortunately correct. Existing however, are many unsung heroes of the wide-screen, both on the floor and in the projection room. Involved are unique individuals, mostly concealed (among the lax) in more obscure "off-Broadway" situations. They have not submitted to the absurdly complicated voicing rejecting logical exhibition of Hollywood's finest.

These remote creatures are essentially "aware" and completely conscious of Hollywood and the myriad recriminations. They know, naturally, what constitutes theatrical blunders and personally exhibit enough talent to circumvent the sloppiness which evidently persists generally.

An "unaware" projectionist knows, for instance, that with two possible exceptions ("Carousel" and "King and I," both CinemaScope 55 productions) regular CinemaScope is practically impossible to focus properly. This is not a disease of the projection room. He knows also of the distracting blemishing flickers indigenous to VistaVision.

An "aware" projectionist and his "aware" manager share incredulity over a trailer which is constantly fuzzy and runs at four different volume levels in its brief three and a half minute duration. ("Eddy Duchin Story" trailer, for example). Each bemoan off-centre printing on many CinemaScope features—but agree that criticism for laxity is just, especially when film exchanges "just don't have" enough stereophonic prints available, after newspaper ads have been submitted promoting the glories of same.

The "aware" ones know, too, that many senior projectionists—"old showmen who never completely fade out"—who cannot see properly, nor hear anything beyond a radius of six feet, who will not retire under any circumstances, cannot be put to pasture in favor of the younger, more "aware." This would be too logical.

Unquestionably, the "aware" element in the theatres overcome and/or tolerate a raft of inadequacies which originate beyond their immediate confines. What is mandatory now are "aware" fans and critics alike, possessed of a mature concept and judgment. Those who denounce en masse the present incompetent betray that they really don't know all the facts.

*Jay Shelling,*
(Projectionist, Hunts Theatres).

### More On the 'Scopes

Washington.

*Editor,* VARIETY:

I have read, with much interest, the letters regarding poor movie theatre projection and would like to get my 2c worth off my chest.

I first must agree 100% sloppy projectionists killed off 3-D and are ruining CinemaScope. I noticed more than once that the downtown Warner house had the 3-D film out of synchronization—and that is what of synchronization—and that is what kills one's eyes, not the glasses. But on to the main problem: CinemaScope and projection. When I go to a theatre, I like to sit close to the screen (not in the first row, though), in about the fifth row, so that the CinemaScope picture can "surround" me as it is intended to do. For this reason, I prefer the Washington, D. C., downtown first-run houses with their huge screens.

Of these downtown theatres, I have found complaint with only one. The rest show the films on at least a 2.35:1 ratio, which is good enough for me, and have good flat screens. The one theatre is Loew's Columbia. The last film I saw there was Metro's "Tribute to a Bad Man," which was coupled with "Wedding in Monaco." The entire two hours the picture was completely out of focus! And there was no sound on the last 15 minutes of the "Monaco" short! I informed the (pardon the expression) manager of both, since he was returning from lunch as I was leaving. He was not astonished that the sound was off for 15 minutes, and attributed the poor focus to the Eastman Color! How ridiculous! I was angry! I wrote to Jack Foxe, local Loew head, but have had no reply! I never intend to attend the Columbia again, as this was not the first time that the picture had been out of focus at that house.

Other than this, the Washington first-run houses are very well run and have good ratio screens. Even the neighborhoods in Silver Spring have very good screens, at least three of which are one-piece screens. Roth's and the Silver, my regulars, have screens that are masked for the different size pictures, so that for CinemaScope, the top and bottom are moved up; and for regular pictures, the top and bottom are moved back down and the sides are moved in. The projection at both theatres is exceptionally good, though the Silver will occasionally be out of focus for a couple of minutes at a time. And both use Stereophonic prints whenever they can get them.

Others in this area, the Viers Mill and Allen, have partitioned screens whose lines detract from the viewing. The Allen has a screen at least as large as the largest downtown theatre, Loew's Capitol, and manages a fair focus. So you see, I am fortunate in living in an area that does have very good screens and projectionists, with a few exceptions.

But I am in agreement with others who say that projection and CinemaScope are being abused at some theatres. I have passed up several Cinema- and SuperScope features because they were shown at theatres which I knew did not have proper 'Scopic facilities, my most vivid example being when the nabe Flower showed RKO's SuperScope "Pearl of the South Pacific" on a regular flat screen, ratio about 1:40:1!! I haven't been there since, though I've heard that they've improved the ratio.

When I go to see a 'Scope film, I expect to see it shown at least at 2.35:1, since in the majority of instances, the only reason I want to see the film is because of the beauty of color and the super-wide screen. Oh, of course I'm interested in the story and acting, but in the case of some pictures, the wide-screen and color are the only things that save me from walking out in the middle.

Back on the 3-D side for a moment, besides the poor projectioning, I have a few ideas on some other things that killed the wonderful process. (1) Too many films were brought out at once. (2) The stories, with a few exceptions, were not top calibre. In the first case, everybody jumped on the bandwagon to cash in on the new craze, and eventually, everybody lost out. Why? Because the product was not of high enough quality to be of demand at the boxoffice.

And I don't think black-and-white 3-D helped any, either. 20th-Fox's "Inferno" was the best 3-D film, storywise, in my book, even before I realized that all of 20th's product was top-calibre (with a few exceptions, of course). And if Alfred Hitchcock had released "Dial M for Murder" in 3-D (I understand that he went to great expense to create some effects that would register well on the two-eye screen) it would have been the best story and maybe renewed interest in the process. Ditto George Pal's "Naked Jungle." That was an excellent film which showed the 3-D tricks even on the flat projection. The big surprise, of course, was U-I's "Revenge of the Creature" being shown in 3-D over a year after the last 3-D film (U-I's "Creature" from the Black Lagoon") of the craze had been exhibited to a limited extent in 3-D. I was most happy to see the film and hoped that there would be more than U-I on a limited basis. I believe that if there were two or three 3-D films produced and shown yearly, that there would be a waiting market for them, which wouldn't die of over-supply. And I'm waiting for some company to experiment with 3-D-CinemaScope and put out one or two good films a year in such a process. But they probably never will. Oh well, I can dream . . .

I think that pretty well presents my case. I'm for wider screens, for CinemaScope-touting theatres, and for better projection all over. I like movies and hope that they continue to improve each day. But, no matter how much the movies are improved, unless the exhibitors and projectionists get on the ball, there will be no noticeable improvement on the screens. Movies are better than ever and teevee can never replace them!

*Fred von Bernewitz,*
(12006 Remington Drive.)

### Family, Detroit, Is Different

Detroit.

*Editor,* VARIETY:

Excellent are the letters in regard to inefficient cinema operations! I could show you most of our neighborhood houses and a few downtown houses that "just don't give a damn" anymore and when they finally close, they shout, "Television should die!"

Faulty projection, sloppy presentations, cut-off screens, no curtains, no footlights (in the downtown houses), no boxed-ins when CinemaScope isn't presented. So many little things matter!

One exception is the Family Theatre on Cadillac Square which is 76 years old! 76! And a jewel that presents third-run programs in an atmosphere of beauty and luxury. The manager there said that the board of health has closed most of the 90 houses here that are shuttered—*not* tv. Our houses are getting more like the Skid-Row slums than ever before. Even the first-run houses are "graduating" to such a status, whereas the Family manager contends, "A little elbow grease keeps the patrons coming!" Orchids to the few stalwarts who continue! Please continue exposing this. You'll be really doing your job! Put blame where it belongs, not *to!*

*Kenneth Campbell,*
1411 Spencer Avenue, Detroit 20

### More on Projection

Hollis, L. I.

*Editor,* VARIETY:

This is a letter that I've been wanting to write for a long time, but today put on paper for the first time.

Recently, I saw "The King and I" at the Roxy. The CinemaScope '55 was continually out of focus and only audience "hooting" cleared it up. The "short" intermission ran for 20 minutes for no apparent reason, at the late feature, and the dear projectionists could be heard arguing throughout the orchestra. Of course, this was opening night, so why should anyone give a damn? I saw "Moby Dick" at the Criterion (for two bucks) and could hardly hear Orson Welles' sermon through the bad sound. This was in the print, as I again suffered at the next show.

Harry Brandt proudly proclaims his 42d St. houses as having nice clientele. Did he ever try to listen to a picture at his Apollo through the racket of the blowers?

Of course, these things go on and on. The point of it? As a hopeful exhibitor, I find myself agreeing with distribution — theatres are badly run. Mr. Skouras had the right idea when he introduced CinemaScope. The degradation this process has gone through can be blamed upon the theatre owners.

Now where's the solution? I find none. The Roxy continues its poor performance, the Rialto shows CinemaScope at a ratio of 1:9 to 1, and theatres get worse. Where are the young men who will operate these houses and circuits? They are fleeing to industries that pay living wages:

Have any of your reporters tried to get a job recently? With five years of theatre experience and a B.A. degree, Skouras Theatres couldn't see fit to start me at $60 a week and Brandt Theatres doesn't even grant interviews. Yes, it's quite a business. I only wish I were an independent competing with a circuit—would I have fun!

*Bernard E. Goldberg,*
(Island Theatre, Hollis 12, L. I.)

## Indie Agents Now Trio

Hollywood, Aug. 28.

Convinced that independent agency operation is inefficient in today's talent market, Milton Grossman, Sid Levee and Milton Garfield, who previously operated their own indie agencies, have joined together and formed one firm to be known as Grossman, Levee & Garfield.

According to the trio, move was made because of the great demand for talent

# P.R. Footnote on 'Survival'

Some industry leaders view with alarm the sudden lack of interest in an organized public relations program for the fall, when—hold the more pessimistically inclined—the film biz will be put to a severe test.

At the moment, with business good, thanks to the drive-ins and the lack of quality television, the atmosphere of great concern that prevailed during the May slump has been dispelled. So far, the p.r. program worked out at that time has yet to be submitted to the company presidents.

"This is a hand-to-mouth business," commented one exec last week. "We live high when things are good, and we refuse to prepare for the lean days." Those "lean days" are assuredly going to come, he opined.

Prospects for the fall are viewed two ways. With misgivings by one group, which has its eye on the return of tv, and with considerable optimism by the other, which holds that the product lineup looks good, with a lot of the big pix due to reach the neighborhoods at that crucial time.

Exhibs looking to the fall months seem to expect some difficult days ahead. Some wax bitterly over the profusion of major company releases due to appear on tv. Others stress that an adjustment of rental terms will be necessary to assure survival should the "dog" days return and attendance once again drop.

## H'wood-TV Bike

Continued from page 3

hibitors are trying to promote loans of up to $25,000 with the Small Business Administration. They admit they need capital to modernize and if this can't be achieved they'll be forced into darkening.

The big pictures make big money. That's for sure. But by the time they reach the sub-subsequent exhibs, who are feeling the monetary pinch, these kingsized productions have lost much of their b.o. stamina.

Stressing the convenience angles, the drive-ins are accounting for more and more picture revenue. It stands to reason that some of coin going to the ramp operators otherwise might have been collected by the hard-pressed hardtop-owners.

Exhibitors for the most part brand as specious the distributors' theory that backlog films on tv aren't hurting any more than programs which the telecasters could whip up. Theatremen insist that by providing tv with films the public is given for free the same type of material that the exhibs are trying to sell.

The producer-distributors, while romancing tv, are certainly not writing off theatrical exhibition; any suggestion of this would be an absurdity. So far this year six productions are headed for domestic rentals of substantially over $5,000,000 each. "King and I" could reach $10,000,000, which is half of the proceeds accruing to M-G from its leasing 725 back-number films to tv.

But of major importance is the fact that mostly all of the important coin collected theatrically comes from about 8,000 cinema outlets. Servicing of the bottom-of-the-barrel accounts in many cases means more distribution expense than the theatres yield.

This is behind the widely-felt need for streamlining distribution and the action already taken along these lines. Paramount closed its branches in Oklahoma City and New Haven. Allied Artists moved out of Portland, Ore. All companies are closely studying all exchange operations to determine which branch can be eliminated.

Talk of mergers has been going on, at the top levels, for some time. Such get-togethers, as they're now expected, will be limited to the domestic distribution facilities—that is, with two companies using the same field offices.

Out of all this, film trend-spotters feel, will come, on one hand, pix and tv acting as one and, theatrically, an industry reduced in physical scale but functioning on a stronger economical basis.

## Gene Austin

Continued from page 1

track but the actor who will portray him has not been set.

Victor deal was inked in N. Y. by Steve Sholes, label's county & western exec and longtime friend of Austin.

Biopic title is taken from the Austin-composed tune which was also one of his great hit disks. He began recording in 1922, with "Yes Sir, That's My Baby," and in his seven-year career his hits included "My Blue Heaven," which sold 7,000,000 copies, "Ramona," "Sleepy Time Gal," "I Can't Give You Anything But Love, Baby," and "Melancholy Baby."

# Aussie Legit Biz So Big Exhibs Take Notice; Ponder High Prices

Sydney, Aug. 21.

The legiter field here is reported cutting into picture boxoffice take coast-to-coast in such a fashion as to leave the film moguls open-mouthed at the dough sweeping into the legit coffers. Such a reversal of public form is proving a greater wonder than the magic of tele to those of the various cinema camps.

All the more to be wondered at is the cold fact that the public is paying triple admissions to see flesh-blood shows stamped with the Broadway and West End hallmark possibly a diet-change from the lower-priced film houses.

Even in those plus last World War days this VARIETY reporter has never seen the legit stage more opulent. And it looks like staying tops for the next six months at least. Legit operators such as J. C. Williamson Ltd., Garnet Carroll and David N. Martin (apart from the latter's vaude-revue activities) are doing remarkable biz with such current shows as "Reluctant Debutante," "Can Can," Gilbert-Sullivan, "Sailor Beware," "Kismet," "Summer of 17th Doll," and "Witness for Prosecution."

The sudden drop in film trading can hardly be shrugged off with the alibis of mild product, the tight economic situation, high taxation, monetary control and growing unemployment. The cold hard fact appears to be that the average Aussie patron has been oversold on the cinema and is currently seeking his entertainment in the live theatre.

Apart from Columbia's "Picnic" and Metro's "Guys and Dolls," there is little trade coming presently for such pix as "Mister Roberts" (WB), "Man Who Never Was" (20th), "Out of the Clouds" (Rank), "Helen of Troy" (WB), "Touch and Go" (Rank), "Up to His Neck" (Rank), "Carousel" (20th), "Texas Lady" (RKO), "Carmen Jones" (20th) and "Wedding Breakfast" (M-G).

## See Disgruntled Indie Exhib Complaints Back Of Arg. Admish Cuts

Buenos Aires, Aug. 21.

The 30% cut in admission prices, ordered by Commerce Minister Rodolfo Martinez effective last week, is now revealed to have been worked out as a result of mis-information regarding alleged profits on widescreen pix. And this faulty info apparently stems from a small disgruntled group of indie nabe exhibitors who many times in the past have ranted about alleged exhib monopolies.

Frankly, public opinion here was taken by surprise at so much importance being attached to the price of cinema admissions and its effect on family budgets. Those who never have complained about higher prices for firstrun entertainment at bigger houses apparently are rich enough to be willing to pay considerably more rather than less at the wickets. And the poorer classes who only attend nabe houses (where higher prices were not in force) now are asking "why don't they cut the prices of other articles more essential to us than film entertainment?"

The commerce minister, who is now regarded as having almost an unfriendly opinion about exhibs as a body, issued a warning that shuttering of cinemas, as threatened, would be tantamount to rebellion. Exhibs explained that they might be unable to continue showing widescreen subjects (C-Scope and VistaVision pix) at the new low admittance scale because U.S. distributors could not supply such fare excepting at the higher admission scale prevailing when deals were made.

The distrib position continues to be that they can't release the anamorphic subject at the low prices because their producers have leased them the pix and invested coin in prints on the high price basis. Distribs here, too, can't understand why Minister Martinez took action on admission prices without ever having admitted them to an interview.

## CCC-Berlin's 10th Anni

Berlin, Aug. 21.

Berlin's Central Cinema Co. (CCC), one of West Germany's most active film producing outfits, is set to celebrate its 10th anni. Company's name is closely connected here with its founder and owner, Artur Brauner, who is one of the strongest forces in the German film industry.

Brauner, now 37, came to Berlin shortly after the war and in 1946 financed the first Berlin-made post-war film, "Tell the Truth," a comedy produced by Studio 45. In fall, 1946, he set up his CCC and went right ahead with his initial film, "Morituri," which dedicated itself to the victims of the Nazi regime His next films were "King of Hearts" and "Girls Behind Bars."

## U.S. Exhibs in Velvet Compared With Problems Of Exhibition in Spain

Frankfurt, Aug. 21.

If any American theatre exhibitor thinks he has problems, he ought to hear about the conditions of the industry in Spain.

Eric Pleskow, general manager of United Artists in Germany, just returned from Spain—and he found out plenty.

Electric power in Spain is so haphazard that each exhibitor buys his own private electric generator, so that when the power supply cuts off, he can attach his own machine and go on with the screening. But, besides paying for his own generator, its purchase and operation whenever he uses it, he must pay the electric company 25% of what he would have used, had it been able to supply the current.

One particularly active small theatre town in southern Spain has three cinemas, each doing big business over every weekend since the populace rotates with Saturday eve at one house, Sunday matinee at the next and Sunday night at the third.

To prevent any other theatre owner from entering the business, the three cinema owners have bought the town's electric company. This assures any newcomer would have to have his own generator whenever it chose to cut the supply, and that he'd have to pay them 25% of the elecric costs in addition.

## Govt. to Subsidize Next Year's Legit in Portugal

Lisbon, Aug. 21.

New Director for Information, Eduardo Brasao, has announced that the Portuguese government will subsidize legit repertory companies with about $200,000 next season. The money will go to impresario Giuseppe Basto who will present operettas at the Sa Bandeira Theatre in Oporto and producers Jose Gamboa, at the Avenida Theatre and Samuel Dinis at the Trindade Theatre, both Lisbon.

Companies will rotate between these three and some provincial theatres. Special subsidies are likely for an experimental theatre in Lisbon, for new authors and artists and to a couple of provincial companies.

## ACTT Wins Point In Brit. Techni Layoffs

London, Aug. 28.

Though British Technicolor is to axe a proportion of its employees as an economy measure, the Assn. of Cine and Television Technicians, trade union representing lab workers, has stipulated that the company's economics should not be solved at the expense of union members.

The association has received "satisfactory assurances" from Technicolor that no last-minute transfers will be made between departments to vary the redundancy list, only emergency overtime will be worked while the situation exists and ACTT members will not work with any non-unionist who joins the firm. Redundant workers who are later reinstated will not lose their rights.

## Wolff on 1st Bus Ride

London, Aug. 28.

After more than 13 years in London as managing director of RKO Radio, Robert S. Wolff last week took his first journey on an English bus.

After travelling by special train from London to the east coast to attend the first day's filming of "The Yangtse Incident," a party of British newsmen were taken by double decker bus from the railway station to the harbor. Wolff, who accompanied the party, revealed that he had not previously traveled on a bus in this country, and asked where was the best place in which to sit.

# Eady Income Far From Expectancy

London, Aug. 28.

Income of the Eady Fund for its sixth year ended last July 28 was approximately $1,150,000 below expectations. Total payments into the pool amounted to $7,250,000, against the $8,400,000 calculated by the British Film Producers Assn. when the new scale of payment was agreed.

The Eady Fund, which was designed to bridge the gap between producers' expenditure and revenue, will continue on its present voluntary basis for another year. It will be replaced in the fall of 1957 by a statutory scheme, legislation for which will be introduced during the coming Parliamentary session.

It's known that the government intends to operate the scheme on the same basis as hitherto, namely, there will be a payment into the pool for each paid admission. The amount to be netted via the statutory scheme is still under consideration, however, although producers naturally will agitate for the contribution rate to be raised.

In its returns for the last financial year the British Film Production Fund, the company which operates the Eady scheme, reports a substantial decline, also in gross rentals earned by British pix. They fell from $20,925,700 in 1955 to $19,667,900 this year. Distribution of the Eady coin to British pix has fluctuated between 32% and 33% of their distribution gross.

## BRITISH TOURIST BIZ STILL NEAR NEW HIGHS

London, Aug. 21.

Britain's tourist traffic continues to reach record-breaking highs. In June, 135,000 overseas visitors arrived in this country for an increase of 10% over the same month in 1955. Latest figures released by the British Travel and Holidays Assn. show that the number of U.S. visitors increased by 13% from 37,000 in June last year to nearly 42,000. Half of these came by plane.

In the first six months of this year, 454,000 visitors came to Britain, a 10% increase over the corresponding period last year. Of these, 109,000 against the 1955 total of 97,000, were American.

## To Fight Odd Ban Vs. 'Rififi' in Mex

Mexico City, Aug. 21.

France is not taking the recent ban by the Ministry of the Interior on the exhibition of "Rififi" lying down. Pic had played a record of 31 weeks at the Cine Prado, intimate downtown foreign pix house. Ban, which covered all of Mexico, coincided with a rare crime for Mexico, perpetration of a daylight bank robbery by two law students, sons of old wealthy families here. Naturally "Rififi" was blamed.

Closely following the protest by the French Ministry of Commerce, Raoul Ploquin, prez of the French Syndicate of Cinematographic Producers, in a long letter to Mario Zacarias, head of Mexican Film Producers Assn., asked help of his organization in voiding the ban. Ploquin stressed that France "has always been very liberal in censoring Mexican pictures." He intimated that the ban could damage the recent Franco-Mexican pic co-production pact.

# London Weather Bad, B.O. Big; 'Paces' Record $8,000, 'Petticoat' Big $11,000, 2d, 'Searchers' Great $12,600, 3d

London, Aug. 21.

Aided by the continuous inclement weather, West End firstruns are maintaining their above-average returns. "Iron Petticoat," which hit fancy $11,200 opening frame at the Plaza, is big $11,000 in second. "23 Paces to Baker St." is heading for record $8,000 opening session at the Rialto.

"The Searchers" looks to hit a great $12,600 in third Warner round. "Cinerama Holiday" topped the $20,000 mark in its 26th week at the Casino.

"Gold Rush," which clicked with a sock $10,200 in its initial session at the London Pavilion, was slightly down to about $8,000 in third frame. "Man in Gray Flannel Suit" continued hefty at the Carlton with around $6,600 for fourth week.

**Estimates for Last Week**

**Carlton** (20th) (1,128; 70-$1.70)—"Man in Gray Flannel Suit" (20th) (5th wk). Likely $7,000 this frame, slightly better than previous week which was $6,600. "D-Day, Sixth of June" (20th) preems Aug. 23.

**Casino** (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (26th wk). Standout at big $20,000. Stays indef.

**Empire** (M-G) (3,099; 55--$1.70)—"Viva Las Vegas" (M-G) (3d wk). Neat $11,500, and slightly better than second frame. "Bwohani Junction" (M-G) follows.

**Gaumont** (CMA) (1,500; 50-$1.70)—"Ambassador's Daughter" (UA) (3d wk). Hep $6,000, and ahead of previous week. "Bandido" (UA) opens Aug. 23.

**Leicester Square Theatre** (CMA) (1,376; 50-$1.70) — "Pardners" (Par) (2d wk). Fair $5,000. "It's Wonderful World" (Renown) follows Aug. 30.

**London Pavilion** (UA) (1,217; 50-$1.70—"Gold Rush" (UA) (reissue) (3d wk). Sturdy $8,000 or more. Previous week hit $8,800 after smash $10,200 opening week.

**Odeon, Marble Arch** (CMA) (2,200; 50-$1.70)—"Child in House" (Eros) (2d wk) and "Passport to Treason" (Eros) (2d wk). Fair $4,500. First was $5,200. "Solid Gold Cadillac" (Col) bows Aug. 30.

**Plaza** (Par) (1,902; 70-$1.70)—"Iron Petticoat" (IFD) (2d wk). Solid $11,000 or more this round. Opening week, $11,200.

**Rialto** (20th) (592; 50-$1.30) — "23 Paces to Baker St." (20th). Heading for record $8,000 or near.

**Ritz** (M-G) (432; 50-$1.30)—"I'll Cry Tomorrow" (M-G) (8th wk). Solid $3,600.

**Studio One** (APT) (600 30-$1.20)—"Great Locomotive Chase" (Disney) and "Men Against Arctic" (Disney). Hotsy $4,700 looms.

**Warner** (WB) (1,785; 50-$1.70)—"The Searchers" (WB) (3d wk). Heading for great $12,600, slightly better than previous round. Opening week was $16,600. "Bad Seed" (WB) follows.

## Watt Back With Balcon

London, Aug. 21.

Harry Watt, film director who left Ealing Films just over a year ago to enter commercial tv, has rejoined Sir Michael Balcon and is starting work on the early stages of preparation of a new feature film.

Among the pictures he directed are "Target for Tonight," "Nine Men," "The Overlanders," "Where No Vultures Fly" and "West of Zanzibar." First assignment under his new contract with Ealing is a crime thriller, "Nowhere to Go."

## French Not Optimistic Over New Govt. Policy Outlined for Pix Biz

London, Aug. 21.

Nobody should be misled into believing that the production side of the British film industry is going to be happy or successful, if, after a period of years it is to continue to lose money. This was the reaction of the executive council of the British Film Producers Assn. last Wednesday (15) in noting the new policy for the future of the industry laid down by the Board of Trade. On the following day, Sir Henry L. French, director-general of BFPA, said he hoped producers would not be criticized for looking a gift horse in the mouth, but statements by the BOT prexy, Peter Thorneycroft, when he made his decision known in Parliament on Aug. 2 had given rise to great concern.

This was where in his original statement, he had described the new scheme as being "comparable in purpose" with the existing British Film Production Fund, but in reply to a supplementary question he used the words "comparable with the existing scheme." Under the "existing scheme," Eady coin which is in the care of BFPF falls considerably short of the target figure; that the new statutory arrangement is able to bridge the gap between production costs and b.o. receipts is regarded as a matter of premier importance.

Sir Henry went on: "I was very concerned immediately I saw those two words . . . we shall have to watch the matter with the utmost care." It was true that the announcement had given producers the green light to proceed with production planning and no objection was raised regarding proposed legislature, but it was untrue to say they were completely delighted with Thorneycroft's differing definitions of the future levy.

The BOT prexy's statement had in no way reduced the BFPA's interest in claiming a reduction in cinema entertainment duty or its desire to work with other associations to that end. He said: "I think it is right to say it is not purely a selfish attitude. We feel this industry will never really stand on its feet properly so long as the Chancellor of the Exchequer has this first charge—and a heavy one at that—on the revenues of the boxoffice."

When the vacation period is over, BFPA will consider in detail the three items of legislation: Quota, NFFC and BFPF.

### Fewer Brit. Quota Defaults

London, Aug. 21.

In terms of British Quota fulfilment, figures given in the 14th annual report of the British Film Producers Assn. show that for the year ended last Sept. 30, there were 529 picture theatres, or 12.7% of the 4,161 submitting returns to the Board of Trade, failed to achieve their Quota obligations.

Out of a total of 315 long films registered betwen April 1, 1953, and June 30, 1955, 134 incurred a net loss despite assistance from the British Film Production Fund.

## NEWSREELS' COMEBACK IN WEST GERMANY

Berlin, Aug. 21.

While newsreels in the United States are on the decline, accented recently by the foldo of Warner Pathe News, they are making a strong comeback in Germany. Early this month the UFA Wochenschau (newsreel) turned up for the first time in theatres in West Berlin and West Germany.

In Germany, where tv still hasn't made the dent that it has in the U. S., the return of the newsreel is looked upon as an optimistic attitude of the local film industry. The UFA newsreel is made by the producers of the Neue Deutsche Wochenschau and distributed by Herzog-Film. It's not known yet if UFA, once it is actually in operation for some time, will also produce the UFA newsreel itself. The start of the newsreel in Germany had several advantages from a news standpoint. The sinking of the Andrea Doria and the Suez Canal crisis rated top spots.

UFA has contracts and exchange agreements with 47 international newsreel corporations. Producers claim that they expect to drop sensationalism for actualities and quality as well as a higher plane of reporting.

# 3 SMASH HITS IN A ROW from 20th

## The Long Run King!

8th and 9th weeks hitting
1st week grosses!

DARRYL F. ZANUCK presents
RODGERS & HAMMERSTEIN'S
**The King and I**

CINEMASCOPE 55
COLOR by DE LUXE

starring
DEBORAH KERR · YUL BRYNNER
with RITA MORENO
Produced by CHARLES BRACKETT
Directed by WALTER LANG
Screenplay by ERNEST LEHMAN
Music by RICHARD RODGERS
and Book and Lyrics by
OSCAR HAMMERSTEIN II

## The New Champ!

Matching 'The King'
in every situation!

**MARILYN MONROE**

in
**BUS STOP**
and introducing
DON MURRAY
Produced by
**BUDDY ADLER**
Directed by
**JOSHUA LOGAN**
Screenplay by
**GEORGE AXELROD**
COLOR by DE LUXE
CINEMASCOPE

## For Columbus Day!

There's nothing better
than **The Best**

**The Best Things In Life Are Free**

COLOR by DE LUXE
CINEMASCOPE

starring
GORDON MacRAE · DAN DAILEY
ERNEST BORGNINE · SHEREE NORTH
with TOMMY NOONAN
Produced by HENRY EPHRON · MICHAEL CURTIZ
Directed by
Screenplay by
WILLIAM BOWERS and PHOEBE EPHRON

...and 20th supports THE BEST with THE BIGGEST promotion campaign of the year!

# Amusement Stock Quotations

## (N.Y. Stock Exchange)

*For Week Ending Tuesday (28)*

| 1956 High | 1956 Low | | Weekly Vol. in 100s | Weekly High | Weekly Low | Tues. Close | Net Change for week |
|---|---|---|---|---|---|---|---|
| 32½ | 24⅝ | Am Br-Par Th | 145 | 30⅞ | 29½ | 29¾ | — ¾ |
| 31⅞ | 22⅞ | CBS "A" | 220 | 31⅜ | 29½ | 30½ | + ⅛ |
| 31¾ | 22¾ | CBS "B" | 59 | 31¼ | 29⅝ | 30 | + ⅛ |
| 26¾ | 18⅛ | Col Pix | 14 | 20½ | 20¼ | 20⅜ | — ¼ |
| 16⅜ | 14⅛ | Decca | 33 | 15⅛ | 14¾ | 14⅞ | + ⅛ |
| 100¾ | 75¾ | Eastman Kdk | 70 | 96 | 94 | 94⅝ | + ⅛ |
| 4⅞ | 3¼ | EMI | 141 | 3⅝ | 3¼ | 3½ | + ¼ |
| 12 | 8⅛ | List Ind | 46 | 8⅜ | 8⅛ | 8¼ | — ⅛ |
| 25⅛ | 18⅞ | Loew's | 417 | 22 | 20 | 21½ | +1½ |
| 9¼ | 7½ | Nat. Thea | 106 | 8¼ | 8 | 8 | — ⅛ |
| 36½ | 30¼ | Paramount | 101 | 33½ | 32⅝ | 33½ | + ½ |
| 36½ | 20⅛ | Philco | 99 | 21⅞ | 20⅞ | 21⅞ | +1⅛ |
| 50⅜ | 41⅛ | RCA | 215 | 43⅛ | 42⅜ | 42½ | — ⅛ |
| 8⅞ | 6¾ | Republic | 17 | 6⅞ | 6¾ | 6¾ | — |
| 15⅛ | 12¾ | Rep., pfd | 2 | 13¼ | 13 | 13 | — |
| 17¾ | 15 | Stanley War. | 39 | 15⅜ | 15 | 15¼ | — |
| 28⅛ | 22⅛ | Storer | 115 | 29½ | 27½ | 29 | +1¾ |
| 29¼ | 21⅛ | 20th-Fox | 146 | 25⅝ | 24¾ | 25 | + ¼ |
| 29¾ | 24½ | Univ. Pix | 5 | 25½ | 25⅛ | 25½ | + ¼ |
| 82½ | 75 | Univ., pfd | *20 | 76 | 76 | 76 | +1⅛ |
| 26¾ | 18½ | Warner Bros. | 100 | 27⅝ | 27½ | 27½ | + ⅛ |
| 141¼ | 101 | Zenith | 10 | 106½ | 105¾ | 105¾ | — ¼ |

### *American Stock Exchange*

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 6⅛ | 3⅝ | Allied Artists | 63 | 4⅞ | 4¼ | 4⅞ | + ½ |
| 13¼ | 9¾ | All'd Art., pfd. | 16 | 10⅞ | 10¼ | 10½ | + ⅛ |
| 2⅛ | 1⅛ | C & C Super | 305 | 1¼ | 1⅛ | 1¼ | — ⅛ |
| 10 | 5¾ | Du Mont | 48 | 6⅛ | 5¾ | 5⅞ | — ⅛ |
| 3½ | 2¾ | Guild Films | 29 | 3½ | 3⅜ | 3⅜ | — ⅛ |
| 5⅜ | 3 | Nat'l Telefilm | 16 | 5 | 4¾ | 4⅞ | — ⅛ |
| 5¾ | 2¾ | Skiatron | 30 | 3⅝ | 3⅜ | 3⅜ | — ¼ |
| 13¼ | 9⅜ | Technicolor | 152 | 9¾ | 9⅜ | 9⅜ | — ⅜ |
| 4 | 3 | Trans-Lux | 47 | 3⅝ | 3⅜ | 3½ | — |

### *Over-the-Counter Securities*

| | Bid | Ask | |
|---|---|---|---|
| Ampex | 37⅝ | 42¾ | —3 |
| Chesapeake Industries | 2½ | 3 | — |
| Cinerama Inc. | 1 | 1½ | — ⅛ |
| Cinerama Prod. | 3⅜ | 3⅞ | — ⅛ |
| DuMont Broadcasting | 7 | 7½ | — |
| Magna Theatres | 2¾ | 3⅜ | + ⅜ |
| Official Films | 1⅝ | 2⅛ | — |
| Polaroid | 82½ | 85½ | + ½ |
| U. A. Theatres | 6⅝ | 7⅜ | — ¼ |
| Walt Disney | †23 | 25 | + ½ |

* Actual Volume. † Stock Split.

*(Quotations furnished by Dreyfus & Co.)*

# What Price Admission?

## Twin Cities' Nabe Sub-Runs Not Aping Downtowners By Cutting Tariffs

Minneapolis, Aug. 28.

Twin Cities' neighborhood subsequent-run theatres are going to try the experiment, for the present at least, of not meeting downtown first-run houses' cut in prices and having a smaller spread in the admissions than ever before.

Instead of following the lead of the loop "A" theatres, which will slash from their present $1 to 90c after 5 p.m. this week when the new tax law becomes operative, the uptown houses will hold the price line, it's indicated.

Some of these neighborhood subsequent-runs charge 85c so that, in their cases, the spread from loop first-run tariffs will be only a nickel and the industry here will watch the boxoffice effect with special interest.

Some of the houses that cut to 50c when the previous admission tax reduction took place may even raise their admissions slightly at this time.

Downtown first-runs will not lower their present 75c or 85c matinee prices and the Twin Cities' subsequent-run exhibitors, along with those out-of-town who presently charge up to 75c, take the position they themselves need the tax relief.

Of course, it's pointed out, if it's found that the impending proximity of neighborhood prices with those downtown hurts the subsequents' boxoffice, there'll likely be revisions.

## N.H.'s Big Ozoner

Manchester, N.H. Aug. 28.

The new Bedford Grove Drive-In with what the management describes as "the largest outdoor screen north of Boston," has been opened at the junction of routes 3 and 3-A, in Bedford, just south of this city.

The 1,000-car establishment has two entrances and a double exit, the latest in sound and projection equipment, and an all self-service, stainless steel refreshment stand, reputed to be the first of its kind in New England.

## Leonard Abroad

Albert Leonard, foreign sales topper for Magna, distributors of "Oklahoma" in the Todd-AO process, has left on the first leg of a European tour. He'll meet with exhibitors all over the Continent on the showing of the musical.

Leonard plans to be in Cologne, Germany, Sept. 29 to attend the first European demonstration of the Todd-AO process at the Photokino exhibition there. He's also going to France, Germany, Italy and Britain.

# K. C. Real Arty; Ready 3d House

Kansas City, Aug. 28.

Third art house is being readied for opening in September here in a midtown location. Rockhill Theatre has been acquired by lease by the Art Theatre Guild, Columbus, O., and currently is being extensively remodelled.

Rockhill formerly was operated by Fox Midwest Theatres as a subsequent run, but circuit gave up the house in the consent decree divorcements. It has been closed since April, 1954.

Operation here will be the fifth for the Art Theatre Guild. Although opening date is not set, the actual preem will be a benefit sponsored by the South Kansas City Business Club for Children's Mercy Hospital.

Formerly a 1,400-seater, the Rockhill is being revamped to house about half that many. Original art house here is the Kimo, 500-seater operated by the Dickinson circuit for several years on policy of $1 admission. Second art house is the Vogue, operated by Eddie Golden, this one a 550-seater. It also has a $1 policy.

## Rowland Barber Preps Jack Dempsey Biopic

Tyler, Tex., Aug. 28.

A film version of the Jack Dempsey story will be produced by Sam Wiesenthal and released through RKO. Rowland Barber said here. Author Barber followed Dempsey to this city, where the ex-heavyweight champ is constructing a home.

Barber said a book based on Dempsey's life would be published in late 1957, following release of the film. He hoped the story will be serialized in the Saturday Evening Post.

Barber authored "Somebody Up There Likes Me" with former middleweight champ Rocky Graziano, made into a film by Metro. He has traveled extensively with Dempsey in recent months gathering background material for the biopic.

The ex-champ's home here, located on Henderson Highway, will be close to a 14,000-seat sports arena which is being constructed by local oilman Bobby Manziel, onetime sparring partner for Dempsey.

# Yates Spurns $10 Bid for Rep Stock

Hollywood, Aug. 28.

Herbert J. Yates has rejected an offer of $10 per share for the Republic stock he controls, but the offer will be resubmitted next week at the expiration of an option taken several weeks ago by Cantor, Fitzgerald & Co. Beverly Hills investment firm is winding up an audit of the Valley studio's books before deciding whether to exercise its option to purchase 800,000 shares at $12.50 per share.

The $10 offer, for up to 600,000 shares, was tendered by a syndicate fronted by Moe Ellis, accountant and business manager. In the group are Phil Harris, one of the owners of Hiram's Markets in Los Angeles, and his partner, Irving Moss. They are said to be interested in Republic as an investment rather than as a speculative buy.

Ellis said his group's offer to buy had only one condition: that the entire Republic board of directors resign and "all contracts of blood relatives would be declared null and void."

Meanwhile, it was reported that Cantor, Fitzgerald had made no cash outlay for its option, other than $25,000 spent for the audit, which will be turned over to Republic.

United Artists also was reported to have discussed a deal with Yates under which the distrib would house production of all UA films at the Valley lot and release Republic product as well.

Vet producer Harry C. Popkin and Mark C. Bloom, operator of a chain of service stations, made an offer to buy Yates' shares through broker Ken Hardy, who reported Yates said he wouldn't sell for $10 but would sell for $12 per share.

## Ellis Arnall

Continued from page 3

mendation last week by a committee of the Motion Picture Assn. of America to the effect that the Code appeals board should include reps of both the indie producers and exhibitors. Latter have already indicated they aren't eager to serve.

"My quarrel isn't with Shurlock at all," Arnall said. "The complaint we have concerns the basic structure of the Code. Surely, if we are to go on the appeals board, we should also be represented in other phases of the Code operation."

(Informed of Arnall's comments, Shurlock said last week in N. Y. he couldn't see how some 80 independent producers could be effectively given a Code voice. "Who would be speaking for them all" he asked.)

Arnall conceded that the Code had been liberalized, and he called the appeals board recommendation "a step in the right direction. They just didn't go far enough." The Code, Arnall declared, should be "a living thing that keeps up with the mores of the nation. It should be flexible, like the Constitution."

# IATSE to U.S.: Cancel Divorcement!

# Claims It Hurt Whole Industry; Allied's Myers Enters a Dissent

By JOHN W. QUINN

Kansas City, Aug. 28.

In a resolution passed at the concluding session of its 43d biennial convention here Friday (24), the International Alliance of Theatrical Stage Employees requested the Dept. of Justice to review the effects of the Government's divorcement action and "to enact measures" that would permit producers to hold interests in theatres.

The resolution stated that the industry has not been helped by the divorcement decree and that because of divorcement the film companies are showing greater interest in production for television. As a result, the IA noted, theatre-owners and members of the IA are handicapped in obtaining improvements in their jobs, wages and working conditions.

(In Washington, Abram F. Myers, general counsel of Allied States Assn., immediately blasted the IA resolution. He said that he did not believe the resolution was in the best interests of the IA or good for independent exhibitors. He declared that the IA move in effect called for alteration of the antitrust laws. He said he believed the IA action was motivated by the fact that unions traditionally find it easier "to have their way with big business than with smaller, scattered units.")

The divorcement resolution was among 70 introduced at the five-day conclave. Most of them received deferred action to await further study by the general office.

### H'wood Lensers Rebuffed

Only one floor fight interrupted an otherwise harmonious meeting. This occurred on Wednesdaay (22) when the Hollywood Cameraman's Local 659 requested that film production crews be allowed to travel and work anywhere in the U. S. and that the IA's old jurisdictional laws be wiped off the books. This was voted down, however, by the delegates by a three-to-one margin after a two-and-one-half-hour floor fight. Under the present system, the Hollywood, Chicago, and New York cameraman's locals have jurisdiction in certain states only.

The convention went on record as supporting the complete elimination of the theatre admission tax. In this connection, the IA received assurance from Rep. Richard Bolling, D., Kans., who addressed the convention, that a bill to wipe out the tax completely would be introduced at the next session of Congress.

On the technical side, the delegates were told that "the so-called technical revolution that has set us on our ears has settled down to the point where we should have a pretty good idea what is going to be the big answer." Statement was made by Merle Chamberlin, chief projectionist for Metro, who added that standardization had just about arrived and that widescreen projection "is leveling off at 1:85 to 1."

(In Hollywood, George Stevens, a top cameraman turned producer, took issue with Chamberlin's stand that standardization had arrived at 1:85 to 1. He said the statement did not reflect the official opinion of the industry and that he personally took a strong dissenting opinion. He pointed out that he had geared "Giant" for 1:66 to 1 projection because it is his belief that films should capitalize on height and that he would continue to make films with the emphasis on large rather than wide screen.)

Delegates heard a number of speakers, including George Meany, AFL-CIO prexy, who urged members to engage in political activity to enable labor to hold its own in legislative halls, and Richard P. Brous, Fox Midwest Theatres topper, who asked for a realistic approach in combatting the shrinking attendance. A surprise speaker was former President Harry S. Truman, who received a seven-minute ovation. He spoke informally for several minutes about his Memorial Library in Independence, Mo.

Problems facing projectionists, including television, the product shortage, and shifts away from downtown districts, were outlined by IA prexy Richard F. Walsh. He noted, however, that boothmen had not actually encountered too much unemployment since an ever-increasing drive-in season is taking up the slack.

Walsh scored some locals for illegal traffic in membership cards; he cited the union's improved status in tv via agreements with 300 telefilm producers in Hollywood and 100 in N. Y., and called attention to the possible impact of magnetic tape on the industry and on the union's employment situation.

Walsh, prexy of the IA for 15 years, was reelected unanimously as was his "official family," including secretary-treasurer Harlan Holmden. In addition to Walsh and Holmden, also reelected to the General Executive Board, those renamed to that body were: James J. Brennan, Carl G. Copper, Harry J. Abbott, Orin M. Jacobson, Hugh J. Sedgwick, Albert S. Jonstone, William Donnelly, John A. Shuff and Louise Wright. Reelected to the board of trustees were: William C. Scanlon, R. E. Morris and George W. Brayfield. Named delegates to the AFL-CIO were Thomas V. Green and James McNabb.

Convention attendance of 1,300, representing 985 locals, was the largest in the IA's history.

# Rank's $22,400,600 Operating Profit

London, Aug. 28.

J. Arthur Rank Organization today (Tues.) reported a trading profit of $22,400,600 for the year ended June 23, 1956, a drop of $2,035,000 from the same period in 1955. Outfit will pay its ordinary 12½% dividend on an increased share capital against 25% last year.

Trading results of Gaumont British were down from $12,250,000 to $11,169,000, with the dividend maintained at 15%. Profit decline was reflected also in the accounts of the Provincial Cinematograph Theatres, Odeon and other properties. Improved take, however, was reported for Cinema Television and British & Dominion Film Corp. Latter topped a net of $2,800,000, maintaining a divvy of 45%.

## French Inflation

Continued from page 4

French films playing off in the U.S., the first-quarter 1956 income from that market rose 230% over 1955, the breakdown showed. Figure is more or less meaningless, however, since it didn't give total earnings last year, which may have been very low.

At the exhibition end, 1956 attendance is holding up very well and is estimated at 400,000,000 this year. Theatre gross in 1956 is expected to exceed 50,000,000,000 fr. ($143,300,000), a 25% increase over a four-year period. First quarter b.o. was about equal to that of 1955 (12,400,000,000 fr. or $35,500,000), but the second quarter showed a sharp improvement. While 60 theatres opened in France during the first quarter, the number of houses operating by July was nevertheless off 2% from 1955.

The statistical report, put out in connection with the French Aid Law, under which all sectors of the industry are subsidized (2,800,000,000 fr. in 1956), commented on the large number of pix made and stressed the need for continued overall industry guidance and observation. Reference presumably is to the Centre National de la Cinematografie (Jacques Flaud) which holds the purse strings on the Aid Fund and is generally concerned with industry welfare. The Centre has been under attack from some sections of French production which would prefer going their own way. It's considered unlikely that the Centre will be abolished, particularly since it has been a key factor in helping France expand her export markets. Latter, in view of rising costs, are becoming steadily more important.

# THERE'S A FORTUNE IN IT FOR YOU...

*M-G-M presents in CinemaScope and METROCOLOR "TEA AND SYMPATHY" starring DEBORAH KERR • JOHN KERR • with Leif Erickson Edward Andrews • Screen Play by Robert Anderson Based on the Play by Robert Anderson • Directed by Vincente Minnelli • Produced by Pandro S. Berman*

★

(Available in Perspecta Stereophonic or 1-Channel Sound)

*Where does a woman's sympathy end — and her indiscretion begin?*

## BETTING $500,000 ON THE FAVORITE!

Every day from every M-G-M Exchange come additional bookings for M-G-M's exciting picturization of "TEA AND SYMPATHY," starring Deborah Kerr and John Kerr in their original stage roles. The play that packed theatres from Coast-to-Coast and enjoyed a phenomenal run of 91 weeks on Broadway is being hailed by Preview audiences East and West as even better on the screen.

M-G-M's big $500,000 nationwide promotion covers the national magazines, with special attention to women's publications. Also a five-fold advance newspaper campaign in 90 cities: big Sunday amusement page ads two weeks ahead of and the Sunday prior to opening; mid-week ads in preferred spots on news pages; an advance ad on TV pages and a big co-operative campaign geared to playdates. The saturation TV and Radio campaign spans the nation from 50 top markets, starting 2 weeks ahead of opening, using popular personalities of News, Commentary and Women's programs who will see the picture and write their personal enthusiastic copy. A BIG CAMPAIGN BEHIND A BIG ATTRACTION, SYNCHRONIZED WITH SIMULTANEOUS NATIONWIDE PLAYDATES.

# 'Planned Improvisation'

## Sanders Brothers Work Out Flexible Technique Based on 'Time Out of War' ($2,000)

Hollywood. Aug. 28.

Motion picture production, which started as an "off-the-cuff" process and gradually developed into an industry of tight, efficient preparation, will shortly see a new method of filmmaking—"planned improvisation."

Technique, which sounds like a contradiction in terms, is being evolved by Denis and Terry Sanders, the young producing-directing-writing-camera team that won an Academy Award and Venice and Edinburgh Film Festival honors with its initial production, "Time Out of War."

Brothers recently completed the first draft screenplay of "The Naked and the Dead" for Paul Gregory and are working on plans for their own independent production, "Bellingham," on which they have a tentative commitment with James Mason, contingent upon final story approval.

The "planned improvisation" technique is one which they used on "Time Out of War." In substance, it depends upon a thorough command of the script and a flexibility on the part of the director.

"What we are after," the brothers explain, "is to make the best possible use of the camera in telling our story. To achieve this, we set up a schedule that seems to be pretty rigid. But once we begin shooting we are ready to make changes at a moment's notice to take advantage of any given set of circumstances."

On the face of it, there doesn't appear to be much difference between this technique and that used by most directors in planning a day's shooting. The Sanders team, however, contends that the difference exists in the approach to the script. It is written with an eye toward being used as is, but with a certain amount of leeway to provide possibilities of change.

Admittedly, the short budget ($2,000) "Time Out of War" give the brothers more of an opportunity for experimentation than a regular feature production would do. They are convinced, however, that they can bring a feature in more economically and with better final results by developing a script so that a director can make variations as he goes along.

"If it works," the team says, "the method will be the basis for all our future productions. And the big advantage to it is that if it doesn't work as well as we think it will, we will not have harmed our basic property since we will be able to stay close enough to a rigidly planned schedule to bring a picture in along the more conventional production lines."

## Jilt on Kilt

Continued from page 2

vise some suitable attire other than the kilt.

He said: "This tendency for girls to wear the kilt exists not only outside of Scotland. There are a number of girl pipe bands here, including groups at Inverness and Wick."

Quick retort came from William Adamson, of Iowa Girls' Pipe Band, who said he sees no foundation whatsoever for criticisms of the U. S. femme group by the Kilt Society.

"Girls in the kilt represent an established feature in Scotland," he said. "If Scot girls can wear the kilt, can there be any objection, on grounds that it's male attire, to girls outside Scotland wearing it?"

He compared increase in girls wearing the kilt with way in which women have aequired habit of smoking. "Like smoking, once you get used to it, you never notice it, and it's taken for granted."

Iowa Band is currently on three weeks tour of Scotland. Many of its members are of Scot descent. Outfit will sail home to U. S. on the Queen Mary Sept. 6.

## Graham's Sky-Pilot Pix

Hollywood, Aug. 28.

Production, distribution and exhibition of religioso films will be handled by World Wide Pictures, new firm founded by evangelist Billy Graham. Dick Ross will head the organization, which plans to establish its own exchanges around the country.

Firm was launched after Graham completed a successful one-week test run of his films, including his newest, "Fire on the Heather," in Oklahoma City.

# 'All or Nothing' As Current Credo Anent Exchanges

While some picture companies are said to be considering closing several exchanges, sales execs say they have no faith in such individual programs. Only effective method is for all distribs to act in a given territory.

Even though every company is at the moment studying ways of streamlining distribution with a view to reducing the overhead, no such concerted action is expected. The Motion Picture Assn. of America has allocated funds for a study, but hasn't moved on it.

Sales execs say that individual companies pulling out of an exchange are apt to find themselves losing more money than saving it. It's pointed out that, in the instance of thousands of the small theatres, shipping costs exceed the film rental they pay.

"Add only $5 to the little fellow's shipping bill, and you'll find that he'll take his product from the company that maintains the closer exchange," was one comment. "That's why it's got to be everybody, or none."

Paramount at one time ankled the Portland exchange, but quickly reopened it when its sales were absorbed by other distributors. While they conceede that individual action may not pay off, the sales people also realize that here is some overlapping in the market. It's maintained, for example, that there is little point in keeping up the Des Moines and Omaha exchanges together. New Haven also is considered superfluous by some who believe the job can be handled out of the Boston exchange.

## Beecham Calls Fest Just 'A Lot of Bunk'

Edinburgh, Aug. 28.

Sir Thomas Beecham, noted British conduetor, threw a typical bombshell into the International Festival here by openly describing the event as "just a lot of bunk." Beecham is eurrently condueting the Royal Philharmonic Orch at the fest.

"Hang it all, all festivals are bunk," he said. "They are just for the purpose of attraeting trade to a town."

On music, the English musical knight declared: "Nowadays we have one good piece of music written a year; 100 years ago, a good piece was written every day."

## Scot Fest

Continued from page 2

Scores of performances are staged on small stages of concert and church halls.

Success of the 1956 Festival is now assured. Since the tee-off in 1947, the Edinburgh junket has drawn to the city more than 800,000 people from places outside Scotland. This year some 250,000 people are expected to come to the city.

Of this number, more than 80,000 are bcing accommodated in the city's hotels, boarding houses or apartments. At this year's Fest, visitors to the city are spending between $6,000,000 and $9,000,000 during their stay.

## Allied States Raps 4 Filmmakers Who 'Took It Out on Rembusch'

Allied States Assn. has rallied to the support of Trueman T. Rembusch, Allied leader and Indiana theatreowner, in charging that four film companies have deliberately harassed and perscouted Rembusch because of his testimony before the Senate Small Business Subcommittee. The companies charged with "punishing" Rembusch are Mctro, Paramount, Universal and Columbia.

In a resolution passed by the board of directors at its recent Louisville conclave, Allied said that the fact that the four companies "abruptly reversed business policies and terminated trade customs that had featured their business relations with him (Rembusch) for many years, and subjected him to humiliations and harassments implying erroneously and unfairly that he was a poor credit risk, convinced the board that the four companies were actuated by a common purpose to punish him for having dared to be a witness."

The Allied board termed the alleged campaign "an affront to the United States Senate" and a violation of a U.S. law relating to witnesses appearing before Senate committees. The Allied resolution is being submitted to the Senate committee "as a protest against the retaliatory actions." Allied is hopeful that the Senate will take action directly or refer the matter to the proper U.S. Attorney.

The board also directed that the matter be placed on the agenda of Allied's 1956 national convention to be held in Dallas in November "for such follow-up action as may be needed."

## Stock Expert

Continued from page 3

the 40-hour week is a reality and has already been replaced by the 35-hour week in many places. Now, a 30-hour week is under serious discussion. Automation is becoming more of a reality daily.

"These factors," Loeb declared, "point the way for better bpsiness for motion pictures. People will have more and more leisure time. There will be more and more competition for the entertainmnt dollar. And good pictures with new talent, imaginatively developed by new people who are not afraid to break away from formula, will find a vast and ready market."

Loeb does not minimize the growth of television. But he sees no reason why there cannot be a peaceful co-existence, with each of the entertainment media sharing in a growing entertainment market.

Technological changes within the industry in the last few years, Loeb pointed out, have accounted for a resurgence of interest in films on the part of the public. This interest, coupled with fresh, new approaches to entertainment content, should continue to grow in an amusement-seeking society which has more and more leisure time.

# Italo-MPEA Talks Aim at Stepping Up Co-Prod. Deals, Calling in Old Pix

Signature of the Italo-U.S. film pact was followed in N.Y. last week by confabs between the Motion Picture Export Assn. and Eitel Monaco of Italy's ANICA at which other outstanding issucs were resolved. ANICA is the MPAA counterpart in Italy.

Two points specifically stressed by Monaco were: 1. Coproduction. 2. The large number of old foreign films—mostly American—on the Italian market. He estimated them at 5,000, of which 3,000 are said to be from Hollywood. Monaco also repeated the Italian desire for more American color printing in Italy.

He stressed U.S.-Italian coproduction as being of vital importance to his industry, and cited some specific tax and other advantages accruing to companies willing to produce locally.

At a press confab earlier, both Giuseppe Brusasca, the Italian Undersecretary for Entertainment, Sports and Tourism, and Monaco denied that a "crisis" existed in the Italian industry. Brusasca stated that the Italo industry, as industries everywhere, had to undergo "reevaluation." Monaco noted that studio activity had been resumed in full.

Concerning the Italo complaint that their market was glutted with old American releases, MPEA agreed that "it would be in the best interests of all concerned to withdraw a substantial number of these old films from the market."

MPEA said it would launch an immediate examination of the old features still circulating "and to make arrangements to withdraw a substantial number of them as soon as their exhibition contracts and other factors will permit." Privately, U.S. execs questioned the Monaco figure of 3,000 pre-1950 features on the market.

Sympathetic consideration was given by the MPEA to the Italo request for more coproduction a la "War and Peace." However, it was pointed out to Monaco that the association as such wasn't in any position to push such projects; that it was up to the individual companies to coproduce.

Monaco is due to return to the U.S. in the fall, and at that time will renew his pitch for stepped-up American activity in Itay. U.S. company execs have been impressed by the quality achieved in "War and Peace." At the same time, some fear that it may lead the Italians, and other Europeans, too, to push for more of the type of "big" pix that inevitably are patterned after the Hollywood example and must, therefore, compete on the Hollywood level. This can either pay off, as likely it will with "War and Peace," or else it could work to a picture's detriment, as it has in the past in a number of instances.

## 2 Aspects on Ratios

Hollywood, Aug. 28.

IATSE's contention that standardization of widescreen at 1:85 to 1 has "arrived" was sharply assailed here by George Stevens, whose "Giant" was lensed in 1:66 to 1. Stevens, a leading cameraman before he became a producer-director, telegraphed his opposition to the IA eonvention in Kansas City last week expressing "alarm" at the belief that "nonanamorphic widescreen pictures" can be fixed at 1:85 to 1.

Stevens said the statement "does not reflect any official opinion" in the industry, either here or abroad, and said he and "many" other filmmakers would continue to make films with the emphasis on "large rather than wide screens."

## Italo Pix Back To Click Format Of Postwar: Poe

Italian pictures now in production "revert to the principles of their original success," Seymour Poe, exec v.p. of IFE Releasing Organization, said in New York last week following his return from Rome.

Poe expressed the conviction that these new films would be better and said they'd resemble the crop that came from Rome in the immediate postwar period. "They're more intimate pictures, using fresh personalities," he held.

IFE, said Poe, had pruned its staff, but hadn't elosed any of its offices. "We still have first call on any picture made in Italy," he maintained. Outfit currently has a backlog of eight, but has been coasting along pending Poe's return.

It's been pointed out that, while IFE has passed up a number of Italo productions, none of those it has nixed has been an outstanding earner in the U. S.

Poe acknowledged that his proposed deal with the French—for IFE to handle the French pix in the U. S.—had fallen through, but said it was he who had called off negotiations due to Freneh inability to make up their minds.

New Italian film law, providing a 16% subsidy to producers, will be a "great incentive" to the local industry, Poe opined. He said that, under the old law, too many poor pix had been made just for the sake of someone collecting a producer's fee.

## East's Show Biz Tie

Continued from page 1

come back to do a pic there and stayed on. Thcy are now receiving VARIETY in the mails.

Heads of news services asked for subscriptions to VARIETY but complained of dollar shortages, and so crowns were accepted on the spot. A Hungarian director, Lazlo Renody, came up and kissed the correspondent stating he felt he knew him via two photos of him that had appeared in a Magyar paper with the director of the Hungarian film that made a splash at Cannes, Zoltan Fabri. The pic was "Little Fairground Swing" and the VARIETY review had also been reprinted along with the picture.

The Russian rep, Igor Rachuk, asked about the possibility of getting subscriptions, but the ruble setup was different. Other satellites and Asian countries in the Soviet orbit, as well as Russia, were advised to go through U. S. consulates or embassies to facilitate matters.

So with the USSR and satellites sending various show troupes and pix west, and "Porgy and Bess," as well as Sol Hurok, Billy Rose and Mike Todd going east, plus the imminence of U. S. film sales there, it again points out that show biz is an international affair and one of the few existing spheres where east can really meet west.

# Denies Berlin Fest Was 'Rigged'

Report by VARIETY staffer Harold Myers from this year's Berlin film fest, to the effect that the German public vote was "rigged" to catapult the German "Vor Sonnenuntergang" (Before Sundown) into lead position, is challenged by Dr. A. Bauer, the director of the festival. Writes Bauer:

"It is absolutely impossible to influence the public vote, whether this attempt be made by a producer or by any other interested person, since the festival theatres are only allowed to sell four tickets to each individual at the most. Even if a producer orders several people to buy this number of tickets, he will in no case get so many tickets as to succeed."

Bauer goes on to say that half of the 1,000 seats in the Gloria Palast Theatre in Berlin went to guests of honor and journalists who couldn't be influenced; and that, in any case, the poll was secret, so that a producer wouldn't very well count on his employees casting their votes for his picture. Fact that, in the last two years, there was a succession of German winners in the public vote is "purely coincidental," says Bauer.

Myers stressed VARIETY report that there had been far better pix at the fest than "Sonnenuntergang." "Patriotism alone by the German viewing public would hardly have been strong enough to decide the issue," he wrote. "I was told immediately after this year's screening of 'Vor Sonnenuntergang' that it would win the first public prize. That . . . turned out to be true, even though half the films had yet to be shown."

Public vote is operated via a point system, with each person in the audience given a card to fill out. Pix rated "excellent" get four points, and from there it goes down to one point for "poor." A "packed" house would, of course, account for a very high score. Berlin is the only festival where the public is invited to cast votes.

# SIMPP Eyes Foreign Markets, Urging Non-Member Participation

With independent producers "more interested than ever" in foreign market returns, members of the Society of Independent Motion Picture Producers will meet in Hollywood Sept. 5 to discuss an expanded program for the distribution of their films abroad, Ellis Arnall, SIMPP prexy, reported in New York last week.

Arnell said non-members of the Society would be invited to attend the palaver in an attempt to get as many of the indies as possible to join the drive which is to be made via the Independent Producers Export Assn. Latter is repped abroad by Jack Lamont, who'll be on hand at the Coast to report.

Lamont has recently been in Spain where he wrapped up a deal for indie pix. Motion Picture Export Assn. is currently boycotting Spain. Lamont also has been talking to the Dancs, who aren't receiving films from MPEA member companies.

"We aren't going to be party to any boycott anywhere," commented Arnall. "For us, selling our pictures wherever we can is simply a matter of economics."

He said Lamont had contacted various Iron Curtain countries for possible sale of the indie product. "Selling there is no longer a political but largely an economic question," Arnall maintained. He said most of the indies felt it was all right to deal with the Reds under two conditions: 1. If there are no questions from the State Dept. 2. If deals are economically advantageous.

Arnall, SIMPP head for eight years, said it was his understanding that the State Dept. had no objections to American films going to the Soviet bloc, but that the Government felt selectivity in the choice of pictures was essential.

SIMPP topper didn't think it was practical to supervise the handling of American films behind the Iron Curtain once they had been sold for cash. "That's what I mean by an 'advantageous' deal," he said. "Once we sell a picture flat, we have to take our chances what they'll do with it." He added that he was somewhat concerned over sales to one satellite country or the other "because you never know where those prints may turn up next."

Regarding the indie export drive, Arnall explained he was aware that many of his members (SIMPP now has 38) were "tied down" via affiliation with the majors. "We are going to try to get our people to reserve certain territories for themselves when they make their release deals," Arnall stated. "There are places where our Export Assn. can do a better job selling the small film than the majors who have bigger fish to fry."

He explained that, in the quota territories, the indies often didn't stand much of a chance of getting in under the major outfit's allocation, and that SIMPP's export association was a valuable instrument in getting the indie releases into a country.

Arnall said he had reached an understanding with Italy's Eitel Monaco re a new three-year deal under essentially the same terms as the last one, which expires Aug. 31. That arrangement gave SIMPP members a $300,000 a year remittance (10% of the MPEA companies). Involved are the earnings of indie films being channeled via Italo distribs. Monaco is to draft a general agreement on his return to Rome. There'll be no serious limitation on the total of indie releases allowed in.

Arnall said he and Lamont would be in Washington Sept. 24 and 25 for negotiation of the new British films agreement. SIMPP will sit in on the talks with Eric Johnston of the MPEA. Arnall thought there wouldn't be any great obstacles in reaching an agreement with the British.

Re the Italian complaint that too many old American features were on the market, Arnall said he'd urge his members to withdraw some of the films that date prior to 1951.

## 'W&P' Breather

Size of the theatre can dictate the policy in playing a long film, as witness the current experience of the Hollywood Paramount with "War and Peace." The 1,700-seat house is programming a 12-minute intermission, which allows for the mid-production stretch, ankling to the concession stand and/or lounge.

Paramount and the exhibitor has found no problems with this approach and the film company is recommending same to be considered by other theatremen.

# St. Paul Suburb's Censorship Bill

Minneapolis, Aug. 28.

As a result of agitation stirred by two foreign films, West. St. Paul, Twin Cities' suburb, will institute censorship.

At the City Council's direction, City Attorney E. C. Meisinger is preparing an ordinance providing for a police commission viewing of any film against which the city receives complaints.

Councilmen decided upon censorship at a public hearing involving the suburb's only theatre, the West Twins, owned by W. R. Frank, Hollywood producer and circuit owner. Frank had shuttered the theatre after receipt of an order by the suburb's mayor to discontinue the showing of the British "The Slasher" against which the mayor had received complaints.

At the public hearing Frank and S. D. Kane, North Central Allied executive counsel, contended that "The Slasher" was inoffensive and that the mayor had, in effect, closed the theatre because another suitable attraction wasn't immediately available for the house.

During the discussion it was brought out that most of the current "heat" had been stirred up by the Finnish "The Witch," which immediately preceded "The Slasher" and ran two weeks and which Frank refused to discontinue showing after being ordered to do so by the mayor.

Both pictures were advertised "for adults only," but Councilman James O'Hara and others claimed children were admitted. He demanded an ordinance with "teeth" to control any objectionable film. Another council member requested that the measure require the exhibitor to notify city officials of the names of films a week in advance of their showing.

## Kazan

Continued from page 7

must do something that is frank and more honest, more daring in its material and its attack. This is an inviting prospect, it's not a drawback, it's something that's wonderful to look forward to."

Explaining his desire to work mainly on location and to film interiors in New York, Kazan said "there's a stimulation that you get from people of a small town when you live in it and work in it, and even a sort of obligation to be true to not only them and to the environment that you're living and working in, but the people generally. You don't feel that in a Hollywood studio; you're in sort of a vacuum there; you're in comfort, you're in a sort of a bland, blank, stimulus-less—if that's a word, I don't know if it makes any sense—but actually here (Piggett, Ark.) almost everything you see all day is redolent with life, with interest, with suggestions for business, for dialog, for characters, for costumes, everything is interesting.

"You live creatively on location and I think even more comfortably, more interestingly. You just love to get out in the morning and look around and make the picture."

# James Dean Will Be 'Just Another Actor' In WB's Bally on 'Giant'

"Hopefully," said George Stevens, "the interest in James Dean will be in his art and acting ability." The producer-director's recently completed "Giant" has the late actor in one of the key roles, suggesting in some circles that Warners, as distributor of the film, might be faced with a delicate situation, because of the phenomenal Dean cult that has sprung up across the country.

Stevens made it clear that no effort will be made to draw particular attention to Dean. "He'll be simply presented as an actor," the filmmaker stated.

Stevens and "Giant" partner Henry Ginsberg were in Gotham last week for huddles with WB execs on sale of the film. It opens Oct. 11 at the Roxy, New York, and Oct. 18 at the Chinese on the Coast, both on a continuous performance basis.

Exhibition policy for the 195-minute production will be flexible, according to Ginsberg, playing grind in some situations and, perhaps, two-or-three-a-day in others.

# WB SEZ IT'S NOT QUITTING SHORTS

Warner Bros. has no intention of disbanding its shorts subjects department and, as a matter of fact, plans to release 63 reelers during the 1956-57 season. Of the new shorts, 50% have already been completed and contracts for their distribution are now being handled by the WB sales force. Other shorts are currently lensing on the Burbank lot and on foreign locations.

WB statement came in connection with a report in VARIETY last week that shorts were being discontinued along with the Warner Pathe newsreel which bowed out of the picture Aug. 23. Report was printed after several attempts to reach Norman Moray, Warner News topper, were unsuccessful. Moray's precise status at the home office, now that Warner News is extinct (company will be officially disbanded Aug. 31), remains to be defined.

## 'Koepenick'

Continued from page 7

which is to decide how to divvy up the only three prizes which Venice will award this year (best pic, best male, best femme acting), will have a difficult task ahead of it. Previously, bulk of prizes allowed parceling out to almost a competing nations, usually on a proportionate basis.

This year's changes will also tend to once more accent the two acting awards, which in past years have been almost lost in the shuffle, sometimes even going unawarded. All pix entered in competition will receive diplomas of merit.

It's early for such things, and very few outside the festival officialdom have seen any of the pix. ("Koepenick" has just opened in Germany; ditto for "Gervaise"; "Bigger Than Life" has of course been seen in the U.S.; "Toro" was screened privately at the Cannes Fete to top reactions; at least one the the Jap pix, "Akasen Chitai," has opened in that country; remainder is said to be preeming here first time anywhere.) But the bookies are already quoting odds for favorites for the three top kudos.

Among the top quotations for the pic prize are "Attack," "Calle Mayor," "Traversee de Paris," "Ogre of Athens," "Torero," while femme acting honors, if one follows current sight-unseen estimates, would go to Anna Magnani (but her Oscar is against this) for "Sour Letizia," or Maria Schell, for "Gervaise." Male faves are Heinz Ruehmann for 'Koepenick'," Jean Gabin for "Traversee de Paris," James Mason for "Bigger Than Life."

But the 14 unseen pix, with their scores of unknown performers, male and female, constitute a formidable list of potential dark horses.

# Wooing 'Merchant Money' to Help Smalltown Houses Hold the Fort

Concrete evidence of how vital theatres are to local businesscommunities is manifested by the growing number of merchants and business leaders who are banding together to make certain that smalltown and nabe cinemas remain lighted. The activity in this direction enhances the argument of exhibitor associations that film houses are a focal point of assembly and bring traffic to shopping areas. A darkened theatre, it is maintained, has an adverse effect on the business of merchants surrounding the theatre.

In many situations where a theatreman has been forced to shut down because of poor b.o. results, local businessmen and community leaders have stepped in to underwrite the houses. This has been the case particularly in one-theatre towns.

For example, in Herreid, S.D., a theatreless town, a group of 40 merchants and professional people joined forces to build a $40,000 film house. Similar activity has also taken place in other towns in the territory where the general picture is encouraging as reopenings of shuttered houses are outnumbering the closings.

In Gillespie, Ill., the Ganna Ambassador Corp., composed of local businessmen, has been organized to relight the Lyric Theatre, shuttered since May, 1953. When the Frisina Amusement Co. closed the house, it reverted to the estate of Mrs. Frances Peart. Her brother, Joseph Falletti, inexperienced in theatre operation, kept the house dark until the reopening move was launched by the business community.

## 'Bowery' Wins at Fest

Venice, Aug. 28.

Yank "On the Bowery," directed by Lionel Rogosin, captured the grand prize of the documentary film fest here last week.

Two American cartoons—"The Naked Eye" and UPA's "Jay Walker"—came away with special mentions. Winner in the short film division was "Modesta," by Banj Dangier of Puerto Rico.

# 'No Incentive' For U. S. Venice Rep

Spokesman for the U. S. Information Agency said this week that this country was "under no obligation" to send a representative to the Venice film festival... He added, obliquely, that, in any case the Government had a man on the spot (Joseph Beattie of the U. S. Veterans Administration) for the documentary fest, at which the USIA is competing, but that there was no industry representation at the actual Venice entertainment competish.

The impression left by various Government agencies contacted over the question of the absence of "official" U. S. representation at Venice was that they lacked an incentive to participate at the bash.

The American industry as a whole is steering clear of Venice this year in a disagreement over the rules applying to the selection of entries. However, 20th-Fox is sending "Bigger Than Life" and out of competition—"Bus Stop."

Mention is made in New York and Washington of the Venice choice of Robert Aldrich's "Attack" (formerly "The Fragile Fox") as the indie entry at the fest. Those who've seen the picture, or the play on which it's based, say it's a far less desirable entry for the event than last year's "Blackboard Jungle," which threw Clare Boothe Luce, the American Ambassador to Italy, into a tizzy. Question is asked whether this isn't a contributing factor to the cool Washington attitude.

Reps for overseas fests are picked by a Washington board on which various agencies are repped. Beattie, who last year attended the entertainment portion of the Venice fest as official State Dept. rep, this year has been told he can keep on his official hat only through the documentary sessions.

According to USIA, Giulio Brusasca, the Italian Undersecretary for Entertainment, contacted the State Dept. last week to voice official Italo unhappiness over the lack of American representation at Venice. He was assured that no slight was intended, and the situation was explained to him.

Still, as of Monday (27), the situation was status quo and no State Dept. representation at Venice was in sight. It was suggested that a Government man on the spot might yet be appointed to appease the Italians.

The Motion Picture Export Assn. said it had nothing to do with the controversy. However, ran a tongue-in-cheek comment at MPEA: "Since we aren't represented at Venice, you can't expect us to knock ourselves out to try and get a State Dept. man in there."

## Hayden's $35,000 Suit Vs. RKO on 'Rock' Deal

Los Angeles, Aug. 28.

Breach of contract suit seeking $35,000 in damages was filed in Federal Court here by Sterling Hayden against RKO Teleradio Pictures Inc., over an alleged oral agreement that he star in "Tension at Table Rock." Suit contends that under the deal, Hayden was to work a total of six weeks for $40,000.

Studio, Hayden alleges, later repudiated the agreement and during the period in question he was only able to earn $5,000. He seeks payment for the difference.

## 'Curtain' Nations

Continued from page 7

Magyar delegation, which also includes Szilard Ujhelyi, general director of the Hungarian Film Industry; Abris Basilides, a director, and others. Poland is repped by a small group headed by Stefan Szathowski. Red China, which has some pix entered in the shorts festival, also has an official delegation here, the first since the war to rep that country at a Western film event. Though there was some doubt about this at first, the Red Chinese flag now flies above the fest palace with the rest (doubt stemmed from fact that Red China has no official diplomatic contact with Italy). Chinese reps are Tsai Chu Cheng, head of delegation; Waiman Seto, and Henry Hoang.

Satellite participation was noticeable from the first day of the Festival; Hungary has two large posters up, one outside, the other inside the film palace, while Poland has been leading the press handouts with large amounts of colorful material. Canada, France, Austria, Japan, Malaya, Norway, Portugal, Switzerland and Great Britain already have delegations (latter has Frank Hoare here), with more delegates to arrive after start of feature event.

## Turnover

Continued from page 7

some producers will pad out their product just for the sake of length.

If there's any hesitancy about lensing big ones in the future, Dino DeLaurentiis, producer of "War and Peace," is not showing it. He revealed intentions this week of making Dante's "Divine Comedy" and promised it will set a new high for "size and scope." With the production to include all three major portions of the Dante classic—Hell, Purgatory and Paradise—DeLaurentiis said he'll have to spend two years on preparations alone, with the actual camera work to start in 1958.

Will the public hold still for the endurance contest in picture-making? Independent producer Sidney Harmon offers the view that certain directors, "on the basis of their track records, can and have the right to say, 'we believe we can hold your attention for three or four hours'." Asked to drop some names in this connection, Harmon cited DeMille, King Vidor, Stevens, John Huston, William Wyler, Billy Wilder and Elia Kazan.

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# Strolling Down Svenska Line

Continued from page 2

to six hours weekly and program on Fridays. In southern Sweden, tele is nothing new. Malmoe can receive programs from the Danish video, while Goeteborg teed off its own tv programs last September. There, incidentally, the stateside "I Love Lucy" series has proved very popular. Biggest problem: The coin shortage. No commercials, of course. The Swedish Riksdag (Parliament) pointed out: There won't be any commercials in Swedish tv, unless it can't flourish (financially) without them. The future will decide that problem.

Prices for tv sets amount to 1,500-1,600 Swedish kronor (about $320) and that applies to the 17-inch sets. The fee is 25 kronor for three months. Film producers' stance is split two ways—some objecting to tv, others are helping it.

Radio is very much alive in Sweden, with at least 45 radio stations or transmitters. There's also coin shortage along the radio line, so the stations buy plenty of the more inexpensive tapes from other countries. Most popular program right now is the daily "Breakfast Club," from 7 to 8 a.m. Top local faves are Alice Babs, Bibi Johns, Ernie Englund, Simon Brehm, Thore Ehrling, Charlie Norman, Putte Wickman, Reinhold Svensson and Bengt Hallberg. Zarah Leander. No. 1 filmstar in Hitler Germany, is, (as a songstress) also apparently doing well.

Sweden, on the Continent, is often referred to as Europe's No. 1 jazz country. There's some big truth to that. Not only do international jazzmen keep coming here in large quantities, but quite a number of them remain here for longer than the intended spell.

Stan Getz stayed on here last year for several months and made music sans salary. Ernie Englund (an American) has become one of this country's top bandleaders. Many U.S. colored musicians have become sidemen with Swedish bands. Sweden's Lars Gullin is regarded by many as the world's best baritone player. Foremost jive-joint in town is the Nalen (an abbreviation from "National"). Topay Lindblom, ex-Olympic (1912) champ who owns this place, sees in jazz "a culture that attracts the juveniles and prevents them from doing nonsense in the street."

The recording industry deserves a special chapter as well. There are about a dozen diskeries in this country. The five biggest are Metronome, which has Mercury, Atlantic and Prestige; HMV is combined with British Columbia, MGM, Parlophone, Capitol and Odeon; RCA is tied up with Telefunken and Musica; Deutsche Grammophon has Choral, while Decca handles also British Decca, Brunswick and London Records.

As to Boerje Ekberg, export manager of Metronome, his company is also—under Deutsche Metronome—now going to exploit the German market and has set up an office in Hamburg. Ekberg says that Sweden has an annual output of about 4,000,000 records.

Best sellers now are "Mack the Knife" (Satchmo), which has already sold 150,000, and "Gelsomina" (from "La Strada"). Although a disk can't go higher than 200,000 platters here, biz is extremely good.

The 45 rpm disks, introed by Metronome in September, 1953, are climbing fast. Current split between the old shellac and the new vinylite disks is about 60/40 in favor of the new ones. Since the public is crazy for all novelties (called "Hi-Fi fever" here), it seems as though the 78 rpm's will be finished within a few years. Prices for the 45 and 78 rpm's are 5 kronor and 75 oere ($1,15); EP's cost 8 kronor and 50 oere ($1.70); while LP's amount up to 30 kronor ($6). There's one Swedish krona tax on every Swedish disk, and if latter runs for more than six minutes (e.g. EP's and LP's) it automatically has to face a tax of three kronor (60c). Most popular bandleader at present: Count Basie. Most popular vocalists, Louis Armstrong and Georgia Gibbs. Not too much rock 'n' roll so far.

Musicians are extremely well paid here and they just can't feel much like leaving the country taking into consideration that they have to play but four hours daily, five on Sundays. The union does not permit them to play longer than 29 hours weekly. aires. The Royal Opera may be of special mention. Founded during the Rococco period by King Gustaf III, it's one of the oldest opera institutions in the world and world-famous for its high artistic standard. Same goes for the Royal Dramatic Theatre. The China has international variety with performances twice daily and often with American headliners. There is also the unique Skansen Open-Air Theatre bedded in an eye-arresting beauty of the Swedish countryside.

There's not much what may be called night life in this city, since most of the restaurants close about midnight or shortly thereafter. Dancing obtains at many places, inside as well as outdoors. The Tivoli is the only big-scale amusement park of its kind in Stockholm, but it can't stand comparison with the same-named institution in Copenhagen. Still it proves a top attraction for all sorts of foreigners and the local younger set. Currently, Seymor Oesterwall's band is making the music with Towa Carson doing the vocals.

Also here you have to pay 35 oere (8c) for two dances and the type of dance (foxtrot, rhumba, etc.) is always flashed on a board to give couples an idea of what comes next.

Oh, yes, much has been said and rumored about the Svenska girls. Perhaps the best explanation was given by a Swede who knows the subject: enthusiastic amateurs. By all means, they are often (or even mostly) breathtakingly beautiful and extremely well dressed. Also that may explain the frequent visits of so many a foreigner.

# London Erupts

Continued from page 1

feel that their acting standards have let them down." Subsequently, when the quotes had provoked irate replies over BBC and in London letters-to-the-editor, the actress sought to temper matters, without actually backing down from her original statements.

She told a phone caller that she thought the British theatre "cozier and more carefree," but prefers the "challenge of the New York stage." She added that in the U. S. we "have always looked to the English theatre as a sort of fountainhead," but that she was "startled and dismayed" by what she had recently seen of the English stage.

The British theatre is "not to be compared with the American theatre today," she asserted, but added that the state of the stage there may be "only a swing of the pendulum."

Sherek, in a radio interview, expressed outrage at the actress' statements, observing that he "could say some very unladylike remarks" about her. "There is absolutely no comparison in the standard of acting. They have in America one or two very fine actors like the Lunts and Henry Fonda. But after that they're a lot of rabbits.

"The last play I did in New York was T. S. Eliot's 'Confidential Clerk,' and I had to have at least 60% American actors under an Equity ruling. I found it almost impossible to cast with American actors. They are really quite frightful."

Gielgud, a playwright as well as producer, and brother of Sir John Gielgud, the actor-manager, wrote a letter to the London Sunday Times urging, in part, Miss Hayes to "think again" before describing London theatres as sloppy and slipshod, and suggesting that she must have been "remarkably unlucky in her English experience."

An angle of the situation, apparently lost on the excited Londoners, is that even mild criticism of the British theatre by returning Broadwayites is virtually unheard of. The almost invariable refrain is enthusiasm for West End acting, the small size and comfortable informality of the theatres, the relatively low boxoffice prices, the absence of scalping, the ease of getting tickets for the biggest hits, and the legitimindedness of the British public.

The harshest criticism of the London theatre and the most unfavorable comparisons of it with Broadway are normally heard from visiting Britishers. Some of this, of course, is probably the expression of typical English politeness, and some perhaps a normal grass-is-greener attitude.

Regardless of that, however, legit has brightened up a bit, thanks to Helen Hayes.

# 'The Killing'

Continued from page 1

tops, after it's initial Minneapolis showing on a twin bill for a split week at a downtown theatre, which ordinarily plays its shows for the full seven days and where the admission was lower than that charged for "A" attraction, it was grabbed up by Morrie Kotz, general manager of the Fisher circuit, of which the Campus is a part, and he bought it cheap.

Kotz made his decision when his attention was called to the film's merits and to the fact that its downtown stint had undoubtedly passed practically unnoticed and that few people probably were aware it had already played here (it hadn't even garnered a newspaper review). Although the Campus plays mostly foreign pictures first-run, he conceived the idea of dating it there with a special but inexpensive selling campaign.

Campaign consisted of a somewhat larger than usual Campus newspaper ad costing $51 on the picture's opening day, followed by smaller ads. Ad in question was addressed "to the theatregoers of Minneapolis" and described the attraction as what's known in film parlance as a "sleeper." It explained what that term means—"an unknown and unheralded picture which because of unexpected excellence catches the attention of the public and critics and becomes a smash hit."

Making clear it's a crime story, ad also lauded the picture and quoted from the Saturday Review praising it (the Campus is located adjacent to the U. of Minnesota campus). It wound up thusly: "It is seldom that this theatre personally recommends pictures to the public. However, in this case we feel justified in doing so. And to back our recommendation, we offer a double-your-money-back guarantee if you do not feel this is one of the most suspenseful and exciting picture you have ever seen."

Picture opened to one of the biggest Friday night's grosses the Campus has ever had and the initial clip is being maintained. By the end of the first week Kotz says there hadn't been a single refund request.

Ironical part is that efforts had been made to discourage Kotz from booking the picture with emphasis on the fact it isn't an "art" attraction. Currently, the booking and the film's experience are one of local film circle's main topics of conversation.

# Pasternak

Continued from page 3

over while en route to Rome to launch the location shooting of "1,000 Bedrooms," which will star Dean Martin in his first Jerry Lewis-less role. Pasternak revealed that he had eight more months to go on his M-G contract before he launhesc his indie partnership with Sam Katz. He said that the indie unit had, as yet, made no deal with a major company, but that he and Katz had had numerous talks with Metro executives, and there was a possibility that the new unit would work in association with M-G. He said he would not seek any properties for his indie unit until he had completed his commitment with Metro.

He recently completed "The Opposite Sex" for the film company. Following the windup of "Bedrooms," he starts "Protection for a Tough Racket." Latter, he noted, will be a comedy with music despite its title, which will be changed.

Despite his upcoming assumption of an indie mantle, Pasternak feels that the trend to indie production will diminish. He noted, for example, that very few independent outfits made money except those which are tied up with a big motion picture studio. He stressed that despite the tendency to deprecate the influence of the veteran studio toppers "their advice and guidance are invaluable."

# 'New' RKO

Continued from page 5

young," he means nabbing rights to a legiter prior to its production, and negotiations are going on now for a few due this upcoming season. Moore said RKO is amenable to pre-production deals, including some backing of the plays, or straight purchases of the rights.

For his purposes, Moore looks upon a tv show as one or two acts of a three-act play. In the screen translation, it must lend itself to expansion and more depth. It's fine, too, when additional characters can be written in to give the property the new dimensions.

New RKO book purchases have included these: "Cash McCall," by Cameron Hawley; "Rachel Cade," Charles Mercer; "Naked and the Dead" (brought to the company by Paul Gregory), Norman Mailer; "God and My Country," MacKinlay Kantor; "Ten Days in August," Bernard Frizell; "Bitter Sage," Frank Gruber; "Underdog," W. R. Burnett; "The Bad Step," Mark Derby; "Misty of Chincoteague," Marguerite Henry; and "The Rough Rider," Robert Hardy Andrews.

From the mags have come "Brave Tomorrow," in Life, and Adela Rogers St. John's "O'Shaughnessy and the Old Maid," which is being retitled "Sex and Miss McAdoo."

Taken from tv: "Public Pigeon No. 1," by Larry Berns and Don Quinn; "Deal a Blow," Robert Dozier; "The Prowler," F. W. Durkee, and "Three Empty Rooms," Reginald Rose.

There are also a number of originals which the studio has acquired plus these properties on the remake list: "Stage Door," "Love Affair," "The Girl Most Likely" (from "Tom, Dick and Harry"), "Stage Struck" (from "Morning Glory") and "Bundle of Joy" (based on "Bachelor Mother").

RKO has been operating on the basis of delivery of 20 features a year, including the studio's own pictures and those from independents. Next step, according to Moore, will be the segue into production of epic-scale "blockbusters."

# Campaign Songs

Continued from page 1

the past Chi and Frisco conclaves saw Ethel Merman doing "Eisenhower Parade," Berlin's parody of his own standard "Alexander's Ragtime Band."

Other "theme" songs were "Stevenson, Stevenson," parody on "Pony Boy, Pony Boy," words by Mary Rodgers, daughter of Richard Rodgers; "All the Way With Adlai" (parody on "Ta-Ra-Ra-Boom-Dee-Aye"), written by Richard ("Pajama Game," "Damn Yankees"), Adler; "My Fair Lady" librettist Alan Jay Lerner's parody on his own "Get Me To the Church On Time" (from the show), titled "Stevenson Will Win This Time."

By and large, however, the state songs were still the standbys at the conventions, viz., "Missouri Waltz," "California, Here I Come," etc. and, if nothing else, the ASCAP performances must have counted up into beaucoup credits to the kiddies concerned.

# Indies' Names

Continued from page 3

player we much provide strictly top-calibre writing. Either that, or the star goes to a major. In a sense the stars are directing the industry."

Security has a deal to deliver 10 features to United Artists, of which "Wild Party," the first, is complete and the second, "Men in War," is now editing. Next is to be an adaptation of Erskine Caldwell's "God's Little Acre," with Tony Mann to direct from a script by Yordan.

In Security's future is "Passenger to Bali," from the play by Ellis St. Joseph. The legiter, which was directed by John Huston and had the late Walter Huston as star, ran four performances on Broadway in 1940. Also on the schedule is a filmization of Caldwell's "Greta," with script by John McPartland, who wrote "Wild Party."

Harmon has a legit background, having produced "Men in White" and "Milky Way" and authored "Talk of the Town."

# TAX EXEMPTION BLURS FEDS' ADMISH RECORD

New admissions tax law, exempting all tickets under 90c from the 10% tab, has one side effect that's going to be felt by the industry. It'll deprive the business of the sole "official" estimate of the ups and downs in theatre attendance.

While there've always been guesses aplenty — informed and otherwise—about that aspect of industry statistics, the most widely quoted figures in the past decade have some from the Bureau of Internal Revenue, which based them on admissions tax receipts. These figures haven't been wholly accurate inasmuch as the Bureau never provided an actual breakdown of who contributed what to the collections, but it was always assumed that the theatres constituted roughly 75% of the total.

Now, with collections reduced to a comparative handful of houses charging over 90c, the Government's quarterly figures are apt to lose their meaning, even though an attempt may be made to project from that limited total.

Spokesman for the Bureau of Internal Revenue acknowledged last week that the tax reduction, which goes into effect Sept. 1, "will substantially lessen the value of our figures as they relate to attendance."

On the other hand, the Office of Business Economics in the Department of Commerce will continue to attempt to gauge attendance in its annual estimate, and there's also the five-year biz census of the Census Bureau which will contain pertinent statistics. The last census was taken in 1954.

Industry execs, made aware of the pending loss of a statistical source, said this emphasized anew the need for an intelligent, coordinated effort to obtain facts and figures on the industry and its performance. The Motion Picture Assn. of America at one time maintained a statistical department under Robert Chambers, but gave it up.

Spokesman for the Office of Business Economics said the office hoped to project from the totals collected in the future from houses charging 91c or more. It was admitted, however, that this is a somewhat hazardous procedure, and also that much depends on how many theatres decide to drop their prices from $1 to 95c down to 90c to escape the tax bite.

# Educ'l Program

Continued from page 5

getting our films distributed in the U. S." Other countries in the past have voiced the notion that the MPAA, if it put its mind to it, could certainly arrange for the distribution of pix in the domestic market.

Fact is, of course, that MPAA can literally not go beyond advising its members what policies to follow and, legally, is restrained from any point distribution action in the U. S. It operates as the distributors' agent abroad under the provisions of the Webb-Pomerene Act.

Apart from this, the association is haunted by the fear of setting precedents which might be held against it by any one country. For instance, the MPEA might have undertaken specific projects in connection with one country or the other were it not for an apprehension that others might demand similar treatment.

Some do feel that, as the p.r. arm of the industry abroad, MPEA has failed to show aggressiveness. It has Alfred Corwin doing publicity from the Coast, and some goes out from the N. Y. office, but the association has yet to make a more concrete contribution, even within its natural limits. It doesn't even have a screening program for foreign producers.

The MPEA defense is that, inevitably, it's stuck with the mediocre product. "When the producers abroad have good films, they don't come to us," noted an MPEA exec. Even so, even some within the MPEA agree that more could and should be done to dispel the foreign notion that imports suffer from widespread American prejudice, and that this is a job which could be carried out while making it plain that the authority and scope of the associations have its natural limits.

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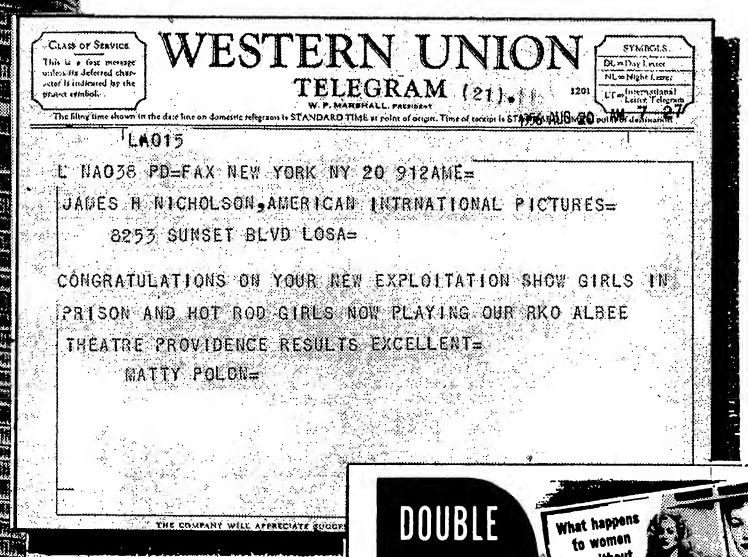


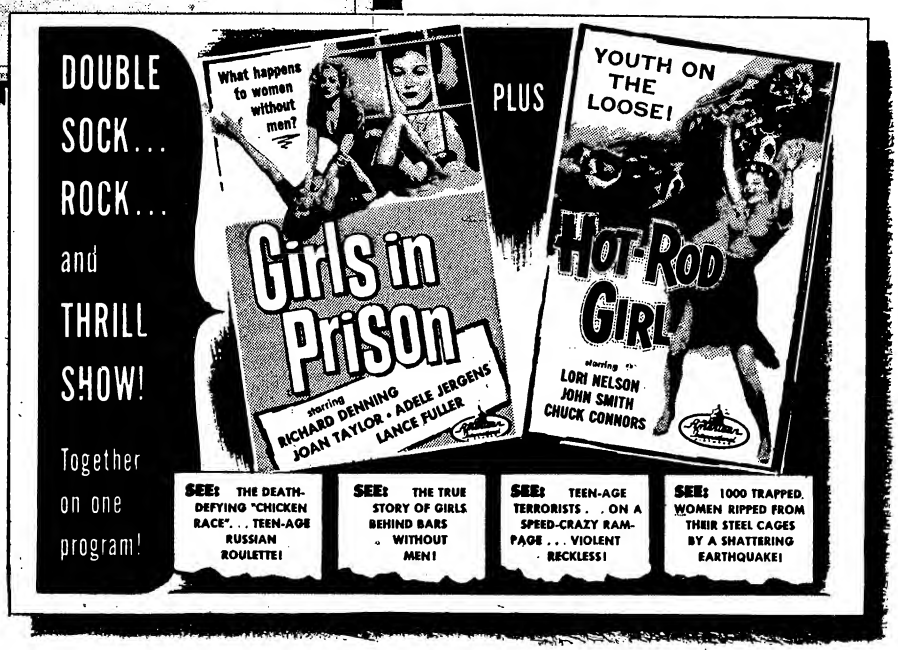


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# Catholic Influence on Art Bookings Remains Status Quo, Check Reveals

Influence of the Catholic National Legion of Decency on operators of art houses in the U. S. is no greater today than it has been in the past several years.

This was the emphatic reaction of foreign film importers, distribs and exhibitors last week to a story in VARIETY which quoted Jack Ellis as saying that, among other spots, he couldn't get his film, "Three Forbidden Stories," played off in Washington and Baltimore because the picture had been "C" rated by the Legion.

Inference had been drawn that this extension of the Legion's influence might affect the future content of imports.

A telephone check of three cities in which Ellis claimed to have been "shut out" showed that, in each instance, there were plenty of houses that ordinarily play off the art product and that pay no attention whatever to the Legion ratings.

In Baltimore, where Ellis couldn't get a date for the "C" rater at Izzy Rappaport's Little Theatre, there are three other arties—operated by Howard Wagonheim—which book films without any reference to the Legion. They are the Playhouse, The Cinema and the Five West.

"This town has a large Catholic population, and I have no desire whatever to play any films that might offend these people on religious grounds," commented Wagonheim, "but that doesn't mean that our bookings are guided by what the Legion does or doesn't approve of. We play everything in our houses that we consider proper entertainment for our customers by normal standards."

Wagonheim said he had seen another Ellis release, "Fruits of Summer," which the Legion also has on its condemned list, and that he'd probably play it. Rappaport's reason for respecting a "C" rating is said to involve his ownership of downtown houses.

In Washington, another city cited by Ellis as being closed to "C" rated pix, the two houses owned by Ilya Lopert have pledged to the Legion that they'll stay away from condemned product. Promise was made to obtain Catholic cooperation in putting over a picture last year. Spokesman for Lopert said there were sound business reasons for the arrangement, but that there was also regret over having made the promise.

**Plenty of Others**

However, there are four other arties in Washington where Ellis might have booked his picture. The Plaza and Little theatres, owned by Trans-Lux, pay no heed whatever to Legion ratings. Nor do the McArthur and Ontario houses, run by K-B Theatres. Spokesman for Trans-Lux emphasized that no pressure group should or could dictate the booking policy of the T-L houses.

In Providence, R. I., Ellis claimed the condemned tag blocked showing of "Three Forbidden Stories." Yet the Avon, booked by Lockwood & Gordon in Boston, has played "The Bed," which drew a "C" from the Legion. It's a fact, however, that Providence has a local censor who rarely departs from the Legion listing.

Indie importers, discussing the Ellis statement, say he was right in some spots, such as St. Paul, Minn., which is a strongly Catholic community; also that in some cities, such as Chicago, the local censor was so strongly influenced by the Legion that it was almost impossible to get a "C" rated film booked. In strongly Catholic Boston, on the other hand, some films condemned by the Legion have played and done sock biz. Example would be the French "Game of Love."

Some of the indies opinion that, were Ellis correct in his assertions, this would then add up to out-and-out censorship by the Legion inasmuch as many towns have only a single art house. If that theatre refuses to play pix of which the Legion disapproves, this then deprives the non-Catholic element of the community—which may well represent the majority—of seeing certain films.

Distribs say the number of such situations can be counted on the fingers of one hand, however, and is by no means mushrooming into any significance. Comment was made that the fear of Legion reprisals was being spread by inaccurate reports of films being "shut out" because of "C" ratings and that the psychological effects of the threat of such (unsubstantiated) reprisal stories would, sooner or later, he felt.

## Catholics Readying

Continued from page 3

attitude. The Legion at that time called for a "crusade" against what it conceived as a "tide" of objectionable pix being made.

(Msgr. Little said in N. Y. Monday (27), that he had no knowledge of another Legion attack vs. the Code.)

In various public statements since then, the latest during his European jaunt, Shurlock has discussed the problems of the Code with what many felt to be refreshing candor. At the same time, the impression has grown that, under the pressure of the times, the Code's application has been considerably liberalized, allowing the treatment of almost any theme. This has resulted in a continuing series of "B" ("objectionable in part for all") ratings by the Legion which, however, has been chary of handing out Condemned ratings to American films.

MPAA is now represented as feeling that, in the frank discussion of his problems, Shurlock may have provided fuel for the Legion argument that the Code is being inadequately enforced. "He is, after all, a censor, and as such there's no use trying to be on everyone's good side," was one comment.

This runs counter to a rather persistent MPAA line, i.e., that the Code doesn't equate with censorship but represents voluntary self-control on the part of an industry.

Shurlock said last week that one of the prime purposes of his trip to Europe was to explore the censorship situation there "to help our producers market their films as widely as possible." He had no comment on the recommendation, put forward by an MPAA committee, that the possibilities of a separate Code classification for non-English language films be explored.

However, Shurlock in the past has nixed the idea as being impractical. "Why should the French or the Italians expect us to give a seal to a picture which their own censorship has rated for adults only?" he asked.

Shurlock emphasized that, in France, Italy and Germany there existed a rating system under which pix could be tagged to exclude youngsters. "We don't have that here, so it represents a very different situation," he said. "We can't force an exhibitor to keep anyone from his boxoffice. So when we give a seal, it must be for a picture that is suitable to all." Violence in American films is still a big concern in Britain, Shurlock reported. He said the Code's campaign to cut down screen sadism was continuing. Arthur Watkins, the British censor, said recently that he hadn't noticed any evidence of the Code's efforts to weed out brutality.

## British Scribes

Continued from page 2

cox's Everest Pictures, on a budget of around $750,000, is being directed by Michael Anderson from a screenplay by Eric Ambler. Anderson recently completed his directorial chore on Mike Todd's "Around the World in 80 Days." William Anderson has come from Hollywood to serve as dialog director.

DCA has launched out into British co-production with an investment in the neighborhood of $200,000. Wilcox, however, participates in U. S. profits. RKO is bankrolling a substantial part of the balance via the usual distribution guarantee.

Richard Todd stars as the Amethyst's commander, John S. Kerans, and the cast to date includes William Hartnell, Robert Urquhart and Richard Leech.

## 'Society' High $12,000, Port.; 'King' Big 9G, 9th

Portland, Ore., Aug. 28.

Bulk of strength this session is coming from holdovers and extended-run pix, with newcomers disappointing. Standout is "King and I" with a mighty take at the Fox in ninth stanza. "High Society" also is smash in second round at Liberty. "King" is still holding virtually unchanged on its record-breaking longrun. "Proud and Profane" is rated big in second Paramount week.

**Estimates for This Week**

**Broadway** (Parker) (1,875; 90-$1.25)—"Wilder Years" (M-G) and "Way Out" (RKO). Sad $3,000. Last week, "Walk Proud Land" (U) and "Edge Of Hell" (U), $5,800.

**Fox** (Evergreen) (1,536; $1-$1.50) —"King and I" (20th) (9th wk). Mighty $9,000. Last week, about same.

**Guild** (Indie) (400; $1.25)—"Diabolique" (Indie) (2d wk). Loud $4,000. Last week, $4,900.

**Liberty** (Hamrick) (1,890; 90-$1.25)—"High Society" (M-G) (2d wk). Great $12,000. Last week, $14,600.

**Orpheum** (Evergreen) (1,600; $1-$1.25)—"Storm Center" (Col) and "Storm Over Nile" (Col). Slim $6,000. Last week, "Mohawk" (20th) and "Massacre" (20th), $6,300.

**Paramount** (Port-Par) (3,400; 90-$1.25)—"Proud and Profane" (Par) and "Dynamiters" (Indie) (2d wk). Big $9,000. Last week, $10,700.

## Checking Film Row

### CHICAGO

"War and Peace" set for B&K State-Lake sometime in September.

"Somebody Up There Likes Me" follows "Trapeze" at United Artists.

Topper Jack Kirsch of Allied Theatres of Illinois organizing film industry participation in 1956 Community Fund drive.

Industry vet Frank Nardi, formerly of Republic exchange here, joins the Teitels' art film distrib setup here Sept. 1.

### ALBANY

Alvin Kosoff, a 20th-Fox salesman here for 16 months, resigned to accept a position with a steel company in Philadelphia. He had been a student salesman there before promotion to full time salesman in Albany.

The Royal in Harrisville, closed since last fall, taken over by Tucker & Hubener. Mr. and Mrs. George Holtrey formerly operated it.

### KANSAS CITY

John Scott named branch manager of Republic Pictures Midwest Film Distributors, Inc., filling vacancy created by recent death of Robert Withers, who was a vet of 35 years on film row.

William Rudolph, manager of Paramount here, moved to Tri-States (United Par) Capitol, Davenport, Ia. He goes in as manager at the Capitol. New house man at Paramount is Frank Dorcy, formerly with Fox Midwest at Orpheum here.

### MINNEAPOLIS

In three-and-half seasons Gay drivein theatre, Worthing, Minn., has attracted 30,000 worshippers for its Sunday mornings' outdoor church services, 5,309 of them so far this season.

Paramount promoted Joe Rosen from booking manager to salesman and Bonnie Lynch from booker to replace him; Earl Fainblitt, formerly with Allied Artists, added to booking staff.

United Artists salesman Mort Eichenberg resigned to enter another field.

Approximately 230 of territory's theatres have consented to run trailer and make collections for Northwest Variety club's heart hospital fund.

If local cinemas advertise pictures "for adults only" and then are found to admit minors of 18 or under they run risk of having all future advertising refused by the two local dailies, the Star and Tribune, under their new adopted code that imposes the most drastic film theatre ad censorship in all local film history.

W. H. Frank, Hollywood producer and local circuit owner, sufficiently recovered from heart attack to be around.

Vera Nelson, newcomer to business, an addition to RKO sales staff.

Joe Hawks, formerly with Republic, an addition to Allied Artists' sales staff.

# Picture Grosses

## LOS ANGELES

(Continued from page 8)

$6,000. Last week, with Hillstreet, $16,200 plus $93,400 in three nabes, seven ozoners.

**Warner Downtown, Wiltern** (SW) (1,757; 2,344; 80-$1.50)—"Lisbon" (Rep) and "Dakota Incident" (Rep) (2d wk). Fair $11,000. Last week, with Hawaii, $21,800 plus $71,200 in three nabes and eight drive-ins.

**Fox Wilshire** (FWC) (2,296; $1-$1.75) — "Ambassador's Daughter" (UA) (3d wk). So-so $5,500 in 8 days. Last week, above hopes at $7,700.

**Vogue** (FWC) (885; 80-$1.25) — "Somebody Up There Likes Me" (M-G) with 2d run pix (3d wk). Hep $4,600. Last week, with State, good $12,600 plus $46,600 in two nabes, seven drive-ins.

**Orpheum, Hollywood** (Metropolitan-FWC) (2,213; 756; 80-$1.50) — "Trapeze" (UA) and "Emergency Hospital" (Indie) (3d wk) with hypnotist Arthur Ellen on stage at Orpheum. Okay $11,000. Last week, with Uptown, Loyola, $29,000.

**Pantages** (RKO) (2,812; $1-$1.75) —"High Society" (M-G) (4th wk). Sock $24,000. Last week, $25,200.

**Chinese** (FWC) (1,908; $1.25-$2.40)—"King and I" (20th) (9th wk-5 days). Fine $17,000. Last week, $21,600.

**Four Star** (UATC) (868; 90-$1.50) —"Proud and Profane" (Par) (11th wk). Sturdy $5,000. Last week, $5,000.

**Fine Arts** (FWC) (631; $1.25-$1.75) — "Fantasia" (BV) (reissue) (12th wk). Neat $3,500. Last week, $3,800.

**Egyptian, United Artists** (UATC) (1,242; $1.10-$2.75) — "Oklahoma" (Magna) (41st wk Egyptian, 35th wk UA). Loud $18,500. Last week, $19,200.

**Warner Hollywood** (SW) (1,364; $1.20-$2.65) — "Cinerama Holiday" (Indie) (42d wk). Into current stanza Sunday (26) after sharp $32,800 last week.

## CHICAGO

(Continued from page 9)

"First Texan" (AA) and "Screaming Eagles" (AA). Hotsy $25,000. Last week, "Earth Vs. Flying Saucers" (Col) and "Werewolf" (Col) (2d wk), $19,000.

**State-Lake** (B&K) (2,400; 98-$1.25)—"Away All Boats" (U) (3d wk). Lusty $32,000. Last week, $36,000. Stays on.

**Surf** (H&E Balaban) (685; $1.25) —"Ladykillers" (Cont) (10th wk). Hearty $7,200. Last week, $7,000.

**United Artists** (B&K) (1,700; 98-$1.25)—"Somebody Up There Likes Me" (M-G). Gigantic $40,000. Last week, "Trapeze" (UA) (10th wk), $15,000.

**Woods** (Essaness) (1,206; 98-1.50) —"Duchin Story" (Col) (8th wk). Rousing $23,000. Last week, $25,000. "High Society" (M-G) replaces today since pic is sold for outlying runs.

**World** (Indie) (430; 98)—"Last 10 Days" (Col) (5th wk). Oke $3,800. Last week, $4,200.

**Ziegfeld** (Davis) (430; 98)—"Rififi" (UMPO) (4th wk). Good $6,000. Last week, $8,000.

## NEW YORK

(Continued from page 9)

$1.50)—"La Strada" (T-L) (7th wk). Sixth frame finished Sunday (26) was smash $12,000, same as fifth week.

**Victoria** (City Inv.) (1,060; 50-$2) —"Burning Hills" (WB). Initial stanza winding today (Wed.) looks like fine $18,000. Holds. In ahead, "Bigger Than Life" (20th) (3d wk), $12,000.

**Warner** (Cinerama Prod.) (1,600; $1.20-$3.50) — "7 Wonders of World" (Indie) (20th wk). The 19th session ended Saturday (25) soared to whopping $52,900. The 18th week was $48,900. Continues. Cool, rainy weather spelled difference between the two weeks.

**55th St. Playhouse** (B-F) (250; $1.25-$2.50) — "Bullfight" (Janus) (9th wk). Eighth stanza finished Monday (27) was okay $3,800 after $5,500 for seventh. Stays indef.

## DENVER

(Continued from page 8)

week, "Safari" (Col) and "Inside Detroit" (Col), $10,000.

**Esquire** (Fox) (742; 75-$1) — "Lovers and Lollipops" (T-L). Okay $2,500. Last week, on reissues.

**Orpheum** (RKO) (2,600; 60-$1)—"High Society" (M-G) (2d wk). Lofty $13,000 or over. Last week, $25,000.

**Paramount** (Wolfberg) (2,200; 60-$1) — "Burning Hills" (WB) and "Shadow of Fear" (UA). Good $11,000 or near. Last week, "Walk Proud Land" (U) and "Killing" (U), $13,000.

## 'Profane' Great $9,000, Indpls; 'Pardners' Same, Both 2d, 'Society' 8G

Indianapolis, Aug. 28.

Firstrun biz is moderate here this stanza, with grosses ranging from great to modest. Situation is dominated by three holdovers, "Pardners" at the Indiana is okay, "Proud and Profane" at Keith's looks great. "High Society," in third stanza at Loew's, is sturdy in third round. "Davy Crockett and River Pirates" at Circle is moderate.

**Estimates for This Week**

**Circle** (Cockrill-Dolle) (2,800; 50-85)—"Davy Crockett and River Pirates" (BV) and "Navy. Wife" (AA). Modest $7,000. Last week, "Queen of Babylon" (20th) and "Abdullah's Harem" (20th), $8,500.

**Indiana** (C-D) (3,200; 75-1,000)—"Pardners" (Par) (2d wk). Trim $9,000 after $13,000 opener.

**Keith's** (C-D) (1,200; 75-$1)—"Proud and Profane" (Par) (2d wk). Great $9,000 following $11,000 first stanza.

**Loew's** (Loew) (2,427; 75-95)—"High Society" (M-G) (3d wk). Sturdy $8,000, making it about $36,500 for run.

## 'BOATS' FAST $19,000, BUFF; 'SEED' WOW 20G

Buffalo, Aug. 28.

"The Bad Seed" shapes standout here currently with a terrific round at the Center. "Away All Boats" also is smash at Lafayette. "Oklahoma" is pushing up to a bright total at Century.

**Estimates for This Week**

**Buffalo** (Loew) (3,000; 70-$1)—"High Society" (M-G) (2d wk). Fancy $13,000. Last week, $25,000.

**Paramount** (Par) (3,000; 50-80)—"Bigger Than Life" (20th) and "Frontier Gambler" (Indie). Oke $10,000. Last week, "Proud and Profane" (Par) and "A Strange Adventure" (Indie) (2d wk), $11,000.

**Center** (Par) (2,000; 50-80)—"Bad Seed" (WB). Wow $20,000. Last week, "Moby Dick" (WB) (3d wk), $10,000 at $1 top.

**Lafayette** (Basil) (3,000; 50-80)—"Away All Boats" (U) and "Trial of Jamie Dawn" (AA). Smash $19,000 or close. Last week, "Duchin Story" (Col) and "Magnificent Roughnecks" (AA) (4th wk), $9,500.

**Century** (Buhawk) (2,000; $1.25-$2)—"Oklahoma" (Magna) (2d wk). Bright $22,000. Last week, $20,000.

**Teck** (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (30th wk). Huge $15,000. Last week, extra shows pushed this to $25,000.

## KANSAS CITY

(Continued from page 8)

"This Is Cinerama" (Indie) (11th wk). Big $18,000. Last week, same.

**Paramount** (United Par) (1,900; 75-$1)—"Proud and Profane" (Par). Snappy $11,000; holds. Last week, "Pardners" (Par) (2d wk), $7,500.

**Roxy** (Durwood) (8 9; 75-$1) — "Duchin Story" (Col) (5th wk). Good $3,000. Last week $5,000.

**Tower, Uptown, Fairway, Granada** (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"First Texan" (AA) and "Magnificent Roughnecks" (AA). Above average at $14,000. Last week, "Away All Boats" (U), $19,000.

**Vogue** (Golden) (550; 75-$1) — "Lovers and Lollipops" (T-L). Moderate $1,500. Last week, "Fan-Fan Tulip" (Indie) (reissue), $1,000.

## ST. LOUIS

(Continued from page 9)

Land" (U) and "Kettles In Ozarks" (U), nice $12,000.

**Loew's** (Loew) (3,221; 60-90)—"Duchin Story" (Col) (2d wk). Solid $18,000 after $22,000 opening frame.

**Missouri** (F&M) (3,500; 51-75)—"Pardners" (Par) and "Chance Meeting" (Indie) (2d wk). NG $3,000 following $4,500 initial session.

**Orpheum** (Loew) (1,914; 50-85) —"Flying Saucers" (Col) and "Werewolf" (Col) (2d wk). Fine $8,000 after $13,000 first stanza.

**Pageant** (St. L. Amus.) (1,000; 90)—"Rififi" (Indie). Good $3,500. Last week, "Marty" (UA) and "Summertime" (UA), $2,000.

**Richmond** (St. L. Amus.) (400; $1.10)—"Rififi" (Indie). Fast $3,000. Last week, "The Bed" (Indie), same.

**St. Louis** (St. L. Amus.) (4,000; 51-75)—"Bus Stop" (20th). Hep $16,000. Last week, "Proud and Profane" (Par) (2d wk), $10,000.

# Lawyers on Censorship in N.Y.: Need 'Big Test' for Overall Rule

Legal eagles concerned with the censorship situation in New York State say a drastic test is needed to avoid harassment from the censor in the years to come.

Admittedly, under the Supreme Court ruling, it is possible that the courts will continue to rule on the "narrow" issue of individual pix, which may be passed, but without any direct application of such decisions on the overall situation.

Case in point is the French "Lady Chatterley's Lover," which has been refused a seal by the N. Y. censor. The decision has been appealed to the Board of Regents, which will not rule until September.

There is considerable confidence among those pressing the case that the Board will reverse the censor rather than force a legal test. At the same time, however, it is quite possible that, should such a court test come about, it will favor the picture with a ruling that confines itself solely to "Lady Chatterley." This preserves the status quo as far as the overall censor situation is concerned.

Legalities specializing in film censorship issues say there are only two ways in which the Supreme Court can be forced to broaden its position.

1. Show an unobjectionable film without a license. 2. Pay the license fee and then sue for recovery.

Objective in both instances would be to force a test of the constitutionality of the N. Y. State censorship law per se.

At the moment, under the prevailing Court edict, the only basis left on which a picture can be effectively banned is "obscenity." However, and perhaps intentionally, the high court has outlined the need to define the meaning of the term. This, say the lawyers, is an almost impossible task, and the judges must have known it. Therefore, on individual pictures contested before the Supreme Court, chances are seen excellent for a reversal of state censor bans. Question is, how often can a distributor afford the time and money to fight his case to the highest tribunal?

Joseph Burstyn did it with "The Miracle," and his attorney, Ephraim London, stirred the Court into its precedent-setting decision re film censorship, in which the screen was finally equated with the press under several protective Constitutional guarantees. However, the Court also qualified its ruling by stating that each medium had to be judged on its own merit. Implication left was that some sort of pre-censorship might be justified in the case of certain pictures.

## M-G Lays Off Three Sound Dept. Veterans

Hollywood, Aug. 28.

In line with the general streamlining of studio operations for more efficient management, Metro has laid off three veteran members of the sound department, each with 20 years or more of service on the lot.

They are O. O. Ceccarini, consulting engineer; Kenneth B. Lambert and Vic Peters. Ceccarini also was known as a mathematical and opticarl wizard who was reputed to have invented an anamorphic lens prior to the development of that device by the late Henri Chretien, who invented CinemaScope. However, Ceccarini's device operated in the printing machine, not in the camera.

## Cinerama's Airline Deal

Seattle, Aug. 28.

Local Cinerama installation has made a deal with Alaskan Airlines to serve as a Cinerama ticket agent in Alaskan cities serviced by the airline.

Through these facilities, Alaskan residents may reserve tickets for any "This Is Cinerama" performance at the Paramount Theatre here. The Seattle installation, which opened Aug. 23, is the 19th in the U. S. and the 26th in the world. Cinerama opens in Caracas, Venezuela, next month.

Annual get-together of the Independent Theatre Owners of Ohio will be held in Columbus Nov. 13-14.

## P. R. Serenade

Hollywood, Aug. 28.

Bruce Odlum, producing "Flamenca" in Spain for Paramount, has signed Juanito Serrano and Pedro Vargas, Spanish guitarists, to a year's contract for a Coast-to-Coast tour and tv appearances to help plug the film. They appear in nightclub sequences.

It's the first time a producer has imported foreign talent for such exploitation purposes.

# Disney Seeking $7,500,000 Via Debenture Sale

Washington, Aug. 28.

A public offering of $7,500,000 of subordinated debentures to be convertible into common stock was proposed in a registration statement filed last week with the Securities and Exchange Commission by Walt Disney Productions, Burbank, Calif. The underwriting group is headed by Kidder, Peabody & Co.

Company plans to apply $243,000 of the net proceeds to the redemption of its outstanding 4% debentures, series A, due July 1, 1960. The remainder will be applied towards retirement of an outstanding $9,000,000 secured demand note, issued to help finance motion picture production and for general corporate purposes.

According to the prospectus, company has outstanding 1,305,000 shares of common stock ($2.50 par) of which 54% is held by Walter E. Disney and Roy O. Disney as voting trustees. Walter E. and Lillian B. Disney are listed as beneficial owners of 24% of the stock and Atlas Corp. as holder of 17% of the shares.

Assets of the company, as of last June 30, are listed at $28,167,000. In the nine-month period ending June 30, company's business in theatrical motion pictures totaled $11,340,000 and in television motion pictures $4,747,000. Other business (character merchandising, publications, music and Disneyland) exceeded $4,000,000.

Disneyland, according to the prospectus, has already paid off its original investment and showed a profit of $188,000 as of July 29. In a six-week period in 1955, said prospectus, the park took in $1,568,000.

## Wider Vistas for V'Scope In Lesser's Par Buyout

Hollywood, Aug. 28.

Vistascope process will be made available to the entire industry immediately on a royalty basis, Sol Lesser reported after acquiring sole ownership of the Vistascope Corp. of America via a buyout of Paramount's 50% interest. Lesser has been prexy of the firm since 1952 when he acquired Western Hemisphere rights to the French photographic process which permits use, with live action, of photographs for motion picture foreground settings. Adaptable for either black-and-white or color, the process eliminates expensive matte shots or construction of massive foreground sets.

As the first step in making the process available, Lesser appointed optics expert Kemp Niver to head the Vistascope unit and work in an advisory and supervisory category with users of the process. Niver perfected the process for reclaiming historic paper film in the Library of Congress and transferring it to celluloid.

Vitascope process has thus far been used in the "Biff Baker U.S.A.," telefilm series. It can also be used for live tv shows.

## Set Sept. 5 for Hearing On U-I's Right to Fire '5th Amendment' Tootler

Los Angeles, Aug. 28.

Hearing has been set for Sept. 5 in Municipal Court here on the first test of a studio's right to discharge a contract employee for invoking the Fifth Amendment in declining to testify before the House Un-American Activities Committee. All previous litigation revolving around this thorny question has been won by studios but involved Hollywoodites who were not under contract and who claimed they had been "blacklisted" for their Red probe stand.

Plaintiff in the action is Manuel Compinsky, Universal-International musician who sued the studio for breach of contract and asked $2,249. Action, filed with the approval of the American Federation of Musicians, alleges he was not discharged for "good and sufficient cause," as provided for in the tune union's contract with the studio. Union takes the position that the issue of Communism is not involved and it approved the suit on the grounds that such a dismissal violates the basic contract.

In its reply to the action, U-I declared that Compinsky's refusal to testify created a public impression that he was a Communist. This, it added, injured the studio's reputation and Compinsky's right to invoke the Fifth Amendment does not include the right to injure an innocent third party.

## 'JEAN CHRISTOPHE' AS WALD'S FIRST FOR FOX

Hollywood, Aug. 28.

Jerry Wald will launch his indie production at 20th-Fox with "Jean Christophe," a film version of the 1915 Nobel Prize novel by Romain Rolland.

"Christophe," a 2,000-page novel originally published in 10 volumes, has been hailed as one of the classics of 20th century literature. Wald plans to shoot it largely on location in Europe.

## Industry Units Will Rise Or Fall as One—Gloroid

St. Louis, Aug. 28.

A vigorous plea for industry unity was the highlight of the two-day session of the 38th annual meeting of the Missouri-Illinois Theatre Owners here today in a speech tagged "Let's go Forward Together."

F. P. Gloroid, resident manager for Rodgers Theatres, told 400 exhibs and others that "one word described the greatest contributing factor to the problems that face our industry today and that is disunity. The fact is that distribution cannot survive without exhibition and in the same vein, exhibition cannot survive without production and distribution. If exhibition or production fails so does the supplier, accessories and even the firm hauler. Each of us has a definite stake in the plight of anyone in the industry."

The need for exhibitors to properly exploit and advertise the comfort and other advantages of their houses in meeting the competition of television and other entertainment media for the amusements dollar was also touched on.

COMPO won a tribute from William C. Gehring, 20th-Fox v.p., for its successful fight to win a reduction of the Federal amusement tax.

## Trans-Lux Gets 'Ayoupa'

Greek film, "Ayoupa," has been acquired by Trans-Lux Distributing for U.S. distribution, according to T-L prexy Richard Brandt. Greg Tallas produced the pic which stars Anna Bratsou.

Film was acquired by Trans-Lux on a straight percentage basis. John G. McCarthy of International Affiliates, who is a part-owner of the film, negotiated the deal. "Ayoupa" is skedded for release in the late fall.

"Ayoupa" is in the country, but is having customs trouble over 18 feet of film which the inspectors consider too sexy to pass.

# Aussie Exhibs Weigh TV's Effects; Studying U.S. Approach to 'Monster'

Australian exhibitors anticipate a 25% drop in business when television makes its full impact on the population Down Under, according to David Joel, general manager of the Snider & Dean circuit, a 21-house chain with headquarters in Sydney.

Most Australian circuits, Joel reported in N. Y. this week, have been gearing themselves to meet "the blow of tv" when it comes. A careful study is being made of all theatres with the aim to determine which ones can best meet the competition of video and what can be done to meet the challenge of the "monster" in the living-room. Joel's mission to the U. S. is to make a survey of the effect of tv on the b.o. receipts and how American theatremen have met the problem of tv competition.

Asked what specific steps could be taken to meet the impact of video, the Australian exhibitor noted, for example, that his circuit "might pull in expenses in many cities" and retain the savings to fight television. He pointed out that his chain planned spending money in renovating theatres in many towns and this program might have to be curtailed if tv posed a serious threat. In general, however, he indicated that most circuits had completed their renovation plans in anticipation of the tv battle.

In addition, Joel stated that Australians exhibs feel that they'll have to become part of tv rather than adopt an ostrich-like attitude toward the medium. In line with this thinking, the Snider & Dean circuit has applied for licenses to operate tv stations in some of the smaller Australian cities.

When Joel left Australia some five weeks ago, three stations were running test signals in Sydney—two commercial and one government controlled. Melbourne, too, will have three stations.

In Sydney, tv will begin fulltime operation at about the same as the city is ringed with new drive-ins. The twin events, Joel noted, will be observed with interest by local theatremen. Although drive-ins have made an impact in south and west Australia and in Victoria and Queensland, they are a new innovation as far as Sydney is concerned. Unlike the other areas where non-showmen moved into the ozoner field, the Sydney operation will be under the control of theatremen. Metro is erecting a giant twin drive-in which is expected to cost $1,000,000. Seven other drive-ins are being constructed by a syndicate consisting of Hoyts (20th-Fox), Greater Union Theatres (Odeon), and independent theatremen. Each group has a one-third investment in the seven ozoners.

There has been a general falloff in theatre attendance, Joel said, but the overall take has maintained a satisfactory level because of an increase in admission prices.

### 80,000,000 Weekly

Total theatre admissions for the first four weeks in August averaged over 80,000,000 per week, according to Sindlinger & Co., Ridley Park, Penna., research outfit.

According to Sindlinger's findings, these are the figures: week ending Aug. 25, 83,500,000; Aug. 18, 81,372,400; Aug. 11. 78,071,300; Aug. 4, 83,998,000. Included are free admissions (moppets at the drive-ins) of about 15,000,000 per week.

Sindlinger's interviewers have this note on the scoreboard: 24% of the week's time (Aug. 11) spent watching television was devoted to viewing feature pictures. Also, the public's time devoted to films on tv was just about equal to the time spent in theatres during the same week.

# Heindorf Loses To SDG in Suit In Screen Credit

Hollywood, Aug. 28.

In a decision of far-reaching importance to the entire labor movement, Superior Court Judge Joseph W. Vickers on Friday (24) granted a defense motion for a judgment in a litigation on screen credits brought by Ray Heindorf against the Screen Directors Guild of America, simultaneously, a corollary action against Warner Bros. was dismissed.

Heindorf sued over SDG contract with majors which prevented Warners from continuing his credit as musical director. Guild contract restricts use of phrase "director" or "direction by" in screen or advertising credits. Judge Vickers declared SDG has the right, as a proper union objective, to seek to foreclose such credits for persons other than Guild members.

Milton A. Rudin of Gang, Kopp & Tyre, repping Heindorf, said the decision would be appealed immediately. Legal circles said the unprecedented decision had the effect of extending a ruling of some years ago in the Cecil B. DeMille case, when courts held that a union has the right to take action affecting its members. Vickers' ruling appears to extend that right to actions which affect non-members as well.

## Internal Revenue OK's Use of Pre-Tax Cut Tix

The Internal Revenue Dept. in Washington has notified exhibitors that they will be able to use tickets on hand for a "reasonable time" after the admissions tax is lifted on Sept. 1. The Government agency has stipulated, however, that a boxoffice sign must indicate clearly that there is no Federal tax. Overstamping of the tickets will not be required.

The department's action was based on the realization that there would not be sufficient time for all theatres to obtain new tickets. Exhib associations are advising their members to notify the local Internal Revenue office of all tickets subject to tax until Sept. 1 that they have on hand on Aug. 31. "If you obtain new tickets," it is advised, "and have no intention of using the old ones, the department will give you permission to destroy them. Do not do so without permission, however, lest some day in the future you might be presented with a demand for the tax on these tickets."

## Schussel's A-P Post

Seymour Schussel, eastern division manager for IFE Releasing Corp. for the past four years, has joined Artists-Producers Associates as general sales manager.

Schussel's background includes the post of district manager for Eagle Lion when A. W. Schwalberg, topped the distribution division of E-L.

## SW Brass in Boston For '7 Wonders' Preem

Boston, Aug. 28.

Preem of "Seven Wonders of the World" at the Boston Theatre last night (Mon.) brought in top execs of the Stanley Warner Corp. These included Samuel Rosen, executive veep; Harry Kalmine and Bernard Kranze, veeps. Lester B. Isaac, national director of exhibition; Harry Goldberg, advertising director, and Everett C. Callow, national publicity director.

Boston Chamber of Commerce sponsored the N. E. preem with part of the proceeds earmarked to promote industrial development in the area. Previously, Sunday night (26) a showing for press and trades went on. Red King, Cinerama pressagent, handled arrangements and exploitation.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
BING GRACE FRANK
CROSBY · KELLY · SINATRA
in "HIGH SOCIETY"
in VistaVision and Color
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

# TV Networks Agree Something's Gotta Be Done in '60 to Correct 'Century's Dullest Political Meet'

By BILL STEIG

San Francisco, Aug. 28.

Most execs of all three major tv nets agree "something must be done" to tighten up telcvising of the Republican and Democratic conventions.

Not even President Eisenhower's speech at the Cow Palace here last Thursday (23) saved the GOP powwow from the dubious accolade of "the century's dullest political convention"—that's what an ABC official called it.

But the big question was, "What can we do about it?"

No one seemed to know, for sure.

NBC president Robert Sarnoff tossed out half a dozen hints last week that coverage might be cut down somewhat, and estimated NBC would drop "about one to two million dollars on the two meetings."

But Sarnoff never let himself get caught in the position of being thoroughly quizzed on a coverage cut, and told at least one interviewer (telemistress Marjorie Trumbull) that:

"Telcvision, being the public medium it is, there was no question about our covering these conventions. It's our business and our duty to bring this type of event to the public."

The nets this year carried, from Chicago and Frisco, a total of 169 hours and 13 minutes of coverage, exclusive of special programs they programmed from both cities.

CBS vice president Sig Mickelson thought this was too much, said he was sure CBS would lose money.

**'Getting Out of Hand'**

"I don't know how much exactly," he said, "but it's pretty evident that we may have to cut back a little on the conventions in 1960. I don't know how much, but it seems to be getting out of hand a bit."

NBC vice president William R. McAndrew, who ran news coverage here, was more emphatic, declared:

"There's no doubt, preemptions have hurt and hurt us hard. I don't know the exact figures, but Wednesday (22) night, especially, ran 'way over."

(GOP had promised to wind up third day's convention session by 7 p.m., Coast time, ran until 9:30.)

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## Gottlieb's Int'l 1-Shots

CBS-TV program exec Lester Gottlieb is blueprinting a series of hour-long one-shots for the network based on his European talent hunt last summer.

Three shows, berthed in London, Paris and Rome, are on the Gottlieb agenda, designed to capture the feel and the flavor of the world capitals, with the overall tag "This Is My City."

# 'Forgotten' Radio Alive & Kicking At Frisco Meet

San Francisco, Aug. 28.

Republican convention's stepchild, radio, was live and kicking at Cow Palace here last week, despite reports to contrary.

Not only that, but close to 140 independent radio stations throughout U. S. took advantage of Ampex-Minnesota Mining & Manufacturing offer of free tape facilities.

Ampex recorder people say 132 stations used facilities to cut 416 tapes in Chicago for Democratic convention and say figure is slightly higher in Frisco.

Twelve Ampex recorders were used and enterprising broadcasters like Kay Hines, KBMY, Billings, Mont., shot three and four locally angled tapes daily to stations.

Mutual, of course, had several dozen people on scene, was only radio net doing gavel-to-gavel job. Operating here under Milt Berg, New York, and Tony LaFrano, Hollywood, were Fulton Lewis, Jr., Virgil Pinkley, Cliff Engle, Cedric Foster, Bill Hillman, Bill Cunningham, Ed Pettit, Doug Mitchell, Bob Segrist.

Constance Bennett came up from Hollywood to do color for harried housewives on 550-station net.

Also using direct-wire facilities were five Westinghouse outlets in Boston, Pittsburgh, Cleveland, Ft. Wayne and Portland, BBC and CBC, WHO (Des Moines); WLW (Cincinnati); WCAU (Philadelphia) and little KHUM (Eureka, Calif.).

Big nets—ANC, NBC, CBS—did simulcasts, tended to relegate radio to secondary role. This delighted MBS officials, who figured they could "do a thorough job because we have nothing else to think about."

**SAMMY KAYE**

Swinging and Swaying on tour

Aug. 31-Sept. 1—Wernersville, Pa.
Sept. 3—Mahanoy City, Pa.
Sept. 4—Brockville, Ont.
Sept. 5-6—Chateau St. Rose, Quebec

Columbia Records - current release, "The Rich People of Brooklyn" b/w "Dreamy River"

New Album Release: "WHAT MAKES SAMMY SWING" The greatest of swing classics Featuring the Swing & Sway Strings

# $3,800,000 Hypo For NBC Radio

NBC Radio racked up some $3,800,000 net in new and renewed business over the past week, with most of it concentrated in "Monitor" and in nighttime participations, the latter under the "Top 10 Plan."

On the "Monitor" lineup are newcomers Nash autos, Pontiac, Crowell-Collier publishing, 20th-Fox, Florida Citrus, North American Van Lines, Bonadettes, National Sporting Goods Assn. and Sunshine Art Studios. In the nighttime lineup are Anahist, Kemper Insurance, Crowell-Collier, Beltone, Good Housekeeping, Penick & Ford, Q-Tips and Morton Salt. Renewed business comprises Allis-Chalmers, Skelly Oil, DeSoto-Plymouth Dealers ("You Bet Your Life") and Miles Laboratories.

## Dreier's New NBC Show

Chicago, Aug. 28.

Alex Dreier, probably NBC's busiest newscaster, gets a new five-minute network spot starting Saturday (1) for Morton Salt at 12:25 p.m. To accommodate the news squib, web's "Farm and Home" show is being cut back to 25 minutes.

Allis Chalmers, meanwhile, has renewed the farm show for the 12th year.

# Conventions Still Haunt Webs

The television networks are crossing their collective fingers, hopeful that they won't be tripped up on the "equal time" bugaboo as result of the indiscriminate showcasing of major political candidates during both the Chi and Frisco conventions. If the "equal time" advocates whose opponents were treated to free time wanted to get rough about it, the tv webs frankly concede they could be in for a lot of trouble.

Obviously during the day-to-day turmoil of trying to translate both the GOP and Demo powwows into effective video, the network impresarios weren't in any position to take on-the-spot stock of the situation in determining who was and who wasn't a high office aspirant (gubernatorial, senatorial or otherwise). But a lot of them did get on the rostrum or were cornered on the floor of the conventions.

Under the "equal time" provisions of the Federal Communications Act their opponents are in a position to cry "foul" and demand similar exposure should they demand that the networks stick to the letter of the Act. The webs are hoping, now that the conventions are a thing of the past, everything will be forgotten.

# New York State, Master Video In Closed-Circuit Educ'l TV Deal

Albany, Aug. 28.

Signing of a contract between the State Education Department and Master Video Systems, of New York City, for closed-circuit installations at the State Teachers Colleges in Albany and in Brockport, and at the Division Ave. High School and the Levittown Memorial High School in the Town of Hempstead, L. I., was revealed here Monday (27) by Commissioner James E. Allen, Jr.

Hailed as the first of its kind in the history of New York State for educational television, the leasing agreement provides for the payment of $12,000 monthly, commencing Oct. 1, and running through April 30, 1957; for the payment of $9,500 monthly, from May 1 to April 30, 1958. This includes services.

The contract, approved by the Attorney General and the State Comptroller, will be financed from a $200,000 appropriation to the Education Department approved by the Legislature and Gov. Harriman at the 1956 session. The Governor originally recommended a larger appropriation, including the purchase of an available station (then believed to be WTRI) for educational television in Albany.

The State Education Department's Television Unit, of which Francis E. Almstead, special consultant on educational video, is head, will provide consultative service on television production methods and teaching techniques. The State will also furnish a technician and an instructional televi-

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## Considine May Host 'Hellinger Theatre'

Las Vegas, Aug. 28.

Negotiations are under way for INS writer Bob Considine to host upcoming "Mark Hellinger Theater," tv series that will be produced independently by Jack Entratter and Charlie Weintraub. Entratter says he plans to start the series by next month and that four scripts have already been approved by he and Weintraub.

Entratter also owns three other video properties purchased this year, and has been huddling with NBC officials to produce four specs during the coming season.

# Quinlan's Daytime 'Not for Kiddies' Program Revamp

Chicago, Aug. 28.

In one of his periodic revampings, veep Sterling (Red) Quinlan has rejuggled WBKB's daytime program lineup virtually from top to bottom. New lineup bowing Monday (3) will be angled for the adult audience although a couple of kiddie shows will be used with new formats.

The ABC-TV station is hitting the air an hour early weekdays, opening at 7 a.m. with a 60-minute "Breakfast Bandstand" hosted by Ronny Born. Next hour will be targeted at the moppets with Angle Casey and her "Play House" and Win Stracke filling individual segments of the "Morning Spectacular" with Art Hern as the overall majordomo.

Francois Pope's "Creative Cookery" moves up to the 9 to 10 slot from its present 11 to noon berth. Culinary display will be followed by Allen Funt's "Candid Camera" films. This segues into a 90-minute feature film with Norman Ross at the controls.

At noon Ernic Simon resumes his "Curbstone Cutup" routine with the sidewalk interviews coming from under the marquee of the Chicago Theatre. Former "Happy Pirates" kids' show is being dropped from the lunchhour slot with Dick (Two Ton) Baker switch-

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## PONTIAC'S TV COIN FOR ELECTION NIGHT

Pontiac, which at the end of last season pulled out of network television, is pouring some spot coin into election night coverage via cutin purchases on three CBS-TV o&o's and a fourth key affiliate. Automaker has purchased the five-minute local cutins on WCBS-TV, N. Y., KNXT, Los Angeles, WXIX, Milwaukee and WTOP-TV, Washington, with the local returns running every half-hour from 9 p.m. till signoff in each of the markets.

Buys were set via MacManus, John & Adams, Pontiac agency whose prez, Ernest Jones, found himself embroiled in controversy a couple of months ago when he claimed television can't sell cars.

# CBS-TV's $500,000 For 'Bride' Reruns

Hollywood, Aug. 28.

Sale of his residual and rerun interest in CBS-TV's "December Bride" has been finalized by Park Levy, who created and is producer and head writer on the situation comedy series. CBS is reported paying more than $500,000 for 100 issues of "Bride," the payment to be spread over 15 years.

In acquiring Levy's 50% interest, CBS now owns 75% with the remaining 25% belonging to Desilu Productions, which films the series. If the show goes into its fourth year, Levy figures to pocket nearly $700,000. Spring Byington, star of the piece, is also cut in for a small percentage of the profit.

William Morris agency negotiated the sale for Levy. Deal is now in the works for sale of British rights.

## Victor Wolfson to CBS For TV 'Climax' Series

Novelist and playwright Victor Wolfson has joined CBS-TV as associate producer on the "Climax!" series. Wolfson's been represented of late on television (including "Climax!") as well as in the theatre ("Excursion," "Pride's Crossing") and as a novelist ("The Lonely Steeple," "Eagle on the Plains").

Wolfson's latest novel, incidentally, is due for publication this fall. Titled "Day and Age," it will be published by Simon & Schuster.

# 'Beat Clock' Sold To Hazel Bishop

"Beat the Clock," axed from its Saturday 7:30 berth on CBS-TV by Sylvania, which bought "The Buccaneer" for next season, is getting a reprieve, thanks to Hazel Bishop coin. Cosmetic outfit is splurging heavily on the quiz game, putting in an order for all available stations coast-to-coast for the Saturday at 7 segment.

Since this is station time, network is now in process of maneuvering all possible station clearances. As of the past weekend time had been cleared on more than 75 stations.

"Clock" debuts Sept. 22 for its new sponsor.

## WINCHELL'S VEGAS ORIGINATION IN NOV.

Las Vegas, Aug. 28.

Walter Winchell's Nov. 7 variety show for NBC-TV will emanate from the Copa Room of the Sands hotel, and will star Lena Horne, who will be the headliner at the resort. Deal was set between WW and Sands producer Jack Entratter during Winchell's trip here last week to introduce Rober a Sherwood's Las Vegas debut at the New Frontier.

Winchell also disclosed that Perry Como and Cyd Charisse have been pacted for his Oct. 5 vidshow. Additionally, Winchell said he will introduce Judy Garland when the singer returns to the Palace theatre next month.

# Frisco Post-Mortems

San Francisco, Aug. 28.

NBC's Dave Brinkley, explaining two complete roll calls of GOP convention delegates last week, remarked:

"There's been so much peace and harmony here, and so many banjo players and male quartets, that delegates have hardly appeared on tv at all."

* * *

*Ex-President Hoover's speech at Cow Palace was scheduled for late Tuesday (21), but at last minute Republicans realized talk might conflict with televising Ike's arrival at Frisco Airport and Hoover was hastily moved forward.*

* * *

**Real news was so short at convention—and ballyhoo so long—that bored newsmen suggested NBC have its lipreader, Dolores Mona, do a job on another top-billed NBC performer, J. Fred Muggs.**

* * *

Just in case Irving Berlin forgot words to his own song, "Four More Years," his nephew, Irving Kahn, who's president of Teleprompter, coached Berlin in gadget's use. When he appeared at convention, Berlin said "What little voice I had I've lost," then proceeded to belt out new tune in inimitable style.

* * *

*ABC's Paul Harvey, lining up interviews near Cow Palace's Cabinet box, hollered to coworker, "Hey, what's that joker's name—the guy who took McKay's place?" Whereupon, from a seat two feet away, a man tapped Harvey on the back. "The name is Seaton," said the Secretary of the Interior.*

* * *

**One actor did a four-a-day for convention. He was Irving Fisher, who played Harry Truman in "Call Me Madam," strolled through Fairmont Hotel's lobby at 4:09, 5:09, 6:09 and 7.09 a.m. for NBC's "Today"— startled televiewers cross-country because he looks so much like HST.**

* * *

Leo Carrillo came very near stealing show at California Governor Knight's ball in Civic Auditorium, where 10,000 Republicans drank champagne, ate crab newburg and watched Helen Traubel, Wiere Bros., Step Bros., and emcee Art Linkletter. Carrillo got big ovation, heavy yocks with im-

(Continued on page 40)

# NETWORKS TO FEE-TV: 'COME IN'

## Tues.: TV's 414G Giveaway Nite

As things shape up now, Tuesday night will go into the books as the night the networks gave away nearly half a million dollars. More specifically, a shuffle among the top quiz shows finds three of the big money shows all concentrated on Tuesday with a grand total giveaway that could reach $414,000 in one night. The breakdown: "Big Surprise," $100,000 at 8 p.m.; "$64,000 Question," that much at 10 and "Break the Bank," $250,000 at 10:30. (There's still another quizzer, also at 10:30, the Edgar Bergen "Do You Trust Your Wife," but the loot can't be pinned down to an absolute sum, since the top prize has been $100 a week for life.)

If the situation has as many angles as a porcupine, that's all part of a shuffle that sees the Norman, Craig & Kummel agency looking to avenge itself upon Revlon (which changed agencies shortly after NC&K hit the jackpot for the Revson brothers with 64G) by grabbing the NBC 8 p.m. slot for client Speidel and "Surprise," shifting that segment from Saturdays. Whether the slotting against Phil Silvers competition will pay off is another question, but NC&K figures that the 100G jackpot on "Surprise" could certainly take the edge off anything that happens 90 minutes later on "$64,000 Question."

As to the "Break the Bank" entry, there are some unanswered questions here as well, chiefly whether the program will even get on the air, what with Benrus playing it coy about whether it wants alternate weeks with Lanolin Plus or not. But assuming the sponsor problems are solved, the question arises as to where the saturation point sets in—can that $250,000 bundle attract quiz-weary viewers after they've been through the mill already? "Bank" has one thing in its favor—the only network competition is another quizzer. "Do You Trust Your Wife," and the "Bank" prize is bigger.

## 'Press Conference' Cues Breakup Of NBC-TV Music-News 7:30-8 Strip

First step in what may be the eventual breakup of NBC-TV's 7:30 to 8 music and news strips in favor of half-hour programming is set for Oct. 29, when "Press Conference" moves into the Monday 7:30 period as a 25-minute entry. Program will be followed with five minutes of news by John Cameron Swayze.

As of now, and at least until January and more likely till next fall, the Tuesday through Friday segments will remain the same, with Monday the only break in the quarter-hour continuity. But insiders see it only as a matter of time before the network goes the full week with half-hour programs for the period.

Reason for the selection of Monday is fairly obvious—the musical quarter-hour on that date still isn't set, neither with property or with sponsor, while the 7:45 to 8 "News Caravan" is blank sponsorwise after Oct. 29, when National Carbon's four-week pact runs out. There's still an option out to DuPont, but nothing's happened yet. Other four nights are reasonably well set, with Eddie Fisher and "Coke Time" going Wednesdays and Fridays, Dinah Shore for Chevy on Thursdays and no show yet but Lewis Howe Co. is set to sponsor the Wednesday musical segment. On the news side, Sperry Rand has Tuesdays, Miles Labs Fridays and alternate Wednesdays, and Time-Life the other Wednesday, leaving only Thursdays open. Chet Huntley will take on the four full news shows, with

(Continued on page 40)

## MM&M Likes MM

Chicago, Aug. 28.

Minnesota Mining & Manufacturing has decided to stick with ABC-TV's "Mickey Mouse Club" for another year, thus eight of the 20 quarter-hour segments on the Walt Disney-produced daytimer are nailed down for the fall semester. MM&M is continuing with the final Monday 15 minutes on which it alternates with Miles Laboratory. Agency is BBD&O.

## Westinghouse In Pre-Emption Bid On 'Studio One'

Whether or not Westinghouse considers it got a fair shake from its two-week saturation coverage of the GOP-Demo conventions, for which it plunked down $5,000,000, there's one postscript to the sponsorship that CBS-TV can't escape—Westinghouse would like to cut back on its "Studio One" bankrolling and has asked the network to oblige with some preemptions.

At least one preemption is in the cards for the fall and the network is now blueprinting a special one-hour show for the Monday night 10 to 11 hour which will be available for outside sponsorship. Since Shulton has put in an order for a 60-minute special geared to holiday season merchandising of its shaving lotion and allied products, it's possible that the one-shot will be turned over to the company.

Westinghouse continues to sponsor "Studio One" solo and is committed for the entire new season, but there had been talk on and off that the company would feel much happier if CBS would latch on to an alternate-week client.

## Shirley Booth's 'Tree' To CBS-TV?

Although the projected Shirley Booth performance in George Kelly's "The Torchbearers" as one of the entries in the CBS-TV "Ford Star Jubilee" series has gone out the window. Miss Booth may still wind up doing one of the major Ford specs during the season.

CBS now wants Miss Booth to repeat her legit musical role in "A Tree Grows In Brooklyn," which would be adapted for the 90-minute tv showcase. It has a score by Arthur Schwartz, who is committed to three Ford specs next season.

"Tree," incidentally, marked CBS-TV's initial excursion into legit financing. Unlike the web's happy stake in "My Fair Lady," CBS lost a bundle of dough in financing the earlier show when it played the Alvin, N.Y. (Theatre, too, is owned by CBS.)

## WESSON OIL BUYS SID CAESAR TV'ER

Wesson Oil, whose deal for a Vitapix filmed-network sponsorship of "Blondie" recently fell through, has returned to more orthodox sponsorship patterns with the purchase of one-third of the NBC-TV Sid Caesar show. Wesson will carry one-third 15 weeks during the winter (starting Sept. 22) and for five summer weeks.

Since the series had already been two-thirds sold, the Wesson buy puts the show into the SRO fold, except for 15 winter and five summer weeks still open to one-third sponsorship.

## FATE MAY HANG ON SPEC RATINGS

By GEORGE ROSEN

Judging by the turnabout on the part of the tv networks, they're moving into a position where they're practically extending an open invitation to the toll-tv impresarios to move in and take over in the area of spectacular and special events programming.

This is a singular and peculiar state of affairs in video where, on the one hand, the networks make no bones over their hostility to the whole concept of pay-as-you see, yet by manipulating their own retreat into the old established pattern of half-hour and 60-minute programming are leaving the "big big showcase" field wide open for the toll-tv forces.

There is no question but that the television networks over the past two seasons have whet the appetites of the American viewing public for the spectacular and extended forms of programming. True, in most cases it's been a minority public, but since even a minority public where specs are concerned is measured in terms of 20,000,000 and even 30,000,000 people, translated into toll-tv reception that's a whopping success.

The signs are unmistakable. NBC-TV has already blueprinted a return to two half-hour formats for the Tuesday 8 to 9 spread—the hour in which comedy extravaganzas were inceptcd. And not generally known is that the Sunday night 9 to 10 Alcoa-Goodyear hour came within a hair's breadth of being converted into half-hour slots next season during the recent program overhaul. NBC's program braintrusters did some Nielsen-Trendex rating comparisons and liked what they saw on the 30-minute breakdowns vs. the full-hour show. And even though the 60-minute dramatic showcase gets another whirl during '56-'57 with the Alcoa-Goodyear properties to make like big one-shot entries, actually it's in the nature of a season's reprieve. A return to the half-hour form has not been written off for the following season, depending on how the new entries fare.

CBS, though still waving the 90-minute "Ford Star Jubilee" flag and introducing weekly 90-minute dramas next season via "Playhouse 90," has always championed the bread-and-butter 30-minute shows, which have given the web their most stunning Nielsen successes. While Ford is back for another spec whirl, it's not precisely a secret that the auto company would gladly have settled for a prize 30-minute time period if it were available on the network. Thus the fate of "Jubilee" beyond next season is highly speculative.

It's chiefly to the Monday night "Producers' Showcase" series on NBC-TV that the champions of the spec concept must look in perpetuating the trend. If the ratings are respectable, the network specs might be here to stay. If they fail to measure up on the cost-per-thousand yardstick (average cost per "Showcase" is $300,000), then it's generally conceded they will have had their day—leaving the field wide open for the toll-tv invasion on super-type programming.

## Fabray's Freelance Way

Nanette Fabray has decided to freelance this year, after huddling with both NBC and CBS on offers of exclusive contracts. Her first major assignment as a freelancer will be the recreation of her stage lead in "High Button Shoes" for NBC in November.

Actress said her freelance status doesn't necessarily rule out the possibility of a situation comedy series for next year, one of the possibilities she discussed with the networks.

## Booz, Allen's NBC Blueprint Calls For 'Big 7' Team; Board Acts Sept. 7

### Sunday Scorecard

Kirk Douglas and the U. S. Navy combined on the Ed Sullivan show to beat out NBC's Steve Allen again on the weekend Trendex scoreboard, but Allen nonetheless moved up a couple of notches to get to within four points of the hospitalized columnist. The Sunday 8 to 9 Trendex gave the Sullivan show, with Kirk Douglas emceeing and Navy talent featured, a 20.8, while Allen, with Buddy Hackett, Gregory Ratoff and Jaye P. Morgan guesting, scored a 16.9.

ABC again ran last, with "Famous Film Festival" garnering a 3.7.

The Booz, Allen & Hamilton blueprint for the NBC administrative setup has been finalized and reposes on the desk of network prexy Robert W. Sarnoff. It is subject to approval of the board of directors when it meets on Sept. 7 and expectations are that it will be formalized at that time.

The B-A-H management study, which had been in progress for several months, provides for a "Big Seven" operational team, topped, of course, by prexy Sarnoff, under whom four executive vice-presidents will function. These include David S. Adams, staff veepee and generally regarded as the "NBC braintrust"; Tom McAvity, who heads up the television network; Charles Denny, head of the o & o operations and spot sales and J. M. Clifford, the personnel management veepee.

In addition Manie Sacks will operate within the same high level continuing as advisor to Sarnoff as veepee for both NBC and the parent RCA, along with Ken Bilby, v.p. in charge of public relations. All six will report to prexy Sarnoff.

Meanwhile there's speculation as to Denny's possible expanded status, for in addition to continuing with the o & o operation and spot sales, it's understood he may move into the NBC radio area. (Joe Culligan was named last week to succeed Charles Ayres as veepee in charge of the radio network.)

Interesting to note is that all the advancements involve key personalities from within the NBC organization whereas when Booz, Allen & Hamilton "surveyed" the company eight years ago, it resulted in bringing in practically a whole new top management team.

## Susan Hayward's 100G Demand For TV Spec Gets Nix

The tv networks are characterizing as "real crazy" the kind of coin being asked by major film stars for one-shot appearances on specs. Latest illustration is that of Susan Hayward, who was sought by Showcase Productions, packagers of "Producers' Showcase," as the lead in the October presentation of Somerset Maugham's "The Letter," which William Wyler will produce-direct.

Miss Hayward asked for $100,000 for the one-time appearances. Negotiations stopped right there. Since Vivien Leigh had previously expressed interest in doing the show, efforts are being made to line her up. This will depend on the state of her health in view of her recent miscarriage. Also mentioned as possibilities for the lead role: Jennifer Jones adn Joan Fontaine.

"Showcase" season opens next month with an original musical, "The Lord Don't Play Favorites," starring Kay Starr and Louis Armstrong.

## WTVN IN COLUMBUS SEVERS MUTUAL TIE

Columbus, Aug. 28.

WTVN Radio here ended its basic affiliation with the Mutual Broadcasting System last Friday (24). Both the network and the station said it was an amicable parting.

In announcing the action, acting manager Sam Johnston of WTVN said: "Under an independent type of operation, we feel that we can offer listeners of Columbus and throughout Ohio better programs, better service and more entertainment in the local public interest.

"Extensive sports and special event coverage are being planned for the coming fall, including high school football, basketball and live coverage of the City Council."

Johnston said that WTVN would pick up certain individual Mutual shows. Meanwhile, in New York, a spokesman for Mutual said that the network would like to line up another Columbus radio station to become a basic affiliate.

## Allan Finn Exits CBS

Allan Finn has resigned as manager of the CBS Radio Press Information Dept. Finn moved into the department only a couple of months ago, having been brought over from CBS Television, where he was a senior staffer.

No future plans set.

## TV 'Lysistrata' Runs Into Snags

Proposed production of "Lysistrata," scheduled as the February entry in the "Producers' Showcase" series of specs on NBC-TV, has run into a succession of snags, with result that it's being put on ice temporarily. However, efforts will be made to bring it in next May as the season's final offering.

John Huston, who has been signed to produce-direct the spec, now finds that he'll be tied up on the new Marlon Brando-Deborah Kerr pic, Charles Kaufman, pacted to do the tv adaptation, will be busy in London on a Joan Crawford film. And word from abroad is that Marilyn Monroe may not be free to play the lead.

As a possible substitute, a tv version of "Pal Joey" ay go in. John Hancock Insurance Co. is picking up the tab on the February entry.

## Brit. Govt. Officially Dubs Com'l TV Success, Based on 'The People'

London, Aug. 28.

It's the official Government view that commercial tv in Britain has been a success. This was expressed by Reginald Maudlin, Minister of Supply, when he opened the Radio Show at Earl's Court, on Wednesday (22). He said: "The decision to embark on an alternative and competitive program has proved a great success as measured by the views of the people whose views really matter—the public."

The British radio industry, he continued, had become one of the major national industries with quite remarkable speed. Turnover now exceeded $560,000,000 a year; exports, which before the war were $5,600,000, now touched $112,000,000 and were still rising.

# House Unit Releases Secret Documents On 'Web Domination' Charges Re FCC; Lee's Telephoned 'Advice' to Stanton

Washington, Aug. 28.

Confidential documents relating to charges of undue influence over the FCC by the major networks were made public today (Tues.) by the subcommittee of the House Small Business Committee, which had investigated the charges some months ago and held hearings early in July. The subcommittee, headed by Rep. Joe E. Evans (D., Tenn.), had held executive sessions at that time and had also subpoenaed some 12,000 documents from CBS and NBC, but inserted into the record which was made public today only eight CBS documents and the reply to a lengthy questionnaire submitted to the FCC.

Highlight of the transcript was the conversation between FCC Comr. Robert E. Lee and CBS prez Frank Stanton, of which reports had been circulating since the hearings. Conversation referred to CBS' channel swap with Zenith in Chicago and its impending purchase of WXIX in Milwaukee. Telephone talk which Lee made to Stanton, took place at 9:45 a.m. on Aug. 13, 1954 and ran as follows:

"I have given a little bit of thought and study to our problem. I would say on the Chicago thing —it's my impression that you have nothing to worry about. I don't think anything would be jeopardized by anything else you do.

"On Milwaukee, I am not in a good position to advise you. I am almost afraid to say anything that might influence you because I could be so wrong. No matter what you did there I am sure it would not reflect on the Chicago deal. As a matter of fact, you have got some time on the Milwaukee business. I doubt if that multiple ownership stuff will go through for a couple of months. The opinion seems to be that we would need a full commission to finalize it, and everybody seems to be going somewhere for the next couple of months. The only point I can really make is that I feel confident that on the Chicago deal it is all right. I could be wrong, you know, but I think that is pretty solid."

Other documents consisted mostly of memoranda among CBS execs on conversations they had held with FCC commissioners, apparently relating mainly to color

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## Stumping '56 Style

Boston, Aug. 28.

A new radio trend in politico barnstorming is being set up here by Lt. Gov. Sumner Whittier, running for Governor of Mass. on the Republican ticket. Instead of the old time rallies, in his stumping of the state, he will buy time on radio stations, set up a battery of phones and answer questions of the voters from the station.

Whittier, four years ago, appeared on Sherm Feller's WDVA disk jock show, talked and answered questions. Response was so big that he was immediately sold on radio and bought time on WDVA. For the upcoming gubernatorial campaign he is going all out on radio especially in eastern and western Mass.

## Pearson Pharmacal Changes Mind, Pulls Out of 'Navy Log'

Pearson Pharmacal Co., which was to have sponsored "Navy Log" with Pall Mall on ABC-TV, has decided it can't afford the longterm commitment and has set off a hunt for a cosponsor for Pall Mall, with the combination of ABC, packager CBS Television Film Sales and Pall Mall agency SSC&B all joining in the search.

Reason for the agency's interest in grabbing off an alternate bankroller is the fact that since shooting is already underway on the new cycle, Pall Mall has agreed to every-week sponsorship on the show for 13 weeks or until a sponsor is found, whichever comes first. If a bankroller can't be found by then, the cigaret will look for a new property. Meanwhile, some interest is stirring at Royal Typewriter Co., considering its first try at network tv, but no deal yet.

## BERLE TO EUROPE, PILOT ROLLS SEPT. 16

Milton Berle is swinging back into action, this time as star of a comedy-adventure series to be located in Paris and to be produced and directed by Sheldon Reynolds. Berle leaves for the Continent on Monday (3) to start filming of two pilot reels on Sept. 16 in the series, which is being made for NBC-TV.

Films will be screened before GI audiences overseas, both for reaction and for laughtrack dubbings. Reynolds left for preproduction chores in Paris yesterday (Tues.).

## GORDON DUFF PACTS CBS-TV CONTRACT

Gordon Duff, vet director who's been associated primarily with NBC shows over the past few years, has signed an exclusive producer-director contract with CBS-TV. Duff's been primarily associated with "Philco Playhouse" and "Justice," along with other Talent Associates ventures.

In moving to Columbia, he joins other ex-"Philcoites" like Arthur Penn and Vincent Donehue. They've been assigned to the "Playhouse 90" series, but Duff hasn't been handed a specific show yet. Apart from his directorial stints on "Philco," he had produced the drama series for some months about a year ago.

# WABD Firms Up New Season Sked; 55% SRO Status

WABD, N. Y., now firming up its fall programming schedule, has about 55% of its approaching programming sponsored, with the remainder of the time open for spot participations.

For the fall, the DuMont indie has a number of new live shows either set or on the drawing boards, in addition to recently acquired telefilm series and the 60 Warner Bros. features.

For Saturday night, WABD is planning a "live" rock 'n' roll one hour show, starting at 9, with talks going on with deejay Art Ford, of WNEW, for an emcee role. Its 60 Warners features will be telecast on Sundays, from 3 to 5 and 9 to 11, time slots for which the indie has raised its rates.

Station will utilize its large batch of cartoons, such as Looney Tunes, Little Lulu's and Bugs Bunny, for a series of children's shows, most of which will be stripped across the board either afternoon or early evening. Hosting one of the new kiddie shows will be Herb Sheldon, spotted for the "Speaking of Animals" Paramount shorts in a 15-minute strip program, beginning at 7:15 p.m.

Sheldon, who will continue his Saturday morning program on WRCA-TV, also is being considered by WABD for a daily women's show and host for another comedy cartoon show this fall, tentatively titled "Screen Souvenirs."

Among the new telefilm series for the station will be "Championship Bowling," "Frontier," Gene Autry episodes, "Waterfront," "Lili Palmer Theatre," Mickey Rooney skein and "The Great Gildersleeve."

The two "live" sports shows, boxing from St. Nicholas Arena Monday nights and wrestling from Washington Thursday nights will be continued. The two-hour boxing show is being sponsored by Gallo Wine and El Producto Cigars.

# Who Owns TV Stations?

Washington, Aug. 28.

House Small Business subcommittee today (Tues.) released a breakdown of tv station ownership secured from the FCC during hearings some months ago over relations between the Commission and the networks. Breakdown is as follows:

| | |
|---|---|
| Daily newspapers (full or part ownership) | 139 |
| Magazines or weekly newspapers | 9 |
| Electronics manufacturers (other than RCA and CBS) | 15 |
| Theatre interests (other than AB-PT) | 42 |
| Educational institutions | 23 |
| | (4 comm'l) |

List of multiple ownership by interests other than the networks showed George B. Storer on top with seven stations, RKO Teleradio next with five, the Mormon Church, Crosley, Westinghouse and Meredith Publishing next with four and Time-Life, Cascade Broadcasting, Central Broadcasting and Triangle Publications with three each.

# Jean Shepherd: Part III

### Back for Umpteenth Time to WOR and for Soap Company He Ribbed

The Jean Shepherd-WOR (N.Y.) honeymoon isn't over after all. The on-again, off-again ad infinitum romance now sees Shepherd rehired by the station for umpteenth time, this time on the strength of a bid from the very advertiser for whom a gag on-the-air pitch got him cut off and fired the last time.

Sweetheart Soap, which Shepherd free-plugged as a gag a week ago Thursday (16) and got cut off the air and fired for his pains, has told the station it wants to sponsor Shepherd for a good part of a four-hour Sunday night stint, and so the station has done a turnabout again and asked Shepherd to return and do the show. He's agreed, though no contract has been signed yet. Because of this latter formality, WOR doesn't know how much Sweetheart will sponsor since it can't give the client a price on the show until it pins down Shepherd.

At any rate, he'll be back starting this Sunday (2), from 9:05 p.m. to 1 a.m., plugging Sweetheart for real. The WOR deal, as it's contemplated, would leave him free for radio and tv work elsewhere. He's currently dickering a late-night remote from Johnny Johnstone's Charcoal Room, station yet to be determined.

## Maggi's WINS Show

Gabber Maggi McNellis who got her start on WINS, N. Y., in 1943, returns to the radio indie Monday (3) in a 10:30 to 11:30 a.m. slot.

Show, however, will be primarily music, with Miss McNellis spinning disks, doing some features and occasionally interviewing a personality cross-the-board.

## WNEW's '5717' Series Evaluates Jewish Role In Society Enrichment

The Jewish mayor of Dublin, President Eisenhower, Sammy Davis Jr., Steve Allen and other show biz celebs will be featured in a series of broadcasts, commemorating the Jewish New Year, to be aired by WNEW, N.Y.

Titled "5717," the series will be broadcast from Sept. 4 thru Sept. 13, from 10:45 to 11 p.m., except Saturday, Sept. 8 over WNEW. It was produced in cooperation with the Union of American Hebrew Congregations, parent body of the Western Hemisphere's 534 reform temples.

One of the segments, "Folklore," will be aired by the Mutual net on Sept 6 from 7:15 to 7:30 p.m.

Programs, divided into nine 15-minute segments, consider the gifts which Judaism and the Jewish people have made to the enrichment of society. Different shows highlight a variety of fields: "Folklore," with Peter Donald and Sammy Davis, Jr.; "Humor" with Steve Allen and Morey Amsterdam; "Theatre," with Luther Adler and Joseph Schildkraut; "Music," with Dr. Sigmund Spaeth and Richard Tucker; "Law," with professor William Kunstler, N.Y. State Attorney General Jacob K. Javits and Cecil B. DeMille; and "Popular Music," with Dr. Spaeth and Richard Rodgers.

Arnold Moss will serve as host of the program "Homelands," which features messages from Mayor Briscoe of Dublin, Lord Samuel from London, David Ben-Gurion from Israel and Pierre Mendes-France from Paris.

## KOVACS PERMANENT SUB ON 'TONIGHT'

Ernies Kovacs has been signed as permanent host-star of the Monday and Tuesday segments of NBC-TV's "Tonight," starting Oct. 1 under an exclusive deal that ties him to NBC for both tv and radio. Kovacs will do the show without his wife and partner, Edith Adams, since she's slated to join the Broadway musical, "Li'l Abner," which makes her avaliability for the show dubious. No staff or format has been worked out yet, but Kovacs, who had originally been eyed for a Sept. 17 start, will spend the additional two weeks working on material for the show.

Meanwhile, for the last few weeks, NBC has set Jack Paar for Sept. 4 and Morey Amsterdam for Sept. 10-11. Exec producer Dick Linkroum has signed Tony Randle, who handled Monday's (27) and last night's segments, to return for the last two weeks (17-18, 24-25).

# Whitney's Major TV Station Stake

J. H. (Jock) Whitney & Co. invasion of station ownership field, which thus far had bought KOTV, Tulsa, and 90% of KGUL-TV, Galveston, rolled into high gear last week with the $10,000,000 purchase of the stock of Universal Broadcasting Co., which owns and operates WISH-TV (and AM) in Indianapolis and WINT-TV and WANE in Ft. Wayne. All the Whitney properties are CBS affiliates.

Deal, subject to FCC approval, calls for several of the Universal stockholders to join the board of Indiana Broadcasting Co., the new Whitney subsidiary which will operate the stations. C. Bruce McConnell, prez and a director of Universal, joins the Indiana board, as do Stokes Gresham Jr. and Frank E. McKinney. Robert B. McConnell, one of the selling stockholders, will continue as general manager of the Indianapolis stations.

C. Wrede Petersmeyer, a partner in the Whitney firm, becomes president and a director of Indiana Broadcasting. Whitney investment operation's other interests include oil and gas, electronics, frozen foods, power tools and the shipping and chemical fields. New York station broker Howard E. Stark repped the Whitney firm in the deal.

## Food Fair Buys 'Popcorn Theatre'

"Popcorn Theatre," the hour-long Guild Films kiddie show, is set for New York exposure starting Sept. 8 on WABC-TV. Food Fair stores has bought the complete show for Saturday mornings from 10 to 11.

Al Paul Lefton agency of Philly repped Food Fair.

# WBC Finalizes WIND Purchase

Chicago, Aug. 28.

Westinghouse Broadcasting Corp.'s purchase of WIND for the record-breaking price of $5,300,000 was formalized Friday (24) and now needs only FCC approval to be finalized. Under the terms of the transaction, present WIND ownership will receive 91,775 shares of Westinghouse Electric stock at Friday's price on the Big Board of $57.6.

Also included in the sale is the construction permit for a UHF television station on Chi's Channel 20 which was granted the WIND ownership in March, 1953, but hasn't been activated.

It's believed a WBC bid has gone out to prexy Ralph Atlass to remain at the helm of the 5,000-watter which in the past 25 years he has parlayed into one of the most successful indies in the business. A pioneer of the music-news-sports format, WIND emerged postwar as a serious challenger of CBS' WBBM for top Windy City honors in billings and ratings. Latter station is managed by veep H. Leslie Atlass, Ralph's brother.

Sale involves both branches of the Atlass family, with Ralph owning 11% and the CBS veep's three youngsters—Les Jr., Frank and Harriet—owning 29.7%. Members of the Wrigley family own 26.4% and the John S. Knight newspaper interests 27.7%. WIND commercial manager John Carey, who likely will stay on under the WBC banner, owns 5.5%.

# Bolger Bounces 'Telescope' From Sun. Slot; NBC Opera Affected, Too

Fate of "Telescope," the series of filmed "telementaries" originally scheduled to alternate with "Wide Wide World" on NBC-TV this fall, is now up in the air as a result of the Helene Curtis deal putting the Ray Bolger "Washington Square" series into the Sunday afternoon slot. One thing's definite—"Telescope" won't run on Sunday afternoons; if at all, it may be used on a preemption one-shot basis weekday nights, same as "Project 20" has been scheduled on the network.

The Ben Park-helmed series, originally scheduled for 11 shows, is down to nine and may be reduced to just three or four which are already in the advanced stage. One of these would be the James Michener hosted "Assignment: Southeast Asia." Another, with most of the footage in the can, would be "Maurice Chevalier's Paris," filmed on location with the star by Ted Mills. A third would be the show on doctors.

"Telescope" isn't the only casualty of the Bolger deal, since the six NBC Opera offerings will be pushed into less favorable time. Opera will be aired at 2:30 to 4 (2 to 4 in the case of two-hour offerings) instead of the more favorable 4 to 5:30. Current plans call for "Wide Wide World" to occupy the 4 to 5:30 period on alternate weeks over a 40-week span. Bolger show starts Oct. 21 (later than WWW) in the alternate-week 4 to 5 period over a 28-week span, with "Outlook" as a probable entry for the alternate-week 5 to 5:30 period, though the web may place a new segment in there. But the shuffle leaves "Telescope" in the cold.

Curtis, incidentally, has upped the ante on the Bolger show from cosponsorship of 14 shows to cosponsorship of 17. The three additional shows will be run after the 14 Sunday segments are completed, and will be slotted one on a Tuesday night and the other two on Thursdays. One of the three will be aired in late spring, the other two next summer.

# THE LAST MILLION'S HARDEST

## Murrow, McBoing-Boing Going Steady

Television, like politics, makes for strange bedfellows, but none perhaps stranger than Edward R. Murrow and Gerald McBoing-Boing. The CBS-TV commentator and the UPA animated character are slated to alternate in the same time slot come winter.

Murrow, with his "See It Now," will telecast once monthly on Sundays at 5 to 6 p.m. starting in October. On the other three weeks, CBS-TV will fill with pro football during the fall, but come December and it will have to schedule regular programs. So a tentative decision has been reached to put "Mr. McBoing-Boing," the new UPA series which the cartoonery is creating for the network, into the Sunday 5:30 spot three weeks out of four, starting Dec. 23. No sponsorship yet on the cartoon series, nor on Murrow.

As to the three-weeks-out-of-four 5 to 5:30 spot, no decision has been reached, but the web will probably schedule a more orthodox entry out of the public affairs sector.

## 'Playhouse 90's' Got Spec-Size Sponsor Problem On Its Hands

CBS-TV has been unable thus far to establish an SRO sponsorship status on its forthcoming "Playhouse 90" series (there's still an alternate-week hour to be disposed of, which makes up the difference between a billing's success or failure for the high-budgeted 90-minute Thursday night showcase.)

All of which contributes an addenda to "this crazy television business." Reluctance of clients to move into "Playhouse 90" (which, incidentally, rates as the major new entry on all the networks) stems from a variety of factors. Firstly, the whole concept of "Playhouse 90" comes under the heading of "innovation," since it will not only be part of a solid two-and-a-half-hour dramatic slotting (back-to-back with "Climax") but represents a daring "first" in slotting a weekly 90-minute drama. Since a couple of million dollars is at stake for the alternate-week ride, to the average sponsor that represents an uppercase risk.

But perhaps even more of a factor is the competitive Thursday night setup which will find "Playhouse 90" opposite "Lux Video Theatre" on NBC. The latter has moved into serious Top 10 contention on the Nielsens.

What makes the whole thing real crazy is that CBS originally knocked Lux out of the Thursday night box on CBS (first as a full-hour showcase and later in half-hour form) which invited the Lux switchover to NBC. Now CBS is trying to hit back with a bigger-than-ever drama series.

### Tootsie's 'Tales'

Tootsie Roll (Sweets Co. of America) is moving into the CBS-TV sponsorship roster with the purchase of alternate weeks on "Tales of the Texas Rangers," the Saturday morning Screen Gems entry on the web. It will share the tab with General Mills.

Sweets Co. replaces another candy outfit bowing out after less than a season, Curtiss Candy.

## 'Our Miss Brooks' Daytime Reruns; Ax Carson Show

Evidently impressed with the daytime track record of filmed reruns of situation comedies, CBS-TV is going the full route by installing one-a-week reruns of "Our Miss Brooks" into the weekday 2 to 2:30 slot starting Oct. 1. "Brooks" will replace Johnny Carson, who's been in the slot only a couple of months.

Stripping of ex-nighttime comedy series in the daytime has had a whopping success thus far. On a local level, it's been amazingly successful, as witness the SRO situation on WCBS-TV, N. Y., for its "My Little Margie" and "Amos 'n' Andy" back-to-back strips at 9 to 10 a.m. (see separate story). And if they laughed at NBC-TV when it decided to strip "I Married Joan" on a network basis, they aren't laughing anymore, what with the show running away with the No. 1 rating in its 5 to 5:30 p.m. time period.

CBS is trying to find a new time slot for Carson. Mentioned as a possibility is the 1:10 to 1:30 p.m. strip, currently occupied by the co-op "Stand Up and Be Counted."

## Culligan Named NBC Radio Chief

Matthew J. (Joe) Culligan has been moved from the NBC television sales operation to head up NBC Radio as v.p. in charge of the network. Culligan, who has been the No. 2 man in television sales as v.p. and national sales manager, takes over his new post immediately, as successor to Charles Ayres, who resigned less than a month ago.

Culligan moves into the spot at a critical time, with a major selling job on his hands. The network went through a daytime programming revamp just a month ago which saw "Bandstand" installed as a two-hour morning feature and a string of soapers set for the afternoon, all in place of the shortlived "Weekday." Web is virtually blank sponsorwise during the daytime, and while the web is awaiting the first Nielsens on the new programming, Culligan still faces a major task in pinning down some business for the daytime.

Culligan's been a v.p. since last December, after only four years at the web. He was formerly with John Sutherland Productions as v.p., but started as a salesman for "Today," rising to the post of sales manager for the Participating Programs Dept. ("Today"-"Home"-"Tonight") as each of the other shows were added to the schedule. He was named national sales manager in 1954.

## 'Most Beautiful Girl' Pushed Back 7 Weeks; Still Needs an Emcee

"Most Beautiful Girl In the World," with which both NBC-TV and Revlon have had sporadic difficulties, first in finalizing a contract and then in finding an emcee, has run into another snag. There's still no emcee set, so the program's preem has been pushed back from Sept. 3 to Oct. 22, a full seven weeks.

Revlon will start sponsoring the Monday at 9 period at the original date, however, and will use reruns of "Medic" currently in the spot. Delay will occasion the use of five "Medic" reruns, with the other two dates being filled by "Producers' Showcase."

### PEGGY, FOR 'BEANSTALK'

Peggy King, vocalist on the George Gobel show, has been set for a key role in "Jack and the Beanstalk," the Nov. 12 "Producers' Showcase" musical.

"Beanstalk" is authored by Helen Deutch with music by Jay Livingstone.

## HOME STRETCH VEXING TO WEBS

This is the "irritating season" around the tv networks, particularly at NBC and CBS. Having established some weeks back that they can "live without a car" (some $20,000,000 to $25,000,000 in uncommitted automotive coin) in achieving a healthy sponsorship picture for next season, the webs are still having trouble getting over the hump in that last final stretch toward racking up an absolute SRO status.

True, it's nothing for NBC or CBS to get panicky or even worried about, even though by mid-August last year they had gone absolutely clean on selling out everything in sight, but nonetheless those vexing handful of unsold slots cumulatively add up to millions in revenue over a season's span. (At ABC the situation is somewhat more acute, with a flock of availabilities still on the '56-'57 schedule.)

Take CBS, for example, where they probably never had it so good, except for one real distressing sore spot—disposing of an alternate-week hour on the "Playhouse 90" drama series (see separate story) plus a Thursday news segment. Otherwise they're riding high, and yet inability to sell the skip-week hour on its biggest and newest showcase spells out a couple of million in revenue.

At NBC-TV, all the "crisis" areas have been hurdled in recent weeks, but those "little disturbances" or "fringe troubles" are still around. For instance "Break the Bank," slated for Tuesdays 10:30, is still up in the air with possibility that it may not pan out at all. The Monday evening (reduced to five minutes) and Thursday 15-minute news segments are open. Alternate weeks of "Big Story," except for five skip-weeks, are available. Half a season's one-third sponsorship on Sid Caesar and Steve Allen are still to be filled. And three segments of "Producers' Showcase" are open for co-sponsorship.

ABC has more of a man's-size problem to tackle. There are two John Daly news segments available, a half-hour Sunday plus half of "Omnibus." Also the Bishop Sheen segments Mondays, an hour on Thursdays plus half of the hour-long "Wire Service" and most of the Saturday night "Famous Film Festival." Taking a glance at daytime, the web's plans for an extension into morning programming will likely suffer a setback due to the fact that "Mickey Mouse Club," which a year ago this time was SRO, is now only at the two-thirds-sold level.

## 'Ballad of Baby Doe' Serialized by V. of A. For Broadcast O'seas

Washington, Aug. 28.

Voice of America started serial broadcasts yesterday (Mon.) of the American opera "The Ballad of Baby Doe" on its program "Panorama—USA." Voice presented Act One, Scene One in the first of 10 instaliments, utilizing the "soap opera" format. Remaining scenes will follow on a daily basis.

"Panorama—USA" is the Voice's daily one-hour English language program for European listeners and is heard behind the Iron Curtain. Tapes of the opera will also be sent to the U.S. Information Agency's 200 overseas posts for distribution to foreign radio stations.

"Ballad" had its world preem last month in Central City, Colo., and is scheduled for its Broadway debut in the fall. Music was written by Prof. Douglas Moore of Columbia U., and libretto by the late John LaTouche. Chief characters of the opera are drawn from actual figures in Colorado's fabulous mining era at the turn of the century.

## It's TelePrompter-Telegram & Co.; Western Union Now 14% Partner

In a move probably motivated in part by the role played by TelePrompter in the staging of the Republican and Democratic National Conventions and as a "hidden asset" for the rostrum factotums, Western Union has effected a partnership deal with TelePrompter Corp. WU becomes a 14% owner of the company for which it has paid $750,000 (which puts an overall valuation of $5,000,000 on the company).

The prompting device, perhaps second only to Westinghouse's Betty Furness, grabbed off the lion's share of non-agenda convention attention, with TeleP emerging at both the Frisco and Demo conclaves as a "built-in" necessity in the national scheme of political rostrums.

Deal for the mating of the teleprompter and the telegram companies was finalized yesterday (Tues.) when TeleP board chairman Irving Kahn received a check for $750,000 from WU prexy Walter P. Marshall in return for 20,000 shares of stock.

Over and above TeleP's recognition in the "prompting field," however, are the new avenues now opened up by WU's minority ownership, for it now gives TeleP access to the engineering-research facilities of the Western Union laboratories for commercial exploitation through the sales-promotion techniques of the TeleP organization. Thus in the two-way collaboration the accent will be in the area of "group communication" (meetings, conventions, etc.) as opposed to mass communication, and injecting it with electronic showmanship.

Aside from the actual use of the TelePrompter device, the company over the past five years has been moving more and more into the "industrial showmanship" phase of activity, negotiating deals with General Motors, Standard Oil of New Jersey, RCA, etc. for the staging of their respective conclaves. The Western Union partnership will permit for technical expansions in this area.

TelePrompter, incidentally racked up its 1,000,000th hour of performance during the political conventions.

### Where's Charley?

Charles Andrews, who has been producing the Frankie Laine summer show, which has been subbing for the Wednesday night 8 to 9 Arthur Godfrey stanza, will stay put in the hour segment when Godfrey returns in the fall, continuing with status of producer.

Since it's generally recognized that Godfrey himself stays on top of the production chores, the question of where Andrews begins and AG leaves off is still in the "unfinished business" realm.

## AFTRA in Test Showdown on TV Tape Rerun Issue

Portland, Ore., Aug. 28.

Gary Ellingsworth, AFTRA rep, is in town trying to organize announcers and newscasters at KPTV. He has been in session with general manager Frank Riordon for several days. The signing has reached the stalemate stage on the question of control of tape reruns.

Riordon asks to have complete control of reruns on the grounds that the announcer is getting a regular salary plus an additional fee for making the tape. AFTRA feels the reruns should be controlled by both sides and a graduated scale paid for each. Manager of George Storer's outlet here has definitely put his foot down on this point despite the threat of a possible strike.

None of these tapes has been made available in this area as yet and not one of the three now existing channels and even the fourth due on the air in a month or so, are affiliated with AFTRA. KPTV was selected as they ordered a tape for future delivery. The union got wind and hopped onto the station personnel.

KPTV was the first channel here and was the first UHF station in the country. Right now it is in the throes of transferring from UHF 27 to VHF 3. KPTV has been the NBC outlet here from the beginning.

In getting ready for the transfer to VHF, KPTV has also completed a reorganization program. Tom Meyers, program director; Ralph McGrew, production manager; Hal Childs, sports announcer, and Dick Althoff, news cameraman ankled the station. Phylis Ivers, formerly assistant promotion manager, has been upped to office manager and secretary to boss Riordon.

## Robinson Minimizes Effect of Pix Oldies In Network's Scheme

Hollywood, Aug. 28.

Major studios' unloading of their backlogs to tv "may cut into network shows some, but not enough to make any appreciable difference," opines CBS-TV program chief Hubbell Robinson, minimizing the effect the oldies will have on new shows once they flood the channels this fall.

Robinson expressed the opinion that most of the major pix made years ago are dated, and won't hold up in today's market, regardless of the fact they may have been hits years ago.

The exec also quashed reports of personnel changes in the web's "Climax" show, saying the only such changes would be additions to the staff of the dramatic show.

## 'Big Story' Still A Big Headache

"The Big Story," the Pyramid Productions Friday night entry on NBC-TV, continues to run into sponsorship difficulties and the network is selling its alternate weeks on a shortterm basis. American Tobacco (Pall Mall), its longtime alternate-week bankroller, is sticking with the show, but on the skip-week, the segment is sold for only five shows through Christmas.

It all started when Simoniz bowed out of its skip-week sponsorship and Toni moved in to replace it. Toni was no sooner in than it was out, with Revlon taking its place. Then Revlon wanted out, but agreed to go along with two alternate weeks, Sept. 14 and 28. Web went out and sold Benrus three alternate weeks, Nov. 16 and Dec. 7 and 21, obviously specials for the Christmas trade. But still open are Oct. 12 and 26 and Nov. 9 and 30. Show returns Sept. 7 with the "Bridey Murphy" story.

## TvB Membership Hypo

Eighteen stations and five station reps have joined Television Bureau of Advertising during the summer months.

The new station rep organizations includes CBS Television Spot Sales, Avery-Knodel, Inc., John E. Pearson Television, Inc., and Weed Television Corp.

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# VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

*This* VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

## BOSTON — *Approx. Set Count*—1,395,000 — *Stations*—WBZ (4), WNAC (7)

| TOP 10 PROGRAMS AND TYPE | STATION | DISTRIB. | DAY AND TIME | JULY RATING | SHARE (%) | SETS IN USE | TOP COMPETING PROGRAM | STA. | RATING |
|---|---|---|---|---|---|---|---|---|---|
| 1. Man Behind the Badge (Myst) | WNAC | MCA | Sun. 10:30-11:00 | 29.0 | 80.3 | 36.1 | Liberace | WBZ | 6.4 |
| 2. I Led 3 Lives (Adv) | WNAC | Ziv | Tues. 8:30-9:00 | 26.3 | 61.3 | 42.9 | This Is Show Business | WBZ | 15.9 |
| 3. Man Called X (Myst) | WBZ | Ziv | Mon. 10:30-11:00 | 22.9 | 52.6 | 43.5 | Summer Theatre | WBZ | 17.4 |
| 4. Death Valley Days (W) | WNAC | McCann-Erickson | Fri. 10:30-11:00 | 21.4 | 57.2 | 37.4 | Cavalcade of Sports | WBZ | 18.7 |
| | | | | | | | Big Playback | WBZ | 10.7 |
| 5. Mr. District Attorney (Myst) | WNAC | Ziv | Tues. 10:30-11:00 | 21.3 | 54.8 | 38.9 | Studio 57 | WBZ | 16.9 |
| 6. Superman (Adv) | WNAC | Flamingo | Fri. 6:30-7:00 | 18.3 | 75.0 | 24.4 | TV News Reporter | WBZ | 5.7 |
| | | | | | | | Stage 7 | WBZ | 4.3 |
| 7. Studio 57 (Dr) | WBZ | MCA | Tues. 10:30-11:00 | 16.9 | 43.5 | 38.9 | Mr. District Attorney | WNAC | 21.3 |
| 8. Sherlock Holmes (Myst) | WNAC | UM&M | Thurs. 10:30-11:00 | 15.2 | 59.0 | 25.8 | Film Interlude | WBZ | 8.6 |
| 9. Jungle Jim (Adv) | WBZ | Screen Gems | Sun. 7:00-7:30 | 13.9 | 49.7 | 28.0 | Waterfront | WNAC | 13.9 |
| 9. Waterfront (Adv) | WNAC | MCA | Sun. 7:00-7:30 | 13.9 | 49.7 | 28.0 | Jungle Jim | WBZ | 13.9 |
| 10. Dr. Fu Manchu (Myst) | WNAC | H-TV | Thurs. 8:00-8:30 | 13.9 | 29.7 | 46.9 | Baseball | WBZ | 31.1 |

## WASHINGTON — *Approx. Set Count*—754,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Celebrity Playhouse (Dr) | WTOP | Screen Gems | Tues. 10:30-11:00 | 18.7 | 42.8 | 43.7 | Big Town | WRC | 11.4 |
| 2. Mr. District Attorney (Myst) | WRC | Ziv | Mon. 10:30-11:00 | 13.0 | 37.6 | 34.6 | Feature Boxing | WTTG | 12.2 |
| | | | | | | | Summer Theatre | WTOP | 9.4 |
| 3. Highway Patrol (Adv) | WTOP | Ziv | Fri. 7:30-8:00 | 10.4 | 42.1 | 24.7 | Rin Tin Tin | WMAL | 8.1 |
| 4. Life With Father (Co) | WTOP | CBS | Sun. 4:30-5:00 | 9.0 | 64.7 | 13.9 | American Forum | WRC | 2.2 |
| 5. Passport to Danger (Myst) | WMAL | ABC | Fri. 10:30-11:00 | 9.0 | 22.5 | 40.0 | Baseball | WTTG | 14.8 |
| 6. Ramar of the Jungle (Adv) | WTOP | TPA | Wed. 7:00-7:30 | 8.5 | 48.6 | 17.5 | Guy Lombardo | WRC | 5.1 |
| 7. Superman (Adv) | WRC | Flamingo | Tues. 7:00-7:30 | 7.9 | 27.8 | 28.4 | Do You Trust Your Wife? | WTOP | 15.7 |
| 8. Ellery Queen (Myst) | WRC | TPA | Mon. 7:00-7:30 | 7.8 | 37.0 | 21.1 | Turning Point | WTOP | 6.1 |
| 9. NOPD (Myst) | WTTG | UM&M | Wed. 9:30-10:00 | 7.8 | 14.2 | 54.9 | Kraft TV Theatre | WRC | 22.7 |
| 10. The Hunter (Adv) | WTTG | TAFON | Wed. 10:30-11:00 | 7.6 | 18.8 | 40.5 | 20th Cent.-Fox | WTOP | 15.7 |

## DAYTON — *Approx. Set Count*—640,000 — *Stations*—WLW-D (2), WHIO (7), WCPO (9)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Man Called X (Myst) | WHIO | Ziv | Fri. 9:30-10:00 | 27.2 | 64.1 | 42.2 | Cavalcade of Sports | WLW-D | 11.9 |
| | | | | | | | Red Barber's Corner | WLW-D | 9.3 |
| 2. Highway Patrol (Adv) | WHIO | Ziv | Tues. 8:00-8:30 | 25.5 | 68.1 | 37.4 | Sneak Preview | WLW-D | 8.9 |
| 3. Stories of the Century (W) | WHIO | H-TV | Sat. 9:30-10:00 | 21.2 | 69.0 | 30.5 | Adventure Theatre | WLW-D | 7.6 |
| 4. Little Rascals (Co) | WHIO | Interstate | M-Thurs. 6:00-6:30 | 18.8 | 78.6 | 23.4 | Meetin' Time at Moores | WLW-D | 2.8 |
| 5. Badge 714 (Myst) | WHIO | NBC | Sat. 10:30-11:00 | 18.5 | 54.6 | 33.9 | Midwestern Hayride | WLW-D | 11.5 |
| 6. Amos 'n' Andy (Co) | WHIO | CBS | Tues. 10:30-11:00 | 18.1 | 65.2 | 27.8 | This Is Show Business | WLW-D | 6.2 |
| 7. Roy Rogers Ranch (W) | WHIO | MCA | Sat. 5:00-5:30 | 17.2 | 75.0 | 23.0 | Ranger Station | WLW-D | 1.7 |
| | | | | | | | Wild Bill Hickok | WLW-D | 6.0 |
| 8. I Led 3 Lives (Adv) | WLW-D | Ziv | Fri. 8:30-9:00 | 15.4 | 37.3 | 41.4 | Playhouse of Stars | WHIO | 23.7 |
| 9. The Whistler (Myst) | WHIO | CBS | Sat. 10:00-10:30 | 15.4 | 36.5 | 33.1 | Midwestern Hayride | WLW-D | 13.4 |
| 10. Passport to Danger (Myst) | WLW-D | ABC | Sun. 9:30-10:00 | 14.9 | 32.7 | 48.7 | What's My Line | WHIO | 31.8 |

## MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KEYD (9), WTCN (11)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Turning Point (Dr) | WCCO | MCA | Sun. 8:30-9:00 | 20.6 | 50.2 | 41.1 | Celebrity Playhouse | KSTP | 11.9 |
| 2. Search for Adventure (Adv) | WCCO | Bagnall | Tues. 8:30-9:00 | 19.1 | 47.4 | 40.3 | Big Town | KSTP | 11.3 |
| 3. I Led 3 Lives (Adv) | KSTP | Ziv | Wed. 8:30-9:00 | 15.4 | 34.9 | 44.1 | 20th Cent.-Fox | WCCO | 14.2 |
| 4. Man Behind the Badge (Myst) | KSTP | MCA | Fri. 9:30-10:00 | 15.2 | 36.6 | 41.5 | Our Miss Brooks | WCCO | 14.9 |
| 5. Highway Patrol (Adv) | WCCO | Ziv | Sat. 10:00-10:30 | 15.1 | 36.6 | 41.3 | Today's Headlines | KSTP | 26.2 |
| | | | | | | | Weather; Sports | KSTP | 17.4 |
| 6. Secret Journal (Dr) | WCCO | MCA | Thurs. 7:00-7:30 | 14.7 | 46.6 | 31.6 | People's Choice | KSTP | 12.6 |
| 7. Studio 57 (Dr) | KSTP | MCA | Wed. 9:30-10:00 | 13.8 | 30.8 | 44.8 | Arthur Godfrey | WCCO | 21.8 |
| 8. Life of Riley (Co) | KSTP | NBC | Mon. 8:30-9:00 | 13.5 | 37.8 | 35.7 | Summer Theatre | WCCO | 13.7 |
| 9. Celebrity Playhouse (Dr) | KSTP | Screen Gems | Sun. 8:30-9:00 | 11.9 | 29.0 | 41.1 | Turning Point | WCCO | 20.6 |
| 10. Badge 714 (Myst) | KSTP | NBC | Tues. 10:30-11:00 | 11.7 | 45.7 | 25.6 | Tomorrows News; Weather | WCCO | 7.8 |
| | | | | | | | Early Movie | WTCN | 7.1 |

## SEATTLE-TACOMA — *Approx. Set Count*—500,000 — *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

| | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| 1. Death Valley Days (W) | KING | McCann-Erickson | Sun. 9:30-10:00 | 35.7 | 63.5 | 56.3 | Championship Bowling | KOMO | 14.6 |
| 2. Badge 714 (Myst) | KING | NBC | Fri. 9:30-10:00 | 31.5 | 62.1 | 50.7 | Bowling Time | KOMO | 9.9 |
| 3. Waterfront (Adv) | KOMO | MCA | Wed. 9:30-10:00 | 27.4 | 48.7 | 56.0 | Baseball | KTVW | 13.8 |
| 4. Turning Point (Dr) | KOMO | MCA | Mon. 9:30-10:00 | 27.1 | 54.5 | 49.7 | Dollar a Second | KING | 14.9 |
| 5. City Detective (Myst) | KING | MCA | Sun. 10:00-10:30 | 25.5 | 73.2 | 34.9 | Sunday News Special | KTNT | 8.2 |
| | | | | | | | The Way | KTNT | 2.4 |
| 6. Code 3 (Myst) | KING | ABC | Fri. 10:00-10:30 | 23.3 | 57.4 | 40.4 | Guy Lombardo | KTNT | 8.2 |
| 7. Mr. District Attorney (Myst) | KING | Ziv | Fri. 9:00-9:30 | 21.6 | 40.5 | 51.8 | Crunch & Des | KOMO | 18.7 |
| 8. Western Marshall (W) | KING | NBC | Wed. 7:00-7:30 | 21.0 | 54.2 | 38.8 | Baseball | KTVW | 9.2 |
| 9. Science Fiction Theatre (Adv) | KING | Ziv | Thurs. 9:30-10:00 | 20.4 | 42.4 | 48.1 | Lux Video Theatre | KOMO | 15.7 |
| 10. Man Behind the Badge (Myst) | KING | MCA | Mon. 10:00-10:30 | 18.8 | 53.0 | 34.8 | Famous Playhouse | KTNT | 6.5 |

# WITH THE M-G FRINGE ON TOP

## 75% of TV Com'ls Now on Film

Television commercials on film now dominate the tv advertising field and account for 75% of all commercial messages, according to a survey conducted by Transfilm Inc., producers of tv commercial and industrial films.

Production cost of these commercials is estimated at $30,000,000, or 3% of the approximate one billion dollars spent in tv, Transfilm prez William Miesagaes states. He added that expenditures for commercial production are increasing and predicted that the eventual gross dollar volume of film producers will more than double.

Miesagaes maintains that an increasing number of advertising agencies are urging their clients to consider 10% of a program's total cost as a fair investment in tv commercial production, rather than the present average of 3%.

## 'Frontier' Into Syndication With 3 Major Clients; Mebbe 'Medic,' Too

NBC Television Films, the syndication subsidiary, has taken on its first rerun series in several years in the form of Tony Miner's "Frontier," which it began selling on a market-by-market and regional basis last week. Another possibility is a second Miner property, "Medic," on which the subsid hasn't yet made up its mind and which apparently is still up for grabs.

"Frontier" is fresh off the network, having had a one-season run on NBC-TV for Reynolds Metals (reruns are still being used, pending the preem of "Circus Boy" as its successor). There are only 30 films in the series, an odd number for syndication, due to the fact that the series ran only three weeks out of four due to the Sundays specs on NBC-TV, and for that matter there are only 60 "Medics" in the can due to "Producers' Showcase" preemptions in the same pattern.

The odd number of "Frontier" pix hasn't prevented NBC Films from getting off the ground quickly on the sales end, however, and the subsid has already corraled three major national sponsors to spot-book the show throughout the country. While the exact number of markets for each hasn't been determined yet, Lever Bros. will sponsor it throughout the country and Sunshine Biscuits and Carter Products in southern markets. On the station side, two major market deals are in via WABD, N. Y., and WNAC-TV, Boston.

## Granik Files For N.Y.C. TV Series

New York TV Productions, the Theodore Granik - Screen Gems partnership which kicked off a political football some months back when it announced plans to use New York City files and personnel for a film series, last week went about filing for the same show under the city's new Code of Municipal Television & Radio Standards. It was the Granik project which resulted in the drafting of the code.

Aeting under provisions of the code, Granik has filed separate applications with all city departments and ageneies requesting their cooperation in the filming of the series of 39 half-hours to be based on their files. If the applications are approved, Granik would pay in amounts yet to be determined to the departments' welfare funds or similar setups if the show gets a sponsor, and would grant department heads right of script approval. Department personnel would rarely be used.

Series would be budgeted at $1,000,000, with the budget for the pilot, which presumably would be started as soon as enough departments are lined up, set at $40,000. Air date would be next fall, with Screen Gems and Granik aiming at a network slot for the show, tentatively titled "The New York Story."

### Goldsmith Upped

Donald Goldsmith, account exec in the Chicago office of CBS Television Film Sales, has been upped to manager of the Chi office for the CBS syndication subsid. Goldsmith was with the Jam Handy industrial film operation before joining the CBS subsid.

He succeeds William Perkinson, recently named manager of the Los Angeles branch.

## Columbus & Cincy Ratings on WB Pix Tip Off Backlogs

The rating strength of the major film libraries, now beginning to get their tv playoff, is reflected in the current ARB tallies for WKRC, Cincinnati, and WTVN, Columbus, both of which stations began programming the Warner Bros. features in August.

Cincinnati's WKRC, with its Monday through Saturday 11:20 p.m. "Home Theatre" and its 11:15 Saturday "Best of Hollywood," more than doubled its average for all seven nights with the WB features, going from 4.9 in July to 12.5 in August. Columbus' WTVN increased its Monday through Friday average for its "Early Home Theatre" more than 55%, going from 7.6 in July to 11.8 in August. WTVN, with its Saturday night "Summer Playhouse," also pro-

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### Leeds, NTA Huddles On Co-Production Deals

Martin Leeds, exec v.p. of Desilu Produetions, is in New York this week conferring with National Telefilm Assoeiates on coproduction ventures for the '57-'58 season. Leeds is huddling with NTA prez Ely Landau and exee v.p. Oliver Unger on a possible half-dozen pilot projects which would go into production in time for the March selling season.

Talks were set following the successful pattern of regional sales on the first NTA-Desilu coproduction, the "Sheriff of Coehise" series, which is set in well over 90 markets through a string of regional deals topped by the Socony Mobil Oil Co.'s 67-market splurge.

### New 'Hudson' Deals

A growth of multi-regional sponsors for the second series of "Dr. Hudson's Secret Journal" has been corralled for the MCA-TV skein.

Wilson & Co., which purehased the first series for six markets, is now sponsoring the second group in upwards of 30 markets. Bowman Biscuit Co. has renewed in more than 17 markets in the southwest, with options for several additional cities. Gill Coffee Co. has signed for sponsorship in six markets.

Newest baeker is Union Bank of Commerce in Cleveland.

## WHAT IF FEATURES TOP WEB SHOWS?

Launching of the Metro library in television may light a fuse under orthodox standards of programming, both on a network and local level. Arrival of other major studio backlogs has already wrought some dramatic changes in local operations—witness the all-grind success story of WOR-TV, N. Y., and the impending grind policy on WATV, another Gotham area indie.

But the Metro package, with such famous titles as "Mutiny on the Bounty," "David Copperfield," "A Night at the Opera," to mention three diversely fashioned films, may well light a fire under the seats of the networks as well as local operators. Put simply, the prospect is this: what do the networks do if the Metro films, in fringe time periods, garner ratings higher than most network entries?

Possible example is WCBS-TV, the CBS flagship in New York, which starts the Metro library on its film shows after Jan. 1. Station is planning to air the "biggies" from the M-G backlog on the "Late Show" on the best late-hour viewing night, Saturday. What if "Mutiny on the Bounty" on a Saturday night from 11:15 p.m. to 12:45 a.m., pulls down a 35 rating, as the station confidently expeets it will? That 35 would easily top most of the network programming for that or any other night.

Then, of course, comes the public reaction—why can't we see these films earlier? And the sponsor reaction—any show that gets that kind of audience at 11:15 at night, we want on a network basis

(Continued on page 40)

## WGN-TV's $300,000 For 20th Backlog

Chicago, Aug. 28.

National Telefilms Associates has sold its packet of 52 20th-Fox features to WGN-TV in another move by the Chicago Tribune station to strengthen its No. 1 Windy City status in the feature film sweepstakes. Although not confirmed officially, it's understood the price tag for three Chi runs was in the neighborhood of $300,000.

WGN-TV also bought 52 issues of "China Smith" being syndicated by NTA. Package includes the fourth-run rights to the original 26 half hours and second runs on the new batch of the Dan Duryea starring vidpix.

It's also considered a good bet that the station will shortly sign on with NTA's film network thus providing the operation with its needed outlet in the No. 2 market.

NTA continues to roll up a steady sales pace on the 20th package, with the station list now up to 79 as a result of 22 additional sales over the past couple of weeks.

Key purchasers of the package, in addition to WGN-TV, Chicago, are KPIX, San Francisco; WAVE-TV, Louisville; WISN-TV, Milwaukee; KVOO-TV, Tulsa; WCKT, Miami; WMBR-TV, Jacksonville, and KDAL-TV, Duluth.

### Cal Nat Still Expands

California National Productions last week filled two more key spots in the reorganization and expansion of the NBC subsidiary, with Francis X. O'Shea moving up to director of merchandising and Robert A. Anderson named director of business affairs. O'Shea has been chief accountant for NBC and for a time general manager of Kagran Corp. before the latter was renamed Cal Nat.

Anderson has been business manager for NBC Television Films (now one of Cal Nat's four operating divisions—O'Shea's merchandising division is another) since 1953.

## Metro Now Eyes Additional Markets After Finalizing $20,000,000 Deals

With over $20,000,000 in deals under its belt for 12 markets, Metro is conducting a variety of talks for other markets, some of which are keyed to a guarantee against profit participation.

The new twist in contemplated library deals has occurred in the Salt Lake City and Denver markets, where Metro is working on a formula whereby a station plunks down a guarantee for the library with Metro sharing in the participations garnered in the programming of Metro product.

Among those holding talks with Metro for the remaining big markets are RKO Teleradio and Westinghouse Broadcasting Co., the latter negotiations still very much in the preliminary stages.

Earlier in the week, in a series of four transactions, including the KTTV, Los Angeles deal, Loew's placed the Metro library in 12 markets. The biggest of the four deals, estimated at over $12,000,000 was with CBS-TV o&o's, exclusive of L.A., while the remaining deals were with the four Triangle Publications stations and the King Broadcasting Co., of Seattle.

The transactions—all on a seven-year licensing arrangement—were completed Friday (24), representing the largest single day business for any feature film backlog to tv. The library price also dwarfs the prices procured by other pre-1948 film libraries sold to tv stations.

CBS o&o stations included in the deal are: WCBS-TV, New York, WBBM-TV, Chicago, and WXIX-TV, Milwaukee. Also inked for CBS-TV are St. Louis and Hartford where CBS has applications for tv channels. In the event that either of these applications are denied by the FCC, CBS will be permitted to sub-license its commitment in either of these markets.

The stations included in the Triangle deal are WFIL-TV, Philadelphia, WNHC-TV, New Haven, WNBF, Binghamton, N.Y., and WFBG, Altoona, Pa.

King Broadcasting will have the Metro library of 725 features in KING-TV, Seattle, and KGW-TV,

(Continued on page 40)

### RIN TIN TIN GOES MUSICAL

**Series To Capitalize on Co-Star Jim Brown's Vocalizing**

Songs and music will be accented in the new "Adventures of Rin Tin Tin" series, slated to start its third season on the ABC-TV net Sept. 7.

Co-star James Brown also happens to be a vocalist, an asset which will be capitalized on by Screen Gems. "Forward Ho," a calvary song, will be the title tune of the opening show. Two other songs, "Yo Ho Rinty" and "Wagon Train" will be introed on tv after their premiere in the Madison Square Garden Rodeo Sept. 26, which is starring Rin Tin Tin troupe's act. Last season, "White Buffalo, recorded for MGM by James Brown, proved popular.

## New WCBS Rate Hike Seen on Tap In Metro Pix Buy

A substantial rate hike is in prospect for WCBS-TV, the CBS-TV flagship in New York, as a result of the acquisition of the 749-film Metro library coupled with the fact that every one of the station's feature film shows and virtually all its syndicated shows have now hit the SRO list. With "The Early Show," "The Late Show," "The Late Late Show" and "Picture for a Sunday Afternoon" having been sold out as of last week, the station this week posted the SRO sign on its "Late Matinee" feature showcase, closing out the feature department, and also hit the jackpot on its 9 to 10 a.m. comedy strips, "My Little Margie" and "Amos 'n' Andy."

Station's execs won't comment on the possibility of a rate increase except to state that it's always under consideration, but the availability of the Metro library on Jan. 1, on top of what already rates as a topflight list from Warners, Columbia and Republic, makes such a hike, at least for the feature film segments, a virtual must. Station's feature film ratings, with all shows first in their time periods as of the July Nielsen, have shown a steady increase in the past few months

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## LESSER, FAIRBANKS TEAM ON 'GAUCHO'

Hollywood, Aug. 28.

Sol Lesser and Douglas Fairbanks, Jr., partnered in Odyssey Pictures, will launch their new telepix series, "The Gaucho," in South America in October. First three teleplays were completed over the weekend, including "The Troubadour," by Polly James; "The Stampede" and "The Matchmaker," Milton Raison and Arthur Brown Jr.

Series is based upon feature film of the same name in which Fairbanks Sr., starred years ago. Producers are seeking a player to take over title role for entire series.

### Alex March to RKO

Hollywood, Aug. 28.

Alex March, former producer of CBS-TV's "Studio One Summer Theatre," ehecks in at RKO next week to launch the film firm's plunge into television film production. Program will be separate from the studio's regular theatrical release schedule.

March will begin assembling material for the telefilm output with actual production slated to begin early next year. Product will include 30, 60 and 90 minute shows.

## McLaglen Tour To Hypo Backlog Pix

Philadelphia, Aug. 28.

C & C Television, in cooperation with WFIL-TV and other Triangle stations, is kicking off some major ballyhoo here to launch the RKO film library, utilizing Victor McLaglen in personal appearances and other stints.

A three-city campaign, which also takes in Binghamton, N.Y., and Al-'oona, Pa., began Monday (27) and will continue throughout the week. Before departing for Binghamton and Altoona, WFIL-TV will cap McLaglen's Philadelphia stint with a one-hour "spectacular" on his life, utilizing clips featuring the star from the RKO library. McLaglen won an Academy Award for his role in "The Informer," a picture which accrues to C & C after June, 1957, the deadline for RKO Teleradio to make a national deal on that Academy Award winner and other selected pictures.

In the midst of WFIL-TV's preparations for launching the RKO library, Triangle made a four-station deal with Loew's for the Metro library, a deal estimated at $4,000,000.

C & C, which signed McLaglen, is using his tour here and elsewhere as an experiment as to whether features on tv can be exploited and promoted in the same fashion as employed for motion pictures in theatres. Expenses for the campaign, which will include newspaper advertisements, is estimated at $10,000, the costs to be shared between C & C and Triangle.

# NOBODY'S LISTENING BUT PEOPLE

# -ALL IN FAVOR OF GOOD LOOKS!

What a time to talk about cosmetics and toiletries...while 4,115,000 people a minute listen to weekday dramatic serials on CBS Radio starting at 12:00 Noon, CNYT.

They're mostly homemakers, and they listen attentively. And mostly they're too busy for any other advertising media.

Every week, these programs reach 20,548,000 different people.

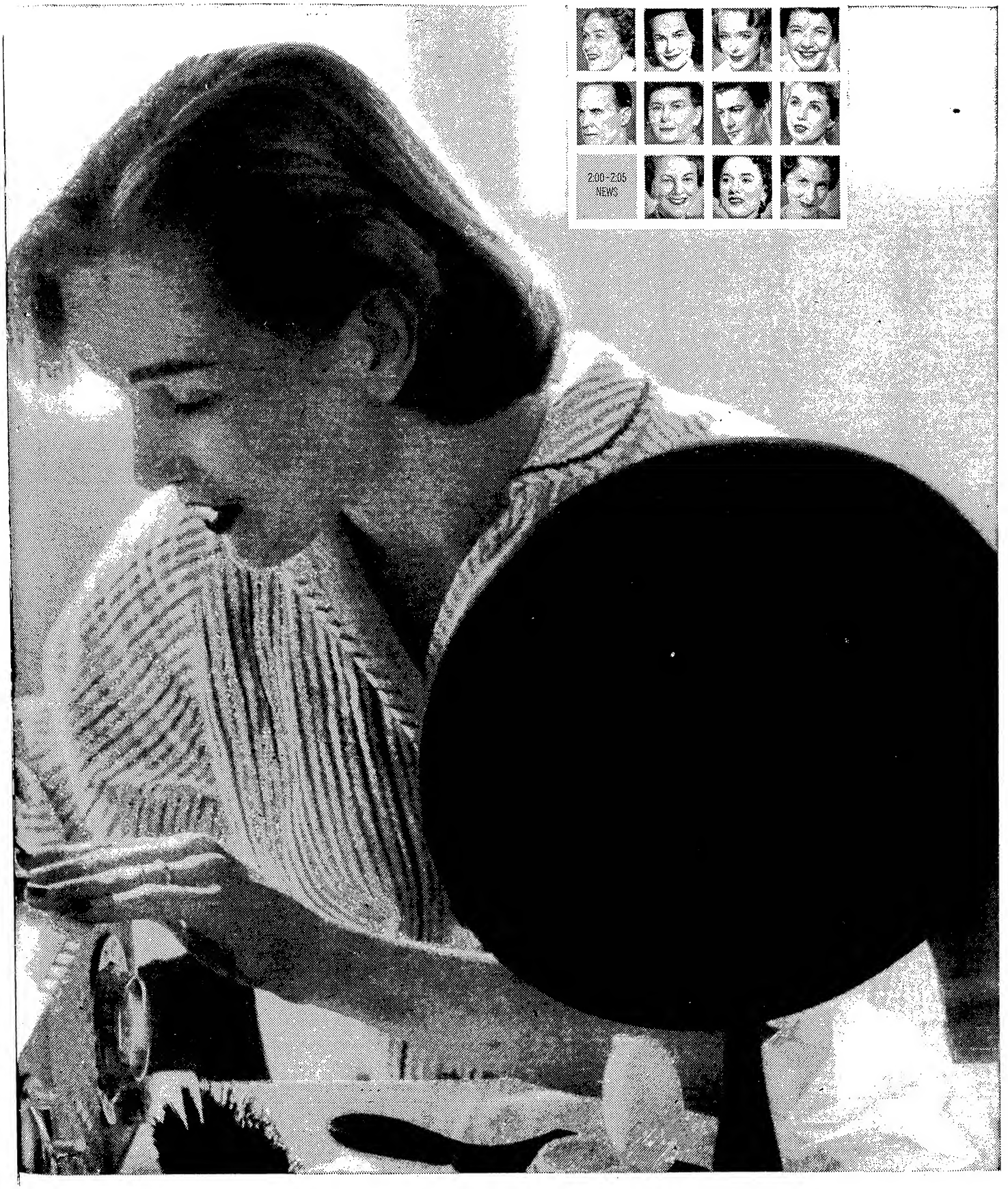
this is the right time to buy...

**CBS RADIO NETWORK**

12:00 N. WENDY WARREN & THE NEWS
12:15 PM BACKSTAGE WIFE
12:30 PM ROMANCE OF HELEN TRENT
12:45 PM OUR GAL SUNDAY
1:00 PM ROAD OF LIFE
1:15 PM AUNT JENNY
1:30 PM YOUNG DR. MALONE
1:45 PM GUIDING LIGHT
2:05 PM RIGHT TO HAPPINESS
2:15 PM SECOND MRS. BURTON
2:30 PM THIS IS NORA DRAKE

*From left to right:*



**RED GOOSE KIDDIE SPECTACULAR**
**With Johnny Olsen, Beverly Lunsford, Tommy Roemer, others**
**Exec Producer: John Hyatt**
**Producer: John Weber**
**Director: Mathew Harlib**
**Writer: John E. Evans**
**90 Mins.; Sat., 11 a.m.**
**INTERNATIONAL SHOE CO.**
**ABC-TV, from St. Louis**
*(D'Arcy)*

The St. Louis Zoo, with its showmanship-like animal acts, is put on parade in the first of three kiddie spectaculars slated for the ABC-TV net by the makers of Red Goose childrens shoes. But for a variety of reasons the preem kiddie "spec" on Sat. (25) didn't have sufficient interesting and entertaining qualities to sustain 90 minutes of high level viewing.

Certainly, the cavorting and dancing elephants, the tricky, acrobatic chimpanzees, and other animals offered some socko moments. But other periods in the 90-minute span were left arid, with balky animals and unimaginative camera work dampening the show with a sameness and robbing it of the needed sense of participation.

The format had Johnny Olsen acting as emcee, escorting two 10-year-olds, Beverly Lunsford and Tommy Roemer, around the zoo. In addition to visiting many of the zoo's famous animal acts, they talked with the head of the zoo, George Vierheller, and various animal trainers.

Initially, Tommy overacted with a redundancy of "gee whiz's," but later came through o.k. Beverly, the girl, seemed more natural in the setting. Olsen could have added more spontaneity to a multiplicity of situations by not going overboard on his chatter.

Zoo director Vierheller came through as a warm personality, although at times he appeared overly conscious of the cameras. The trainers lent many interesting moments.

The chimp, lion and elephant acts, though, took up the bulk of the time, and it is in that phase that the camera work seemed wanting. There were too many long shots, with the tricks being performed in the distant. With children in the outdoor audience watching the acts, along with Olsen and his kiddie partners, it was a wonder why the camera virtually never took in closeups of the faces, instead of panning the stands.

*Horo.*

**MIDDAY ROUNDUP**
**With Haydon Timmons, Jim Van Sickle, Red River Ramblers; Carl "Tiny" Thomale, m.c.**
**Producer-Director: Dick Sweeney**
**30 Mins., Mon. thru-Fri., 12 (noon)**
**Participating**
**WHAS-TV, Louisville**

This 30-minute noontime show embraces items of interest to city listeners, but content is obviously pitched to the rural look-see trade, who are sure to find it entertaining and informative: Red River Ramblers, sparked by Sleepy Marlin, oldtime fiddler, who recently won for the fourth time the National Fiddlers' Contest in Canada, his title "International Champion Novelty Fiddler"; Bernie Smith, steel guitar; George Workman, bass and Shorty Chesser, guitar, with Thomale on accordion and piano. They all give out such tunes as "Texas Rag," "There's An Empty Cot In The Bunkhouse Tonight," played and sung by Smith, and incidentally this chap is par excellent on the electric guitar. Other numbers which the boys have down pat, and really give out with the melody and rhythm, are "As Long As I Live," a duet with Chesser and Marlin warbling; "Y'All Come," tonsilled by Chesser, and "Somebody Stole My Gal" in E Flat, an oldie, giving Tiny Thomale his inning at the ivories, all plenty good.

Jim Van Sickle's five-minute newscast shortly after show's opening highlighted national news, with a couple local items. Later in the show Haydon Timmons, Asst. Farm Director, reported the stockmarkets from Bourbon Stockyards, and later in the show reported the weather, locally and countrywide, aided by charts, and winding up with a five-day forecast.

M. C. "Tiny" Thomale, a robust chap, had one commersh. Swift Packing Co. the sponsor. Plugged their boneless veal roast and frozen food, to the point, and in okay fashion.

There's a lot of real down-to-earth entertainment squeezed into this show, and with news and weather reports breaking into the musical numbers, viewers get timely info and tunes in full measure. In fact there are no dull spots, and the pace is brisk and holds attention. Dick Sweeney rates a nod for a lively, homefolks noontime show. *Wied.*

**LORETTA YOUNG SHOW**
**With Bruce Cowling, Ross Elliott, Addison Richards, James Anderson, others**
**Producer: John London**
**Director-Writer: William Bruckner**
**30 Mins., Sun., 10 p.m.**
**PROCTER & GAMBLE**
**NBC-TV (film)**
*(Benton & Bowles, Compton)*

Lewislor Productions (Loretta Young and hubby Tom Lewis) preemed their fourth season on NBC-TV for Procter & Gamble with an offbeat melodrama that provided a welcome relief from their usual type of soaper-styled yarns. It's to be hoped they keep at it, for the past three years have been somewhat on the sticky side in terms of story material.

Miss Young surrounds herself with virile-type gents, with more of an accent on muscle than thesping ability, and it's this combination of the femme-appealing gents and the soapers that have made the show a successful entry at least as far as the ratings are concerned. In this new season, she retains the accent on virility but for the preem at least offered a more palatable type of story that should win her a more universal audience.

Yarn, scripted and directed by William Bruckner, has Miss Young playing a deaf attorney who gets involved in a murder. She helps solve the crime with some long-distance lipreading of the bench-side conferences of respected but crooked VIP. Story takes a twist when her lawyer-husband gets involved with the crooks, but it all comes out in the Tide wash.

There's some excellent footage in the segments which have Miss Young reading lips and missing noises. Also, some taut direction by Bruckner that keeps the story moving briskly and effectively. Miss Young does a convincing job, and evidently did some extensive research on speech patterns of deaf people. Bruce Cowling is somewhat less convincing but adequate as her husband. Addison Richards makes a menacing big-shot and Ross Elliott is crisply authoritative as a policeman. James Anderson's killer is a standard but nonetheless effective characterization.

No worldbeater, this opening yarn, but oh what a relief from the show's customary pap! There's some hope for the male viewer yet.

*Chan.*

## 'CAVALCADE' SHIFTS TO FICTION FORMAT

Hollywood, Aug. 28.

A fictional approach is planned next season for DuPont "Cavalcade Theatre" vidpix series, which in the past has used real-life material of contemporary and historical times. As a result, producer Warren Lewis is negotiating for original stories by Pearl Buck, MacKinlay Kantor and other name writers, has already bought a story by Laslo Gorog.

Series will make another departure in format in that it will use name stars in some of the episodes. While the emphasis will be on fiction in the new format, the series will continue to spotlight inspirational stories as well as biographical yarns.

**TEDDY PHILLIPS SHOW**
**With Colleen & Charlotte Lovett, Little Daddy, Phillips orch**
**Producer: Bob Brown**
**Director: Cliff Braun**
**60 Mins.; Sat., 10 p.m.**
**PEOPLES PONTIAC**
**WBKB, Chicago**

Latest in a lengthening parade of dance bands on the local tv circuit is this Saturday night hour featuring the Teddy Phillips orchestra. With each new musical entry, the question of how many variations on the same theme can survive the Nielsen evaluations takes on added import.

It was apparent from stanza seen (25) that real production planning had gone into Phillips' tv entrance so what emerged was more than a group of sidemen pumping out its ballroom book. Augmenting the straight instrumental offerings were Little Daddy, moppet singer-dancer-drummer, the Colleen & Charlotte Lovett singing duo, the "Join the Band" aud-participation sequence, and a choral group recruited from the band for a change of gait. While none of these ingredients were particularly standout, they do provide that needed added dimensions.

Phillips emcees in a somewhat cloying fashion but he wisely keeps his patter at a minimum. Group romped through 20 numbers, virtually all on the sweet side although Little Daddy rocked the joint a bit with "Blue Suede Shoes."

All in all, an adequate if not sensational Saturday night divertissement. *Dave.*

**SENSE AND NONSENSE**
**With Russ Tilford, Sam Allgood, John Schrader, Jeanie**
**Producer: Moss Vance**
**30 Mins.; Sun., 3 p.m.**
**GATEWAY SUPERMARKETS**
**WHAS-TV, Louisville**

Good will is dished out generously in this one, which doesn't dispense large amounts of money, but stresses the competitive angle between local groups of three each. At show caught, there were six contestants, three from Oklahoma Homemakers, and three from Junior Achievement, Inc., local young people's organization. Both teams were blindfolded, and asked to guess various articles by use of one of the five senses, sight, sound, taste, touch, etc. Articles were wheeled out on a small table, and contestants had a brief chance to smell, touch, etc. Members of both teams were plenty alert, and didn't have much trouble guessing the articles correctly. Audience was informed by an offstage voice what the article was, and participants were given 45 seconds to guess.

Show moves smoothly and is interspersed with commercials, one on film, of the sponsors product. Johnny Schrader, staff organist, plays the introes and musical bridges, and vocalist, Jeanie, sings pops and old standards, like "You Were Meant for Me," in okay style. Contestants have opportunity to open a lock in a gate. If one of five keys is the lucky one, they win $175, and may send a delegate to a meeting in Ohio. Props used on some of the quizzes are nose and plugs and blindfolds. At show caught, contestants on both teams impressed as plenty sharp, and their misses were few. *Wied.*

# Tele Follow-Up Comment

**Steve Allen Show**

Steve Allen show on Sunday (26) did a remote from Atlantic City for a briefie pickup of the "Ice Capades" (prior to its New York Madison Square Garden engagement) with some of the most stunning camera work yet seen on these tv'd ice capers. Both on the solo performing (Ronnie Robertson, 18-year-old Olympic stalwart) and particularly in the ensemble work the effects achieved via camera angles made for pleasurable albeit too-brief viewing.

Mainly the hour show was geared for comedy, with Allen, Gregory Ratoff and Buddy Hackett parlaying their assorted talents for some good payoffs. Ratoff's Sovietized satirizing of the "Late Late Show" ("Latsky, Latsky Showsky") with its Kremlin Krispies jingled commercials, and the Allen-Ratoff-Hackett byplay on "Cholly Chin In Russia" provided a high laugh quotient. Jaye P. Morgan and Andy Williams took care of the vocalizing competently.

On inventiveness, production values and guest talent, the Allen show continues to move steadily ahead, portending a '56-'57 competitive semester with the Ed Sullivan stanza that may pull off some interesting surprises on the Trendex-Nielsen returns, particularly once that CBS habit forming bugaboo has been hurdled. *Rose.*

**Ed Sullivan Show**

Turnover of last Sunday's (26) Ed Sullivan show to winners of a naval talent tournament made for a pleasant entertainment session. It also indicated that there's plenty of talent around. The show put on by the uniformed performers was on a par with the average vaudeo layouts, the only difference being lack of names.

Kirk Douglas subbed for Sullivan, who was still out because of injuries sustained in a recent auto accident. The actor did an affable emceeing job. The performers on the show included singers, comics and instrumentalists. Practically all were good. In some instances, the showcasing was exceptionally brief, but, for the most part those appearing on the program were given enough time to demonstrate their winning form.

There were about 16 different stints offered, besides a slick wind-up delivery by the Navy Choir. The show, however, could have used a better division of the sexes. Only one of the participants was a female. That, however, doesn't include the show's regular commercial spieler Julia Meade, who handled various plugs efficiently.

*Jess.*

# TV-Radio Production Centres

## *IN NEW YORK CITY . . .*

**John B. Sias,** member of Peters, Griffin, Woodward's tv account exec staff in Chicago, will transfer to N.Y. in a similar capacity. Joining the tv account exec staff in Chicago will be **Arthur Curtis, Jr.** . . . "Report on Africa," BBC documentary radio series, will be presented Sundays by WNYC, beginning Sept. 2 . . . **Ella Fitzgerald** on **Frankie Laine** Show Sept. 12, CBS-TV . . . **Bob Wolf** will be at the "play-by-play" mike position for the Madison Square Garden events to be telecast by WPIX . . . **Oliver S. Castle** promoted from director of research to veepee of A. C. Nielsen Co. **George A. Magnuson,** associate research director, will fill the post vacated by Castle . . . **Hal Cantor,** American Research Bureau staffer, is leaving for the U.S. Army . . . **Irv Zimbalist,** tv's "musical magician," guests on CBS-TV's "Captain Kangaroo" Sat. (1). . . .

Three Westinghouse Broadcasting execs, engineering manager **George Hagerty,** auditor **Irving C. Ruby** and assistant advertising-sales promotion manager **John J. (Chick) Kelly,** received service pins at a luncheon Monday (27) in their honor, with WBC prez **Don McGannon** handing out the awards for 20, 15 and 10 years with the company, respectively . . . **Al Lanisberg,** director at WRCA, engaged to **Sally Breit** of the NBC guest relations staff, with a February wedding planned . . . **Mike Horton,** NBC director of information and former Paris correspondent, did a taped interview with Radiodiffusion Francaise, N.Y. correspondent **Jacques Bablon** on how television covered the conventions for airing by the French web . . . Comedian **Al Bernie,** current at the Copacabana, guests on the **Ed Sullivan** show Sunday (2) . . . **Al Perlmutter,** of the WRCA news & special events staff, recuperating from a bout of hepatitis at his Poughkeepsie home . . . Double visit from the stork last week at WNYC, with a son for the **Alan Jays** (announcer) and a daughter for **Ben Linders** (engineer) . . . **Ray H. Kremer,** formerly an account exec in the Chicago office of CBS Radio Spot Sales, upped to manager of sales development for the CBSubsid . . . **Frank Sinatra, Kevin McCarthy** and **Rod Steiger** did a series of six spots for the Arthritis & Rheumatism Foundation at Fiore Films . . . **Shirley Eggleston** into ABC Radio's "When a Girl Marries" . . . **Dink Templeton** and **Bob Stillman,** who will produce and direct the California National Productions "Civilian Soldier" series, already in German for a look at locations and studio facilities at Munich and Hamburg, then swing down to Leghorn for o.o. of the Harry Saltzman studio operation there . . . **Bill Berns,** director of news & special events for WRCA-WRCA-TV, vacationing on the Coast following convention coverage . . . **Dorothy Lamour** guests on "I've Got a Secret" tonight (Wed.) . . . **Mario Alcade** into CBS Radio's "Road of Life" . . . **Kingman T. Moore,** formerly with Young & Rubicam and Benton & Bowles, joined Ted Bates as a supervisor in the radio-tv department and will be assigned to the Coast after a temporary assignment in the Gotham office . . . **Bob Readick** stars in "FBI in Peace & War" this Sunday (2) . . . **Bill Rogers** signed for GE Lamps telecommercials through BBD&O . . . NBC newsman **Bob Wilson** set to do an interview series with **Dr. Frank Gallup** three nights weekly on "Election Trends," with the series sponsored by Kemper Insurance Co. . . . **Lynn Dollar** appears on CBS-TV's "Good Morning With Will Rogers" to discuss how "$64,000 Question" contestants are picked and then has a role in the Sept. 25 **Phil Silvers** show in a sketch on tv's big money giveaways . . . Tele actress **Barbara Joyce** joins the cast of the Broadway company "Fallen Angels," now touring the summer circuits . . . **Sam Dana,** with McCann-Erickson before joining NBC as supervisor of television promotion for NBC Spot Sales, named advertising chief for WRCA and WRCA-TV under **Max Buck . . . Ronald Dawson** into CBS Radio's "Indictment."

With return from Europe yesterday (Tues.) of **John Aaron,** Jesse **Zousmer** from Las Vegas and **Ed Murrow** from the politico-shindigs, the "Person to Person" staff is now intact, lining up with **Frank Schaffner, Chuck Hill, Bob Sammon, David Moore, John Horn** and **Liz Scofield** . . . **Dick Kleiner,** already tv and records ed of NEA, has added men's fashion to his chores, NEA's first in that sphere . . . **Gore Vidal** making a career-out of "Dark Possession," first given over CBS-TV's "Studio One" a couple years ago (his first original for the medium) and with Monday's (27) showing on "Matinee Theatre" its third presented by the NBC-TV crossboarder. Vidal has plans for expanding the work for a Broadway production . . . WMCA program veepee **Leon Goldstein's** daughter Sheila to wed Sidney William Shaw, of Brookline, Mass., at the Savoy-Plaza, N. Y., Sept. 9.

**Dorothy B. Lohman,** manager of the N.Y. office of William Schuller Agency, leaves today (Wed.) for Coast conferences with Schuller . . . **Allen Swift** will host the "Popeye" Monday thru Friday show which kicks off Sept. 8 over WPIX, N.Y. Station will also draw on his oil and crayon talents for the show. Another host will be chosen for the weekend "Popeye" shows . . . **Buddy Piper** will replace **Jack Barry** on "Winky Dink," CBS-TV, on Saturday (1) . . . **Richard B. Groome** appointed controller of Mutual, moving up from the assistant controller spot . . . Effective Sept. 1 WEHT-TV, the CBS affiliate in Evansville, Ind., will be represented by Young Television Corp. KOWH, Omaha, has appointed Adam Young, Inc., as national sales rep . . . **Lilo** guests on **Joe Franklin** show on WABC-TV tomorrow (Thurs.).

**Fritz Jacobi** upped to manager of publicity and **Norman Ginsburg** to manager of advertising and promotion for California National Productions. Both had the same posts in NBC Television Films, one of Cal Nat's four operating divisions . . . **Johnny Olsen** set as host-emcee of **George Scheck's** "Star Time Kids," returning to WABC-TV after a year's absence on Sept. 9 . . . **Sy Newman's** "House Detective" package moves to WRCA-TV starting Sept. 30 in the Sunday 9:30 to 10:30 a.m. slot, with Rockford Furniture Co. sponsoring . . . **Claire Mann** resumes her WABC-TV morning show on Sept. 24, after a trip to Europe on which she shot special footage for the program. New York chapter of the Academy of Television Arts & Sciences holding a moonlight boat-ride around Manhattan evening of Sept. 13, with dinner & entertainment scheduled. They're calling it "A Night to Remember."

## *IN HOLLYWOOD . . .*

J. Walter Thompson's **Cornwall Jackson** would like to open the new "Schlitz Playhouse" season with **Marilyn Monroe** in "Brothers Karamazov" if she is ready for such heavy stuff or, more importantly, willing to do it. He's still trying . . . **Gen. David Sarnoff** passed a weekend here after attending every session of both conventions . . . Compton's **Lewis Titterton** and Proctor & Gamble's **Bill Craig** in town singing the praises of "Hey Jeannie," a new fall P & G entry . . . **Albert McCreery,** executive producer of NBC's "Matinee Theatre," completed his tour of duty with Signal Corps and put away his shoulder eagles . . . **Ida Lupino** kudosed by Radio and TV Women of So. Cal. for "her artistry and creative effort in the directorial field" . . . Timetable for new construction at CBS' Television City has completion date of late summer in '58. **Howard Meighan,** veepee, will "sidewalk superintend" erection of the two color studios, nine-story office building and eight rehearsal halls . . . **Ted Wick** over his hepatitis and assumes his new post as coast director of publicity for J. Walter Thompson. He will handle all shows except "Lux Video Theatre," which

(Continued on page 36)

# BADGE

## Just released, 39 exciting new episodes of Badge 714

Here's television's greatest syndicated mystery! New honors for BADGE 714 and Jack Webb — from Billboard's 1956 TV Program & Talent Awards: television's *"best half-hour mystery series," "best mystery performer"* and *"best actor among all syndicated programs."*

Viewers continue to vote BADGE 714 television's greatest mystery series, too! As DRAGNET, it is the highest-rated mystery show on network television today.* As BADGE 714, it's tops in market after market regardless of size or program competition (latest available ARB).

BADGE 714, award and audience winner, is your answer to quick sales action. Get all the facts first-hand . . . call NBC Television Films now for first-run syndication availabilities in your markets.

**NBC Television Films**

*Programs for All Stations — All Sponsors*

A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

*Average Audience — NTI first report, June 1956

663 Fifth Avenue in New York; Merchandise Mart in Chicago; Taft Building in Hollywood. In Canada: RCA Victor, 225 Mutual St., Toronto

**INSIDE ADVERTISING**
**With Joseph Kaselow**
**Producer: Bob Smith**
**Director: Frank Miller**
**Writer: Kaselow**
**5 Mins., Mon.-thru-Fri., 7:45 p.m.**
**EDWARD PETRY & CO.**
**WOR, New York**

Joseph Kaselow in his five-minute across the board broadcasts takes up the cudgels for ad row, judging from the Monday (27) and previous shows. In Monday's broadcast, he defended Madison Avenue from onslaughts of the Demos, whose leaders see something insidious between the Madison Avenue tieup with the Republican Party.

The five-minute daily broadcasts by the New York Herald Tribune advertising columnist represents something unique on the air. It is the first time such a series, devoted to news of the ad fraternity, is being aired in New York, and it is believed to be the first show to garner a station rep as a sponsor.

Kaselow has an uphill fight to retain an interesting quality in his voice, but as time goes on, he should be able to learn the tricks of modulation and get rid of some of the heavy voice qualities. On the basis of Monday's show, though, he offers cogent observations which are of interest to the general public as well as to ad row.

The Tribune columnist pointed out that the Demos, too, use the talents of ad agencies for their campaign, namely Norman Craig & Kummel, the opposite to BBD&O for the Republicans. He went on to say that these agencies operate on the communications technical level rather than the policy-making one, and to challenge the "insidious charge" thrown out by the Demos. There were some comments though, relating to the Dems cry of being the "poor" party, which Stevenson supporters may take exception to in the heat of the current battle. But on the whole, the program kept an even keel, presenting the role of ad row in the campaign. *Horo.*

**TALK TIME**
**With Jimmy Valentine, others**
**Producer: Brooks Henderson**
**Director: Valentine**
**30 Mins.: Mon. thru Fri., 11 a.m.**
**Participating**
**KSTP, Minneapolis**

There's apparently no dearth of people, young and old, who are eager to express their opinions publicly on one or another controversial subject. At least such a conclusion must be drawn from the very heavy response so far to such an invitation which this new KSTP-TV "Talk Time" show extends.

Moderator Jimmy Valentine announces the discussion topic and asks listeners to telephone in their views which go directly on the air as they're being uttered.

The 30-minute supply of volunteer opinions has been exceeding the supply. Initial discussion topic was, "Is rock 'n' roll music harmful to teenagers?" Adults and youngsters fought to get the line to reach Valentine so that they could unbosom themselves on the subject.

Majority view seemed to be in the negative and that a comparatively few "troublemakers," seeking an excuse "to go off their rockers," have been responsible for the disorders that have attended some such jazz sessions. Elvis Presley also apparently is in favor, although there were some criticisms expressed regarding his sideburns and bodily gyrations.

Valentine handles the conversations nicely and inserts intelligent queries when he deems it necessary in order to clarify opinions. Participants aren't required to give their names and addresses or either, but may do so if they wish.

With timely subjects this show is calculated to hold interest and build an audience. Giving KSTP followers the opportunity to sound off thusly, it seems destined to prove popular in that regard, too, and to help the station's public relations. Akin to newspaper's published letters from readers, it's one of the new current KSTP programming schedule modelled locally along "Monitor" network lines. *Rees.*

## Richards Quits Hub

Boston, Aug. 28.

C. L. (Lud) Richards, national account executive for radio stations WBZ-WBZA, Boston and Springfield, resigned this week to join the national sales staff of Radio Advertising Bureau. Richards joined Westinghouse New England outlet in July, 1952, as advertising and sales promotion manager.

His resignation is effective Sept. 15. Richards was promoted to national account exec in August, 1955, and has been coordinator of the radio station's sales in the N. E. market.

**AIRCRAFT FLASH!**
**With Andy Fuller**
**Writer-Producer: Fuller**
**30 Mins., Wed. (8); 8 p.m.**
**Sustaining**
**WTAG, Worcester, Mass.**

A public service program in every respect was "Aircraft Flash!," half-hour documentary beamed on Wednesday (8) via WTAG, Worcester, Mass. Written, produced and narrated by Andy Fuller, the station's director of community service, it was designed to whip up man-in-the-street interest in the nation's Ground Observer Corps.

The GOC needs volunteers, it was emphasized. And for those citizens who may have felt that spotting aircraft in peacetime is rather pointless, this hard-hitting airer ably demonstrated the value of their assistance in manning a post. For Fuller, with the aid of a portable mike and a tape recorder, made a "step-by-step" follow-through of what happens when a call from the public sends jets into the air.

In relating the story of how civilians and airmen team up, Fuller took dialers to a GOC post at Worcester airport, the Air Force Filter Center in Manchester, N.H., a radar center on Cape Cod and the 49th Fighter Interceptor Squadron Base near Boston. "Radar has its limitations," an Air Force officer explained, and that's why ground observer volunteers are "a step in the defense of the U.S."

Sandwiched in the documentary were interviews with jet pilots, GOC observers and C.O.'s. They all served to outline the importance of this basic arm of America's defense. As for technical aspects of the airer, the tapes were nicely edited to bring home a lucid story to the listener. Sound effects of jet planes taking to the air were particularly impressive. Fuller did a creditable job with his manifold chores.

Withal, this is a public service field that other stations may well enter to accent the local angle as did WTAG in its own bailiwick. *Gilb.*

## Chi AFTRA Elects

Chicago, Aug. 28.

Incumbent slate of officers and exec secretary Ray Jones were re-elected at the annual membership meeting of the Chi local of the American Federation of Television-Radio Artists.

Eleanor Engle repeats as president; John Gannon, Arwin Schweig and Norman Gottschalk as veepees; Helen Malone, recording secretary, and William Cole, treasurer.

**SUNDAY WITH SHEEHAN**
**With Ed Sheehan**
**210 Mins.; Sun., 10:30 a.m.**
**KGMB, Honolulu**

Ed Sheehan, one of the town's top money disk jockeys as well as a fulltime advertising agency executive, has taken on a new stint with this weekly three and one-half hour session.

Sunday, accordingly, should become a profitable day for Sheehan and KGMB, which seems to be bending a more sensitive ear to listenership surveys and ratings these days.

Time slot couldn't be better. Major a.m. competition is KGU's three-hour (9 a.m. to noon) strictly longhair session. In addition to stay-at-homers, Sheehan's a cinch to draw thousands of beach-bound families via car radios and portables.

Sheehan's studied casualness comes across impressively. He's developed tons of confidence over the years, with his commercials emerging with all the freshness of glib ad libs.

Unlike his nightly "Pau Hana Concert" (the first two words mean "through work" in Hawaiian), Sunday opus isn't confined to instrumental recordings. Hence there's a welcome accent on original cast albums, plus semi-longhair and semi-pops.

Most surprising thing about this "right music at the right time" stanza is that it hasn't been done before on Sundays. First show (12) was fairly well loaded with commercials, with indications that "two-fers" were being handed out as a bonus to premier clients. *Walt.*

## Better Signal for WPIX, Also Preps for Color

WPIX, N. Y., will kick off the new fall season with the near completion of a 12-month engineering program, designed to improve the indie's telecasting signal.

Upcoming soon is new and improved coaxial cable transmission equipment from WPIX studios to its transmitter at the Empire State Building. In the meantime, the New York Daily News station has modernized its film transmission equipment chain from cameras to transmitter. In preparation for possible color transmission, the station has installed a new video switcher which can handle either color or black and white in the station's master control.

# Inside Stuff—Radio-TV

Gore Vidal, who's been a novelist and television writer, has turned anthologist with "Best Television Plays," a collection of eight top teleplays which Ballantine Books is publishing Sept. 14 in a 35 cent paperback and $2.75 hardbound edition. Lineup comprises Paddy Chayefsky's "The Mother" (Philco," '54), Reginald Rose's "Thunder on Sycamore Street" ("Studio One," '54), Tad Mosel's "My Lost Saints" ("Goodyear," '55), Robert Alan Aurthur's "Man on a Mountaintop" ("Philco," '54), Horton Foote's "A Young Lady of Property" ("Philco," '53), Rod Serling's "The Strike" ("Studio One," '54), J. P. Miller's "The Rabbit Trap" (Goodyear," '55) and Vidal's own "Visit to a Small Planet" ("Goodyear," '55).

Portions of three of the plays were excerpted in the "Treasure Chest" column of the New York Times Sunday Book Review a couple of weeks back, accompanying a "Speaking of Books" guest piece by Viday on the modern novel.

Both local and national spot radio billings for the last half of 1956 on the basis of present indications will top the record hit for the first half of the year, according to Sherril Taylor, v.p. and director of promotion of Radio Advertising Bureau. Taylor made his prediction at a meeting of the Los Angeles Advertising Club.

Taylor, commenting on RAB's "blitz" campaigns in Boston, Chicago and San Francisco, said they showed that the prospects for increased billings are very good. He also stressed the importance of the transistor development to radio.

Tom Knode, v.p. and general manager of Petry tv, has been named chairman of the newly-formed Edward Petry Co. plans board, composed of department heads and other execs.

Other members are: William Maillefert, v.p. in charge of radio; Martin Nierman, eastern sales manager for tv; Jim Eshleman, eastern sales manager for radio; Louis A. Smith, western manager for tv; John Ashenhurst, western manager of radio; Charles Philips, tv sales development manager; Bob Hutton, tv promotion manager; Bill Steese, radio promotion manager, Lee Redfield, special services director for tv; and Bill Cartwright, manager of the Detroit office.

Inflation has finally hit the monthly Program Guide of WQXR, N.Y., the "good listening" music station. As of Oct. 1, the Guide goes from $1 per year to $1.50.

Booklet, originally four pages when first published in 1936, is now 48 pages and has a paid circulation of 64,000 copies each month. An additional 4,000 copies are distributed free for teachers, schools, libraries and other institutions.

Joan Sinclaire, former tele producer and currently head of the radio-tv department at the Walter A. Lowen ad-merchandising placement office, teaching a radio-tv production course at the Ballard School of the YWCA starting Sept. 24.

Lineup of speakers includes Lou Florence of Lennen & Newell, Warren Kraetzer of New York U., film writer Joseph Kenas, telescripter Harvey Howells, Mari Yanofsky of ABC, Jim Gaylord of the Carl Byoir office, WPIX staffer Leonard Leff and Paul Belanger of BBD&O.

# From the Production Centres

Continued from page 34

continues under **Frances Scully's** direction . . . **Milburn McCarthy** set up a publicity office here with **Joe Leighton**, onetime with the Thompson agency, in charge . . . There are now 2,511,895 tv sets in the L.A. area, with 3,525 tint types.

## *IN CHICAGO . . .*

**Dick Zimbert** resigns Sept. 28 as assistant to AFTRA's exec secretary **Ray Jones** to join the Leo Burnett ad agency . . . **Oliver Castle** upped from his research director post at the A. C. Nielsen firm to veepee status. **George Magnuson** takes over the research job . . . With its new antenna atop the Prudential Bldg. checked out and in service, WGN-TV's stick on Tribune Tower is being dismantled to be replaced by a flag pole . . . **Joe Pedott** is shuttering his ad agency to join **R. Jack Scott** as an account exec . . . **Bob Kelly** subbing for Sun-Times columnist **Irv Kupcinet** who's vacationng for three weeks from his nightly "Chicago Story" on WBBM-TV . . . **Jim Wagner** new WGN producer-writer . . . Billings for Fred Niles tv film company were close to the $200,000 mark during July . . . **James Henneberry** has resigned as sales promotion manager at WICS, Springfield, to take a similar berth at KWK-TV, St. Louis . . . Deejay **Jim Mills** signed an exclusive radio-tv pact with WMAQ-WNBQ . . . **John Buckstaff** new supervisor of radio-tv at Illinois Tech filling the slot vacated by **Kirk Lagie**, now with NBC . . . **Ron Terry** starts a 145-minute morning disk session Monday (3) on WAAF . . . **Burn-Smith** named national sales rep for WHBL, Sheboygan.

## *IN BOSTON . . .*

WBZZ inked Post drama critic **Elliot Norton** for upcoming 15 min. show in which he will expound on the theatre and give the critic angle on productions playing here. Program will be spotted on either Friday or Sunday nights from 9-10 seg and will start when WBZ drops NBC evening programming . . . **Don Kent**, WBZ-TV meterologist, back to school at M. I. T. for course on hurricanes and associated weather phenomena . . . **Jack Chase**, WBZ-TV newscaster, claims N. E. record for number of weekly tv shows with total of 30. He's on at 6:55, 7:25, 7:55, 8:25, 9:55 and 12 (noon) Monday through Friday . . . "Big Brother" **Bob Emery**, WBZ-TV personality, sportscaster **Curt Gowdy** and the Red Sox' **Ted Williams** made p.a.'s at seven ozoners in behalf of the Jimmy Fund Monday night (27) . . . WBZ-TV cowboy personality **Rex Trailer** and horse, "Goldrush," won a citation from the Wilmington, Mass. 4-H Mounties following a demonstration of riding and rope tricks . . . Community Auditions, Sundays on WBZ-TV at 12:30 p.m., celebrated its sixth birthday Sunday (26) as one of oldest live tv shows in Hub . . . **Sylvia Syms** is visiting the disk jocks this frame . . . Proctor & Gamble started a drive on New White Lava over WNAC-TV in a special promosh running through Oct.

## *IN PHILADELPHIA . . .*

**Red Benson** slated to take over the Marvin Burak late night stint on WPEN . . . **Murray Arnold**, assistant station manager of WPEN and prominent in local broadcasting for past 25 years, appointed to the nominating and program committee of Radio Pioneers . . . **Phil Sheridan**, WCAU-TV weatherman, hosts new WFIL-TV half-hour film session's "Triangle Theatre" . . . **Alan Scott's** 10-year-old son, Jeff, made debut as cast member of WRCV-TV's "Let Scott Do It" (27) . . . Eagles' six road league games to be televised by WCAU-TV. Team's 12-league games will be broadcast by WCAU . . . **John Franklin**, WRCV newsman, returned from two weeks reserve duty at the Pentagon (24). . . . **Shirley Forrest**, who does the "Late Date with Shirley" on WPFH, ankles to Trinidad to make second fashion-travel short subject for Universal . . . **Richard Greene** ("Robin Hood") here (25) for the United Community Campaign.

## *IN SAN FRANCISCO . . .*

KQED is uniting its studio and office, taking a two-year lease on a building near downtown Frisco, and will move in mid-September . . . New man in tv division of Edward Petry & Co. is **Douglas Carruth**, late of KVOA, Tucson . . . KRON won State Fair's "Top Story" award for its coverage of last winter's Yuba City flood; KCBS won the radio award for its reporting of the Marcus kidnaping . . . **Dottie Hansen's** resigned as secretary of the Northern California Academy of Television's board, has been replaced by KGO's **Neva Nelson** . . . KOVR will do 18 live telecasts from the State Fair in Sacramento during fair's 12-day run—it's most ever tried from the fair and is one more obvious step in the Stockton station's orientation toward Sacramento . . . KGO-TV's **Don Sherwood** landed in the soup first night of the GOP convention. Frisco Examiner's **Dwight Newton** commented: "Management says he was 'sick.' Dismayed viewers thought party time had been extended to television" . . . TV Cartoon Productions added **Maurice Fagan**, ex-Disney and ex-UPA, to staff . . . KQED's **Jon Rice** to Madison, Wis., to serve as a consultant for a seminar of the National Association of Education Broadcasters.

## *IN CLEVELAND . . .*

**Bill Mayer**, KYW commentator, ordered by medico to take a couple weeks of non-talking vacation to cure inflamed vocal cords . . . **Will Dougherty** of WJW appointed secretary of local Variety Club tent . . . **Bill Randle** of WEWS to turn his entire first Sunday deejay show in October over to **LeRoy Anderson's** 70-piece orch as in-the-flesh attraction . . . WDOK's **Candy Lee** back from New York where she made another appearance with **Vincent Lopez's** orch at Hotel Taft . . . Blessed event cigars passed out by **Tom Altenbernd, Bob Mears** and **Steve Derry**, all of WEWS, who reported wives are doing well, too.

## *IN DETROIT . . .*

WJKB-AM-TV dedicate new studios Thursday (30) . . . **Frank Stieltenkamp** moves up from the sales staff to become sales development manager for WWJ-AM-TV . . . For the 35th consecutive season WWJ will broadcast the U. of Michigan football games. **Bill Flemming** will do the play-by-play . . . "The Charles Ruggles Show" has been added by WWJ-TV in the 12:30 to 1 p.m. time slot . . . **Sonny Eliot**, WWJ-TV's seven-day-a-week weather forecaster, will add a weathercast on WWJ radio each weekday night.

## *IN MINNEAPOLIS*

**John Carl Schwarzwalder**, HUHT-TV, Houston, nation's first noncommercial tv station's director, named to similar post with forthcoming new Twin Cities area educational non-profit channel on U. of Minnesota campus . . . While radio stations WPBC and WMIN have tabooed **Elvis Presley** records, WLOL disk jockey **Steve Cannon** has announced he'll continue to feature them. WCCO Radio was visited by 10 young girl members of Presley's local fan club in quest of items the singer "touched" on recent visit to station. They explained they wanted to make a "shrine" out of the items . . . KCJB, Minot, N. D., to build new 1,070 feet tower and increase its power from 30,000 to 96,000 watts . . . With Remington Rand Univax the sponsor, KSTP broadcast outdoor fight between Minneapolis Joe Schmolze and St. Paul Jim Hegerle which drew $20,000 gate at new local baseball stadium . .

# Has Your Trendex ever collided with DYNAMITE?

**Nobody . . . nowhere . . . has ever seen the kind of television Los Angeles is about to see. That's why you can throw away the book – all the books – about L. A.'s previous viewing habits!**

What else would *you* watch, Mr. Advertiser—and what else will your *millions of Los Angeles customers* watch—when *great MGM pictures like these* are showing *exclusively on KTTV.*

**TEST PILOT**
Clark Gable, Myrna Loy, Spencer Tracy, Lionel Barrymore

**CAMILLE**
Greta Garbo, Robert Taylor

**THE THIN MAN**
William Powell, Myrna Loy

**THIRTY SECONDS OVER TOKYO**
Spencer Tracy, Van Johnson, Robert Walker, Robert Mitchum

**A NIGHT AT THE OPERA**
The Marx Brothers

**EASTER PARADE**
Judy Garland, Fred Astaire

**LASSIE COME HOME**
Roddy McDowall, Donald Crisp, Elizabeth Taylor

**GRAND HOTEL**
Greta Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore, Lewis Stone

**GOODBYE, MR. CHIPS**
Robert Donat, Greer Garson

**ANCHORS AWEIGH**
Frank Sinatra, Kathryn Grayson, Gene Kelly

**DAVID COPPERFIELD**
W. C. Fields, Lionel Barrymore, Freddie Bartholomew

**NIGHT MUST FALL**
Robert Montgomery, Rosalind Russell

**NORTHWEST PASSAGE**
Spencer Tracy, Robert Young, Walter Brennan, Ruth Hussey

**NINOTCHKA**
Greta Garbo, Melvyn Douglas

**MEET ME IN ST. LOUIS**
Judy Garland, Margaret O'Brien, Tom Drake

**BOYS TOWN**
Spencer Tracy, Mickey Rooney

**THE CLOCK**
Judy Garland, Robert Walker, Keenan Wynn

**NATIONAL VELVET**
Mickey Rooney, Donald Crisp, Elizabeth Taylor

**RANDOM HARVEST**
Ronald Colman, Greer Garson, Susan Peters

**RASPUTIN AND THE EMPRESS**
John Barrymore, Ethel Barrymore, Lionel Barrymore

**HONKY TONK**
Clark Gable, Lana Turner, Frank Morgan, Claire Trevor

**MRS. MINIVER**
Greer Garson, Walter Pidgeon, Teresa Wright

**SARATOGA**
Clark Gable, Jean Harlow, Lionel Barrymore

**TREASURE ISLAND**
Wallace Beery, Jackie Cooper, Lionel Barrymore

**THE HARVEY GIRLS**
Judy Garland, John Hodiak, Ray Bolger

**DuBARRY WAS A LADY**
Red Skelton, Lucille Ball, Gene Kelly

**GASLIGHT**
Charles Boyer, Ingrid Bergman, Joseph Cotten

**THE GOOD EARTH**
Paul Muni, Luise Rainer, Walter Connolly

**DOCTOR JEKYLL & MR. HYDE**
Spencer Tracy, Ingrid Bergman, Lana Turner, Donald Crisp

**SAN FRANCISCO**
Clark Gable, Jeannette MacDonald, Spencer Tracy

**LIBELED LADY**
Jean Harlow, William Powell, Myrna Loy, Spencer Tracy

**LOVE FINDS ANDY HARDY**
Mickey Rooney, Judy Garland, Lewis Stone, Ann Rutherford (And ALL the Andy Hardy Pictures!)

**CALLING DR. KILDARE**
Lew Ayres, Lionel Barrymore, Laraine Day, Lana Turner (And ALL the Dr. Kildare Pictures!)

**CAPTAINS COURAGEOUS**
Spencer Tracy, Lionel Barrymore, Freddie Bartholomew

**BABES IN ARMS**
Mickey Rooney, Judy Garland, Guy Kibbee

**THE BRIBE**
Robert Taylor, Ava Gardner, Charles Laughton, Vincent Price, John Hodiak

**TORTILLA FLAT**
Spencer Tracy, Hedy Lamarr, John Garfield, Frank Morgan

**STRIKE UP THE BAND**
Mickey Rooney, Judy Garland, Paul Whiteman

**TARZAN, THE APE MAN**
Johnny Weissmuller, Maureen O'Sullivan, C. Aubrey Smith

**A TALE OF TWO CITIES**
Ronald Colman, Elizabeth Allan, Basil Rathbone

**WATERLOO BRIDGE**
Vivien Leigh, Robert Taylor

**JOHNNY EAGER**
Robert Taylor, Lana Turner, Edward Arnold, Van Heflin

**MIN AND BILL**
Marie Dressler, Wallace Beery

**MUTINY ON THE BOUNTY**
Clark Gable, Franchot Tone, Charles Laughton

**STRANGE CARGO**
Clark Gable, Joan Crawford

**DINNER AT EIGHT**
John Barrymore, Lionel Barrymore, Wallace Beery, Marie Dressler, Jean Harlow

**COMMAND DECISION**
Clark Gable, Walter Pidgeon, Van Johnson, Brian Donlevy, John Hodiak, Charles Bickford

**THE GREAT ZIEGFELD**
William Powell, Myrna Loy, Luise Rainer, Frank Morgan, Virginia Bruce

**GIRL CRAZY**
Mickey Rooney, Judy Garland, June Allyson

**IT'S A WONDERFUL WORLD**
Claudette Colbert, James Stewart

Before the rating revolution starts . . . call your Blair-TV man *now.*

# KTTV
## LOS ANGELES

**the TIMES-MGM Station**
**Represented by BLAIR-TV**

# Era of Specialization Pays Off For New York Indies WLIB, WWRL

In the highly competitive field of radio in New York, WLIB and WWRL, two stations pinpointing their appeal to specialized groups ranging from the large Negro population to the small Syrian minority, find their programming virtually sold out with the advent of the fall season.

WWRL, which celebrated its 30th anniversary last Sunday, broadcasts in eight foreign languages, in addition to having a large block of Negro programming running from 10:30 a.m. to 5:30 p.m. The station, a 24-hour operation, has 75% of its total programming sponsored during the season, spanning mid-September to June, a percentage considered by management the maximum for the station.

WLIB, which has steadily been increasing its Negro block of programming, is a daytime operation, which also has Polish and Spanish programming, as well as a wide block of time devoted to the American Jewish community. Since Harry Novik and his brother Morris took over in 1948, when the station was a veritable Tower of Babel, there has been a heavy accent aimed at the Negro market, a programming concept which has paid off. Since that time, Morris Novik has bowed out of the WLIB picture with his takeover last year of WOV.

WLIB, starting in 1948 with a Negro programming block from 6:30 to 9 a.m. now has extended it to 1:30 p.m. Aimed at the estimated 1,000,000 Negros in the Metropolitan area, this block is virtually sold out. Programwise, the morning block consists of music, chatter and Negro community news, Gospel singing and other entertainment desired by the Negro community. WLIB also goes in heavily for coverage of Negro news developments both in and out of the city, covering such conventions as the recent conclave of the National Association of Advancement of Colored People, and rendering on-the-spot reports by WLIB correspondents on civil rights at the Democratic and Republican national conventions. For a station of its size, it goes in big for community and public affairs, an orientation which has attracted listeners and business, with current grosses running 17% higher than last year.

WWRL's orientation to its specialized audiences is similar. Over a period of 30 years, its has grown from a station of 100 watts power, broadcasting from the living room studio of its founder-president William H. Reuman's Queens home, to 5,000 watts. The station's studios and offices are still located at its original Queens site, but now occupy a modern two-story building. The current round-the-clock broadcasting is a far cry from the three hours daily which WWRL used to broadcast in 1926.

WWRL's first foreign language program, begun in 1928, was a one-hour German broadcast aired on Sundays. Today, WWRL broadcasts in eight foreign languages totaling over 107 hours weekly, 88 of which is devoted to New York's Spanish-Puerto Rican audience.

Both WLIB and WWRL report a heavier accent of national advertising versus local, with the ratio in both stations now running in favor of the national sponsors.


•

**Major Hollywood motion picture studio wants top executive to represent TV commercial department in eastern area.**

•

**Must have film commercial and top level agency background.**

•

*All replies held confidental.*

**BOX 1245**
**VARIETY, 154 W. 46 St.**
**New York 36, N. Y.**


## Mutual Sets 15-Hour Labor Day Observance; Tibbett's Documentary

A 15-hour Labor Day broadcast schedule, to be climaxed by the radio acting debut of Lawrence Tibbett in an hour-long documentary, has been set by the Mutual net for Monday (3).

Top industrial and labor leaders will join with heads of five major engineering societies for the 17-segment Labor Day schedule. In the evening from 9 to 10 p.m., Tibbett in his first straight radio acting role, will play the lead in the "Freedom's Forge" documentary.

The broadcast segments, to be heard variously throughout Labor Day, will feature such industrial leaders as John E. McKeen, prez of Charles Pfizer & Co., and Dr. C. W. Humphreys, v.p. of Shell Oil Co. Representing labor will be David J. McDonald, United Steel Workers of America topper, who will be heard from 7:15 to 7:30. The theme of the broadcasts will be the unique American attributes that has made the U. S. the industrial leader in the world and has offered the highest standard of living.

The Labor Day commemoration follows the pattern set by MBS program director Brad Simpson for the July 4th and Memorial Day broadcasts.

## Columbus, Cincy

Continued from page 31

gramming WB theatricals for the first time, jumped from a two-hour average of 6.7 in July to 12.6 in August.

WKRC's "Ladies Home Theatre," Monday thru Friday at 5 p.m., telecasts the same movie as the previous night's late evening program. Ratings for this program more than doubled over July, going from 2.8 to 6.0.

In relation to competitive programming, here are some examples:

On Friday night, WTVN, Columbus, 9:30 to 11 p.m., with "Lady with Red Hair," starring Miriam Hopkins and Claude Rains, jumped its average rating from 5.8 in July up to 18.5, against such competition as the fights, "Truth or Consequences" and "Life of Riley," on WLW-C, and "Dr. Hudson's Secret Journal" on WBNS.

On Saturday night, WTVN, with "Action in the North Atlantic," starring Humphrey Bogart and Raymond Massey, went from 6.7 up to 12.6, against "Midwestern Hayride" and "Alfred Hitchcock Presents."

## Schwab Lands in Pokey For Toting Machine Gun For Use on 'Matinee'

Beverly Hills, Aug. 28.

Beverly Hills is a quiet, peaceful community and its gendarmes take a dim view of the practice of a machine gun on the rear seat of a car. Laurence Schwab, director of NBC-TV's "Matinee Theatre" found that out last week and spent a few unpleasant hours in the pokey until his lawyer showed up with a writ of habeas corpus.

Schwab said the machine gun had been borrowed for a tv series. He has tossed it into the car and was driving to work when he ran out of gas. While he hiked to a gas station to get fuel, a police car stopped on a routine check, found the gun and waited for Schwab to return.

TV director was released in $1,000 bail pending a hearing in Superior Court today (Tues.).

## CEDRIC ADAMS OFF FOR TOUR OF SOVIET

Minneapolis, Aug. 28.

Cedric Adams, WCCO Radio's nationally-known newscaster and the Twin Cities' ace airlanes personality, departs Sept. 4 for a trip to Russia and will send back his personal impressions of life in the Soviet Union for broadcast on the air.

He'll spend from 10 days to two weeks behind the Iron Curtain, visiting Lemingrad, Moscow and the East Berlin Russian-controlled zone.

Adams will carry along a portable tape recorder on which he'll transcribe an eye-witness account of Russian conditions and life. The tapes will be rushed back to WCCO Radio by air and will be broadcast regularly during his absence on news programs.

It's also Adams' plan to gather material for a special program reviewing the entire trip and this program will be aired when he returns here, about Sept. 20.

# Everybody's a Critic Next Sunday

Hollywood, Aug. 28.

In a mass reviewing project to learn public preferences both nationally and regionally in television, the National Audience Board will stage the first large-scale coverage of tv programs over a continuous 12-hour period on Labor Day, Sunday, Sept. 2.

Plan, to be participated in by some 600 members of the NAB reviewing committees nationally, will bring in opinions and comments from viewers in every walk of life. These will be passed on to ad agencies, advertisers and networks.

Format calls for each of the 600 committeemen to distribute from 20 to 100 questionnaires containing the list of standards by which NAB evaluates individual programs. With at least an anticipated 10% response, several thousand returns is expected.

## BERT LAHR, DE MILLE SIGN FOR 'OMNIBUS'

Reinforcing its "cyclical" pattern, "Omnibus" this week signed Bert Lahr and Agnes De Mille for three appearances each during the coming season. They join Boston attorney Joseph Welch, down for three-part encore on the operation of the federal government, and Leonard Bernstein, slated for two more appearances on the orchestra.

Lahr will do comedy, drama and music in classical and modern roles which will be created or adapted by the Ford Foundation TV-Radio Workshop staff, with one original showcasing him in a variety of impersonations including his latest characterization in "Waiting for Godot." (Lahr did a picture spread for Collier's couple of weeks back on political candidates on tv.)

Miss De Mille, also in a return, will do three productions on the modern dance, emphasizing its story-telling potential. Also set for this season for a one-shot is thesp Christopher Plummer, currently doing "Henry V" at the Edinburgh Drama Festival and slated for the upcoming Broadway production, "Night of the Auk."

## Crowell Collier Deal On Hawaii Station Off

Hollywood, Aug. 28.

Purchase of KULA, Honolulu, AM-TVer by Crowell Collier, supposedly set last April, has fallen through by mutual consent, according to Jack A. Burnett, prexy of TV Corp. of America, the present owners.

Deal, under which 100,000 shares of C-C stock would be exchanged for a controlling 10,000 shares to TCA stock, broke down when KULA mortgage holders, mainly previous owners from whom TCA bought KULA last year, refused to approve.

## Tom Lewis Joins Chet LaRoche Agcy.

Tom Lewis, vet agency exec and producer, has joined the C. J. LaRoche agency as v.p. in charge of radio and tv. Lewis, who with his wife Loretta Young heads up Lewislor Productions, packager of the "Loretta Young Show," has stepped out of active writing and production chores in the show itself (though retaining ownership), and joins LaRoche Sept. 1. He was formerly a v.p. of Young & Rubicam and a producer with Metro.

He'll headquarter on the Coast.

## Evans

Continued from page 26

television and the adoption of the National Televisions System Committee-RCA compatible system. One such memo, from v.p. Richard Salant to Stanton, reported a conversation between then Washington v.p. Earl Gammon and FCC Comr. Robert Sterling, to the effect that Sterling stated "he had very little faith in the new WTSC-RCA (sic) system and didn't believe it would prove out. He stated, however, that because of the pressures he was sure that the Commission would hold hearings on any petition wihch RCA or anybody else filed for approval of the system."

Also released was the text of a letter from Zenith prez Eugene McDonald to Stanley Barnes, then head of the antitrust department at the Dept. of Justice in which McDonald, observing that Barnes was investigating possible network monopoly, called NBC and CBS the "ringmasters" and stated that through their o&o's and key affiliates, they dominated the NARTB and therefore any position taken by the NARTB was actually the position of the networks.

## 'Hometown U.S.A.' As 'Home' Insert Rates As Unique 1-Man Setup

"Hometown U.S.A.," the ambitious half-hour-weekly format within the NBC-TV "Home" show, is well under way with six filmed portraits of American cities already in the can for a Sept. 7 start. Filming operation on the "Hometown" segment, which examines a different city each week, is a unique one-man operation in which Jack Fuller acts in the capacities of producer, director, writer and unit manager.

Unlike other such integrated-film projects on the webs, NBC hasn't sent out a film crew for the segments, but instead Fuller uses affiliates to provide cameraman and other film technicians, with the affiliate helping to set up the filming and cashing in on local promotion as well. Already shot and recorded, with "Home" star Arlene Francis doing the narration, are picture portraits of Rochester, Minn., Portland, Me., Newport, R.I., Grand Rapids, Mich., Greenville, S.C. and Plattsburgh, N.Y.

Planned for shooting this month are Madison, Wisc., Sioux Falls, S.D. and Roanoke. Fuller is grinding 'em out at the rate of about one a week.


**WHTN-TV**
CHANNEL 13

**IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!**

**TIME:** Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

**PLACE:** Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

**SCENE:** WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

**ACTION:** Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

**CALL US:** Huntington, West Virginia, JAckson 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's Channel 13 Basic ABC



**CISCO KID 29.4* HOUSTON**

High-rated among the top TV ten in 3-station Houston, Ziv's CISCO KID beats the big names . . . Lawrence Welk, Jackie Gleason, Disneyland, I Love Lucy and others. * (Telepulse, May '56)

Write, phone or wire for full facts on this fabulous audience producer!

ZIV TELEVISION

CINCINNATI, CHICAGO, NEW YORK, HOLLYWOOD

**HOLLYWOOD on VINE**

**• FOR LEASE •**

**BROADCASTING & TV STUDIOS**

Ample Modern Seating for Audience Participation

• AIR CONDITIONED •

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## 'Ranger' To Range Far on Regional TV Sales Pattern

Having apparently exhausted all network-level sponsor possibilities for the alternate week opening on "The Lone Ranger," ABC-TV is turning the skip-week loose in an unusual regional sales pattern. Under the plan, up to five regional sponsors—Pacific, West, West Central, East Central and North East—could share sponsorship on the skip-week. General Mills, of course, is full-network on its alternate week.

Network has broken down the regional costs of the show on two levels, one based on a sellout, the other on a partial sale. Under the pattern, the northeast sponsor would pay the highest tariff, scaled from $18,141 to $21,647 for time and talent per show. Lowest would be for the Pacific sponsor, with a $7,616 to $9,062 bite.

## 'SUPER CIRCUS' IN SHIFT TO SAT. SLOT

"Super Circus," for more than seven years a fixture in ABC-TV's Sunday afternoon 5 to 6 spot, will be shifted to the same hour on Saturdays starting Oct. 13. Show will continue to originate out of New York, with the same cast.

Move was prompted by the show's switch from a segmented-sold show to a participating pattern, under which the network will sell minutes instead of half-hours. Thus far, the network has had some orders for the program under the new pattern, but is holding off on firming them up until it has most of the show sold. It was these initial participating bankrollers, however, who favored the move to Saturdays, and the web decided to go along with the idea.

## Ken Banghart 'Pulse' In 80% SRO Status

Ken Banghart's switch from newscaster to disk jockey, via his "Noonday Pulse" on WRCA, N. Y., apparently is paying off nicely for both Banghart and the NBC flagship station. After only three weeks on the air, the hourlong show is 89% sold with 11 sponsors slated to start by Sept. 3.

Station also got off the ground on its schedule of eight Army football games by selling half sponsorship to Stewart-Warner Alemite Division, along with a 15-minute pregame segment to Reed Candy Co.

## More Mutual Biz

On the heels of the Seaboard Drug Co. inking Walter Winchell's Sunday newscasts, Mutual has inked some new business.

Kraft Foods will sponsor three additional five-minute newscasts on Sundays at 1 p.m., 5 p.m. and 6:25 p.m. American Molasses Co., through Charles W. Hoyt, will pick up the tab for Gayelord Hauser at 12:10-12:15 p.m. on Tuesdays and Thursdays starting Oct. 16. Five minutes preceding and following each of the Notre Dame football games, for which Pontiac is picking up the tab, will be sponsored by the J. B. Williams Co.

### 'FORBIDDEN AREA' CAST

CBS-TV has set an all-name cast for "Forbidden Area," the premiere play in its "Playhouse 90" series. Cast includes Charlton Heston, Diana Lynn, Tab Hunter, Vincent Price, Victor Jory, Charles Bickford and Walter Cronkite, the latter as narrator.

Preem, Oct. 4, is a Rod Serling adaptation of the Pat Frank novel. John Frankenheim will direct and Martin Manulis produce the Coast origination.

**Omaha**—KOWH, Todd Storz's outlet here tonight (28) tossed an "Appreciation Night" for its listeners at the new City Aud to help celebrate deejay Sandy Jackson's 15th year in radio. Talent included Russ Carlyle's Orch, the Diamonds, Jeri Southern, Georgie Shaw, Ray Orbison and the Teen Kings, Eileen Rogers, Bill Bennet, Sanford Clark, Bobby Charles, the Nilson Twins and Bill Shepard.


Flying High!

The critics in St. Louis soared, too, in their praise of Sandra Deel as "Peter Pan." And almost 100,000 spectators roared their approval in a single week!

"Sandra Deel has a buoyancy, a merry pertness, elan and vivacity which brings Peter Pan to joyous life." MYLES STANDISH, St. Louis Post-Dispatch.

"The very feminine Sandra Deel is agile, wistful and charming in the title role." HERBERT L. MONK, St. Louis Globe Democrat.

After a full season featured on Caesar's Hour, rehearsal and performance rigors this month and last, Sandra Deel now is enjoying a brief end-of-summer holiday with her own two and a half year old 'Peter Pan.'

Coming Up for TELEVISION
Leading Roles in MUSICAL and DRAMATIC PROGRAMS

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PLaza 7-8618

• Public Relations:
ROSS ASSOCIATES
152 West 42nd St., New York 36, N. Y.
BRyant 9-5906

# Politico Conventions

Continued from page 24

McAndrew ladled out some blame:

"The trouble is they (the Republicans) haven't been keeping their promises on time allotments . . . they've run a lot of loaded entertainment in on us."

He conceded other conventions —and cited FDR conclaves of 1936, 1940—have been dull, too, but pointed out not so much money had ever been at stake before. McAndrew suggested:

"We might work out some sort of deal to cut down first two days of conventions—both of 'em—and have equipment on spot in case something big broke. I can't say yet; after all, it's four years off."

As to the cost of preemptions, an "educated guess" from an ABC exec put the figure, conservatively, at $5,000,000. ABC suffered a typical wound the convention's third night when a scheduled Frisco prizefight was bumped off the air completely and an announcer, who'd flown out from Chicago solely to do commercials, flew back without ever having got on the air.

CBS news director John Day agreed some type of capsulization would be necessary in 1960, and CBS news producer Paul Levitan suggested closer liaison with the nets was needed, thought at least a week between conventions would benefit both drained tv staffs and jaded viewing public.

**'TV's So Prosperous!' Weaver**

On the other hand, ABC vice president Ernest Lee Jahncke, who was in Frisco helping his boss, Robert Kintner, saw no chance of a cutback in 1960, and NBC board chairman Sylvester (Pat) Weaver put it this way:

"There's no question that we'll lose a lot of money by covering the conventions this year. In 1952 the cost of the conventions was the difference between a profit and loss for NBC that year.

"But tv is so prosperous, there's no reason why we shouldn't cover the full conventions. I hope the day never comes when tv does decide to gloss over anything as important as these conventions."

A middle-echelon ABC exec felt both meetings ought to be tightened up somewhat, but added:

"What are you going to do? Don't forget that this is high-policy stuff politically and ties right in with the FCC. If the FCC gets pressure it can turn the pressure on us and we'll do four full days 'cause we're under their thumb.

"And, furthermore, this is a big story of the year, no matter which way you cut it, and deserves strong legitimate coverage."

Nevertheless, tv execs feel burned.

Indication of how deeply lies in the fact that reporters from both Time mag and Scripps-Howard papers are going to top tv officials now, asking, "What're you gonna do?"

One change, for the Republicans, at least, seems certain: elimination of much of the pro talent that used up tv time.

Because of lack of controversy, GOP apparently believed running in a whole raft of entertainment would make convention more palatable to home viewers.

Thus, between each official action, people like Ethel Merman, Jane Powell, Perry Botkin, Gene Archer, King's Men, Irene Dunne, Lucille Norman, Patrice Munsel, Nat (King) Cole, Brian Sullivan appeared.

Except for possibly Miss Merman singing the GOPed-up lyrics to "Alexander's Ragtime Band" and Irving Berlin doing "Four More Years," the Republican entertainment policy didn't work too well.

Reason: everyone was more interested in politics and there were plenty of celebs around from worlds other than that of show biz.

Thus, the show people never really caught anyone's attention in the Cow Palace and in many cases the tv nets simply switched to their own anchor men or to their Nob Hill headquarters.

The anchor men, CBS' Walter Cronkite, NBC's Chet Huntley and ABC's John Daly, showed much savvy, and the mobile teams of all three nets knocked themselves out doing reporting jobs.

NBC scored heavily with its telecast of the Eisenhower arrival in Frisco, and ABC's Martin Agronsky proved to be about the most incisive mobile-team reporter right on the convention floor.

All three nets got a break by being able to televise live the President's press conference from the St. Francis Hotel last Wednesday (22)—it was the first live telecast of a presidential press conference and had the Secret Service men worried silly.

Generally, however, there wasn't much anyone could do about the proceedings' essential lassitude.

Actor George Murphy, who with Robert Montgomery has been giving the GOP the word on its show biz policy, tried very hard to speed up things the first day or two, gesticulating vigorously sometimes and even cutting Dennis Morgan off the program the first day. But the Republicans were basking in a sun of wordy harmony, knew they had tv's attention and didn't want to shut up.

"After all," a GOP committeeman pointed out, "we won't have another chance like this until 1960."

# N. Y. Educ'l TV

Continued from page 24

sion evaluator at each location.

Albany and Brockport were selected for teacher-college television pilot installations by Almstead and by Dr. Hermann Cooper, executive dean for teacher education of the State University of New York.

Dr. Floyd Hendrickson, who has done some telecasting via WRGB, Schenectady, will be in charge here; Dr. Sherwin Swartout, at Brockport. Dr. John Caddin will direct the project at Levittown.

Commissioner Allen stated a leasing agreement with Master Video was affected for two two reasons: 1) the project is experimental; 2) television equipment becomes rather rapidly obsolete and the State does not wish to buy.

Research and evaluation will be conducted in all phases of the operation "designed to help solve some of the critical problems facing education in New York State, problems of paramount importance, such as providing ways and means of meeting the expanding enrollment at all levels of education and maintaining proper standards; training teachers to serve the expanding enrollment; providing education and training for adults," to quote an Education Dept. release. In Albany and Brockport, kinescope recordings will be made for distribution to other schools.

The plan is to have twenty 24-inch receivers distributed among approximately 12 rooms in each school. There will be approximately 15 students viewers at each receiver.

# Post-Mortems

Continued from page 24

promptu talk when Linkletter called on him, earlier rated more attention in receiving line than some GOP bigshots.

* * *

*Grace and Frank Albertson, who did ABC's commercials, smiled through both conventions despite auto accident which killed their eight-year-old daughter and Grace's father shortly before Democratic mee ing. "We didn't know whether to go ahead with this tv job but the network and our friends convinced us it was the right thing to do." Frank said, "we're glad we did it now, it's been very therapeutic for us."*

* * *

**One nationally syndicated woman columnist was about to dispatch a serious dope story that boomlet for "Ike and Vanderhoof" ticket was developing until she was advised, at last moment, that good-lookers parading around Fairmont lobby with "I & V" sashes didn't indicate much of a political trend. Seems that Frisco radio station KYA had hired girls to puff their new deejay, Ernie Vanderhoof.**

* * *

Terry Carpenter, the delegate who tried to nominate "Joe Smith" for the vice presidency, owns a drive-in theatre at Scottsbluff, Neb., may have been thinking of an old MGM film, "Joe Smith, American," when he pulled his character out of his sleeve.

* * *

*George Murphy, the actor who "coached" the GOP team, predicted it wouldn't be long before political conventions are staged "in a proper big theatre," with seating only for VIPs. "The old day of the old-fashioned orator is gone," said Murphy, "With television, the audience is sitting right in your lap."*

* * *

**Irving Berlin's second convention appearance—after Ike's speech Thursday (23)—was strictly the President's idea: Mr. Eisenhower thought the meeting ought to close with "God Bless America," led by its composer.**

* * *

Two NBC copyboys were Bob Foster, tv columnist for The San Mateo Times, and Ellis Walker, tv columnist for dailies in Palo Alto, Redwood City and Burlingame.

# 'Press Conference'

Continued from page 25

Swayze remaining with the Monday capsule.

Corn Products Refining Co., currently sponsors the Martha Rountree-Oliver Presbrey "Press Conference" segment on Wednesdays at 8:30. Corn Produts will hiatus with the show after Sept. 28 in the current spot, but is slated to return to sponsorship when the shift to Monday takes place. Nothing signed yet, however, and if Corn Products changes its mind, the entire project would probably be abandoned unless the web could find another bankroller.

**ZIMMER TO C&W**

John L. Zimmer has joined Cunningham & Walsh's radio-tv department as executive producer and assistant to Edward H. Mahoney, v.p. and director of radio and television.

He had previously been with Ted Bates.

# Metro

Continued from page 31

now under construction, Portland, Ore. KGW-TV is slated to be completed in October.

**Triangle Pays $4,000,000**

Reportedly, Triangle is paying $4,000,000 for the library for its four stations, and King Broadcasting about $1,750,000 for its two stations.

The CBS five-market deal was worked out following a lapse in negotiations in the face of Metro's stock plus cash deal with KTTV, which put CBS' o&o station there out of the picture. It also came in the midst of Metro negotiations with RKO Teleradio for library deals for RKO's o&o stations, including WOR-TV, N.Y.

Excluded in the roster of pre-August 1948 pictures are "Gone With the Wind" and "Wizard of Oz," the latter sold to the CBS network, which has three options. If CBS fails to exercise all its options "Wizard" will accrue to the library and become a part of the four deals.

Charles (Bud) Barry, v.p. in charge of tv operations for Loew's, predicted that the CBS deal presages a closer liaison between CBS and Metro on developing tv programming.

He said Metro is working on a number of other possible deals similar to that one consummated with KTTV, which gave Metro a 25% stock interest in the indie Los Angeles outlet. Metro also is thinking in terms of a possible film network.

The over $20,000,000 series of deals in a short span of time validates Metro's decision last June to market the features itself rather than to accept the multi-million dollar offers from tv distributors, Barry stated.

A substantial down payment will be made in all the deals with additional equal payments accruing monthly to Loew's over a period of over five years. Each station has plans to kick off the Metro library with a full promotion campaign, utilizing the Leo the Lion label and Metro trailers extensively. Barry saw the Metro library earning a lot over $50,000,000 on tv, the highest offer made by would-be tv distributors last spring, an offer which embraced the lush "Gone With the Wind" property.

# WCBS Rate Hike

Continued from page 31

with only less than half of the Columbia pictures being shown, so that the outlet is anticipating a real rating climb once it puts its 1,000-plus major stockpile on the air. Added to this is the fact that there are clients waiting to get into the feature segments, with no less than 18 sponsors on line for "The Late Show."

Meanwhile, the sellout on "Late Matinee" and the "Margie" and "A&A" strips gives the outlet another $50,000 a week to add to its $105,000 weekly return on the other feature shows. The 55-minute afternoon feature showcase has 40 spots per week, priced at $675 down to $540, and the rates on the 40 "Margie"-"A&A" strips are the same, so as of mid-September, station would be grossing a total of $155,000 a week on only seven film shows.

New rate card, when it is finalized, would be No. 17. Current card has a maximum Class AA hourly rate of $8,000, a maximum announcement rate (20-second) of $2,000 during evening network time and a top participating rate ("Late" and "Early" shows), of $1,000.

# Quinlan

Continued from page 24

ing to an adult-slanted format pegged around the Laurel & Hardy comedies.

Two half-hour vidpix will be stripped back-to-back from 1 to 2 p.m. "Susie," formerly "Private Secretary," goes into the first 30 minutes, with the second series still to be picked.

Schedule remains the same the balance of the afternoon. Ulmer Turner's five-minute newscasts will be spotted throughout the day as before.

# Walbridge Intercepts ABC Pass on Browns, Grabs Texas Exclusive

Houston, Aug. 28.

The Cleveland Browns will be seen here on KTRK-TV during the fall football season thanks to some quick work by top officials of the outlet. The station will be carrying 12 of the Browns top games on a special network arrangement.

Willard Walbridge, veepee of KTRK-TV, started negotiations to get the games shortly after ABC-TV decided against any football coverage this fall. Walbridge wrote a letter to Paul Brown, the Cleveland head man, and discovered that the team was tied up with a Sports Network Inc., organized to service Ohio and Chicago. But the letter spurred the new network to offer the telecasts to contact such cities as Little Rock, Memphis and Dallas. All were interested. The arrangement meant that KTRK-TV was able to buy the cable facilities for the games out of Dallas and will telecast the series exclusively in South Texas starting on Sept. 30.

# M-G Fringe on Top

Continued from page 31

at 8 or 9 o'clock. And the network brass itself—"we're wasting this stuff on a local basis and in B time." The effect on the current rules of the network game could be devastating. Similarly, if key affiliates find themselves getting similar reactions from the public and the advertisers, the situation vis-a-vis networks and affiliates could be dramatically changed.

All this lies in the supposition that even in fringe time, the Metro biggies will draw huge audiences. But the stations that have paid out the tall coin for the library simply ask, "How can we miss?"

---

**Columbus**—Mrs. Kim Phillips has been named evontinuity director of WVKO radio here. She was formerly assistant continuity director.


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# WAX NAMES ALL OVER THE MAP

## $197,200,000 U.S.-Made Disk Sales

While there are no precise statistics available on the annual sales of the disk industry, the most accurate data is supplied by the Music Performance Trust Fund of the Recording Industry, which collects on each disk manufactured domestically which uses American Federation of Musicians' members. According to the Fund's latest report, native-made disk sales during 1955 amounted to $197,200,000, a rise of about $20,000,000 over the previous year. That figure, of course, does not include any of the foreign-made sides sold in the U.S. nor some American-made disks which do not employ AFM members. The unofficial industry estimate of total sales last year is closer to the $250,000,000 marker, calculated on the retail price.

As of last June, there were some 2,049 disk companies which were licensed by the American Federation of Musicians. About half, however, did not report any sales.

## Music Performance Trust Funds Near $4,000,000 in Allocations

The Music Performance Trust Funds will make a peak allocation of $3,900,000 for projects involving musicians during the coming year. That figure is a sharp rise over the $2,800,000 distribution made for the fiscal year ending June 30 last and compares with the less than $1,000,000 allocation made in 1950.

The Trust Funds, which are administered by trustee Samuel R. Rosenbaum for the disk, transcription and vidfilm industries, collect royalties from the sale of all disks and videopix using American Federation of Musicians members. While a nominal sum is used to finance projects involving non-union musicians, the bulk of the Funds' coin goes to AFM members for cuffo concerts in parks, hospitals, etc. Union scale is paid at all times.

Steady increase in the collections of the Trust Funds has been the key to the strategy of AFM prexy James C. Petrillo for over 10 years. Conceding the victory of canned music, the AFM strategy has now focussed on making the mechanical musical media pay for the promotion of live music.

Petrillo has run into some opposition on this policy, especially in the ranks of Coast Local 47 which fostered a fullscale revolt against Petrillo's leadership this year. Local 47 leaders contend that Petrillo' policy of taxing the vidpix producers with the Trust Fund bite has cut into job opportunities. It's contended that an increasing

(Continued on page 48)

## Local 47 Temperature Back to Normal After Anti-Petrillo Revolt

Hollywood, Aug. 28.

Only routine business occupied the attention of Local 47 AFM last night (Mon.) as the monthly membership meeting returned to union headquarters for the first time in seven months. It was the smallest and quietest session of the Coast local since members openly revolted against the present administration and against president James C. Petrillo last February, cueing a series of shifts in local officials and the expulsion of Cecil F. Read, head of the insurgent forces.

Meeting last night quietly confirmed the appointment of Max Herman, local veepee, as chief business agent and the addition of

(Continued on page 48)

## Unique Gets Rights To 'Persuasion' Track

The RKO-Unique label has nabbed its first film soundtrack package. It's "Friendly Persuasion," which is set for release this fall. Deal was set via composer Dimitri Tiomkin and Allied Artists.

The Tiomkin score is being published by Feist, of Robbins, Feist & Miller. Single platters of the title song (lyrics by Paul Francis Webster) have already been cut by Pat Boone (Dot), Four Aces (Decca), Anthony Perkins (Epic), George Cates (Coral), Lou Busch (Capitol) and David Rose (MGM).

### Henderson To Victor

Skitch Henderson, who has been active on the video circuit for the past couple of years, will now get billing on disks via a new deal with RCA Victor.

He's been signed to baton an orch in a minimum of two albums annually.

## Pic Tune Cues New Round of Date-Jumping

"Friendly Persuasion," title tune from the Allied Artists pic, is causing a lot of animosity among the record companies. Published tune originally had a Sept. 1 release date but pressure from several diskeries forced Feist to push the release date ahead one week.

The disk companies, however, were in such a scramble to get to the deejay turntables first with the tune that they disregarded the Aug. 24 release date and got their records around to the deejays early last week. Only MGM Records, which is affiliated with Robbins, Feist & Miller via its parent company, Loew's, held to the original release date with its David Rose etching of the tune.

In the broken release date scramble were Pat Boone (Dot), who sings the song on the pic's soundtrack, George Cates (Coral), Lou Busch (Capitol), Anthony Perkins (Epic) and The Four Aces (Decca).

The tune was written by Dimitri Tiomkin and Ned Washington. Pic stars Gary Cooper and is set for a New York release at the Music Hall in November.

## HAL STANLEY NBC SPEC GETS HEFTY DISK PLAY

"The Lord Don't Play Favorites," the NBC-TV spectacular produced by Hal Stanley, is getting a hefty wax spread by RCA Victor in advance of its September airing. Other labels, moreover, are also due to cover some of the tunes in the show.

In addition to an EP set framed around the score, Victor has already released platters by Kay Starr and Louis Armstrong, both of whom are starred in the show, and Mario Lanza. The RCA subsid label, Vik Records, is also planning to cover some of the tunes from the show which Stanley also wrote.

### McCuen's New RCA Spot

Brad McCuen, former RCA Victor field man operating in the Chicago area, has been moved into the artists & repertoire staff to handle specialty disks.

He'll work under country & western chief Steve Sholes and help coordinate planning of talent auditions and recording schedules.

## FILMS, VIDEO YEN DISKERS

The recording artist is in the show business catbird seat.

Demand for the diskers by other show biz media has been growing steadily and the pitch for their services is gaining momentum this year. Already proven hot night club draws, especially when there's a concurrent clicko disk, the films and tv are stepping up their intest in the wax artists. The wide-open wooing of the shellac singers has become so hectic that even the lesser names are cashing in on the rivalry.

The battle for the disk name looks to get especially hot in the tv field. With close to 10 tv variety shows slotted for bigtime exposure this fall, a frenzied scramble to line up guest shots for the topline platter performers has already begun. The tele producers are also putting a close eye to the disk bestseller charts to get an early start on any newcomer that could be coming up with a hit record.

Since the topliners, of course, can't guest on every show, they'll go to where the budget outlay is largest. And even the big-spending shows will have to satisfy themselves with second or third line diskers, at times, to avoid the repetition of having the same top names appear on different shows. The agencies already have begun to take advantage of their bullish position and have upped the price on their singing talent all the way down the line. A mid-hit singer can now get as much as $3,000 a

(Continued on page 48)

## Up Burgess In RCA Custom Div.

In an upward shift of RCA Victor disk exees, Jack Burgess, manager of single records sales and merchandising, becomes manager of custom records administration starting next week. Burgess fills the spot formerly held by Emmett Dunn who was recently made boss of the custom records department after Jim Davis was promoted to administrative exec in the disk department.

Harry Jenkins, who headed up the sales planning operation in the Victor singles department, will go into Burgess' spot as sales manager. Tom Potter, also in the single sales operation, now moves up to coordinate of single record releases.

## Dicker Ellington For British-U.S. Band Swap

London, Aug. 28.

Harold Davison, the British agent who leaves for the States in early September to look for future Anglo-American band reciprocals, will try to sign Duke Ellington's orch for a British visit.

Davison is also handling the Lionel Hampton reciprocal tour of this country due this fall. British side of the exchange, the Vic Lewis orch, will leave for the US tour opening Oct. 10 and is to be joined in the same package show by British tenor star Tommy Whittle, currently appearing with his own outfit at the Chameleon Club, Paris.

### Welk Hits Road

Lawrence Welk and his orch, now among the top video-rated troupes, is hitting the road next week for a limited series of concert dates.

He opens at the Municipal Auditorium in St. Paul, Sept. 2 and will follow with dates in Cleveland, Cincinnati, Kansas City, Cedar Rapids, Omaha, Milwaukee, Des Moines and Memphis.

## E. H. Morris Firm Backs Off-B'way Show to Build Musicomedy Cleffers

### Sharp Monicker

Philadelphia, Aug. 28.

Pianist-organist Walt Kaufman, at Wildwood's Fairview Club, recently organized a rock 'n' roll group monickered the Flatters.

Ads and notices sent to bookers and club owners boasted: "We sing flatter and play flatter than any other house rockers. We don't rehearse. We practice on the job. We out-honk them all."

## Victor Mapping Mass Release of Presley Singles

Elvis Presley is still such a hot commodity on wax these days that RCA Victor is planning a mass release of Presley singles next month. Most of the sides for the single platters will be taken from his album. Move was dictated by the fact that every Presley single that Victor has put out has had tremendous sales.

Presley has proved to be the biggest wax property of the past decade since breaking through earlier this year. His advance sales on singles, which are around the 500,000 mark, far outstrip that of any previous artist and his album for Victor has also become the company's alltime bestseller with a sale of over a 500,000.

Presley, who broke into the wax picture via the indie Sun Records, a country & western label, was picked up by Victor's artists & repertoire chief Steve Sholes. He paid Sun $30,000 for Presley's contract and gave Presley a $5,000 bonus. Since that time, Presley has been keeping the Victor factories working overtime.

## RICHMOND INTO DISKS FOR TUNE SHOWCASING

Howie Richmond has set up his own disk label, Roulette Records, to showcase tunes published by his firm. If the Roulette sides kick up any noise, Richmond will sell out to any interested regular disk label. His first release with Bernie Knee, a coupling of "King of Nothing" and "Don't Set Me Free," may be picked up by Columbia Records.

The Roulette label will also be used to kick off foreign tunes. In this vein, Richmond is releasing "Hey Canastos," an Italian number which he acquired from the CGD label in that country. Larry Clinton also has cut a couple of sides for Roulette.

## Sammy Kaye Grosses Nifty 4½G In 1-Niter

Sammy Kaye's orch, playing a one-nighter at Hershey, Pa., Park last Saturday night (25), racked up a nifty $4,500, playing to 2,750 customers and topping last year's attendance by 300.

Kaye resumes his one-night trek through Pennsylvania over the weekend.

### Roach's New Combo

Max Roach has completed the formation of a new combo following the death of his partner, Clifford Brown, in an auto accident in June.

Group, which will be known as the Max Roach Quintet, will feature Roach on drums, Donald Byrd on trumpet, Barry Harris on piano, George Marrow on bass and Sonny Rollin on tenor. Roach will continue to record for the EmArcy label.

With a view towards building new musicomedy writers, E. H. Morris Music is turning Broadway angel this coming season. The publishing firm is set to finance Ben Bagley's "Shoestring '57," revues set for a mid-November preem.

According to Buddy Morris, pubbery's topper, there aren't enough producers around who want to gamble a $200,000 or $300,000 production on a new writing team. "The musical comedy theatre," he said, "needs more George Abbotts." (The reference to Ahbott stems from the producer-director's recent payoff gamble on Jerry Ross and Dick Adler for the score assignments on "The Pajama Game" and "Damn Yankees.") The backing of "Shoestring '57" will cost the firm between $20,000 and $30,000. Morris, of course, will retain the publishing rights to all the material.

"It's become increasingly difficult to get a new writer a Broadway showcasing," Morris added. "In the 1920s and '30s a young writer could get a song or two spotted in a 'Follies' or a 'Vanities' but now that revues have virtually become passe, there's no place on Broadway for them to apprentice or get a hearing."

Among the cleffers set for a showcasing in "Shoestring' 57" are Mike Stewart, Bud McCreery, G. Wood, Phil Springer, Norman Gimbel, Carolyn Leigh and Mark Charlop. Miss Leigh and Charlop were repped on Broadway a few seasons ago with part of the score for "Peter Pan."

The revue will probably open at the off-Broadway Little Carnegie Playhouse, a 299-seater. On Bagley's credit list are "The Shoestring Revue" and last season's "The Littlest Revue."

## Coast Indie to Tour Lili Kraus in Concert, Lecture, Pedagog Pkge.

Educo Records, Coast indie, plans to tour its keyboard ace, Lili Kraus, in a unique promotion stunt when the pianist returns here after tours of Europe and the Orient. A trial 20-date tour of Coast cities, the south and a few stops in the east convinced the Educo staffers that they have a good idea.

Miss Kraus did an all-day stint for her recording connection. Beginning in the morning, she talked on music, technique, styles, etc., illustrating her points at the Steinway. An afternoon session found her auditioning young hopefuls and giving master class pointers, followed by an evening concert that ranged from Bach and Mozart to the contemporary Bela Bartok. The tri-part package was sold for $5, the concert alone at $2. Special discounts were made for students.

Tieups with dealers and promotion in music stores marked the tour. Recording artists frequently make personal appearances in shops for autograph sessions as a courtesy to their wax sponsors, but Educo, in the case of Miss Kraus, has booked the entire tour and is utilizing the artist as a personalized trailer for her educational records, which are sold in a subscription package.

Miss Kraus sailed for Europe on the Queen Mary following her New York chore for Educo. After dates on the Continent, she goes to New Zealand, Australia and Japan. Her Educo deal is non-exclusive.

### Jazz Festival Pic

Jack Goldberg, director of Studio Films, is prepping a "Jazz Festival" feature.

Already lined up are Count Basie, Lionel Hampton, Dinah Washington, Duke Ellington, Sarah Vaughan and Ruth Brown.

# Jocks, Jukes and Disks

By MIKE GROSS

**Four Aces:** "Friendly Persuasion"-"You Can't Run Away From It" (Decca). "Friendly Persuasion" is a standout pic title song that's attracting lots of diskery attention. In the forefront of the initial batch is the Four Aces' etching. Combo takes the Dimitri Tiomkin-Paul Francis Webster tune for a warm and persuasive ride. It's a haunting theme and even the offbeat Quaker lingo of the lyric will help it rack up a big score. **Anthony Perkins**, who's featured in the film, gives it a quiet and simple reading on the Epic label. **George Cates Orch** will pick up spins for his Coral slice with those who like it strictly instrumental and **Lou Busch's** orch on Capitol takes it for ear-arresting ride with a socko choral group backing. On the Decca flip, the Aces skip through "You Can't Run Away From It" in a pleasing manner.

**Gene Vincent:** "Race With the Devil"-"Gonna Back Up My Baby" (Capitol). Gene Vincent has a shoo-in followup to his clicko "Be-Bop-a-Lulu" in "Race With the Devil." It's in the rockability idiom, fast, furious and at times unintelligible. Understanding the lyrics, however, doesn't seem to be a prerequisite for the teenage disk fan these days so Vincent should be riding high again with this one. He also gets a lot of vocal action into "Gonna Back Up My Baby" but "Devil" will take over.

**Don Cherry:** "Namely You"-"If I Had My Druthers" (Columbia). Coupling of tunes from the Johnny Mercer-Gene DePaul score for the upcoming legituner "Li'l Abner" shows off Don Cherry in a light-hearted mood, but it will be "Namely You" that'll grab the spins to pull into the top brackets. "If I Had My Druthers" is a cute piece of material that may get to mean more once the show gets going. "Namely You" is a slick ballad entry that packs lots of appeal and Cherry supplies a topgrade rhythmic reading. Julius LaRosa treats it a bit more seriously on the RCA Victor label.

**Sunny Gale:** "Two Hearts"-"One Kiss Led to Another" (Decca). Sunny Gale gets off to a hot start in her first Decca try after ankling the RCA Victor label. It's a big two-sided affair that'll give the jockeys a problem as to which side to go after. The nod, however, may go to "Two Hearts," a driving ballad that she puts across in fine style. "One Kiss Led to Another," is in the rockin' idiom and a cover of the Atco slice by **The Coasters.**

**The McGuire Sisters:** "Ev'ry Day of My Life"-"Endless" (Coral). "Ev'ry Day of My Life" has a strong chance to keep the McGuire girls busy on the jock and juke turntables. It's an above par ballad entry and they give it an ear-catching treatment. "Endless" is in the familiar rock 'n' roll idiom.

**Jaye P. Morgan:** "The Call of the Wild"-"Just Love Me" (RCA Victor). French melody by Eddy Barclay has been given an English lyric by Carolyn Leigh and titles "The Call of the Wild" for the U.S. market. Tune gives Jaye P. Morgan a chance to display the belting style that catches the teenagers' ears. The jocks will give it a good spinning ride. She switches to a slow and tender warbling mood on "Just Love Me" and it, too, will attract attention.

**Kay Carson:** "Are You Equal to the Task"-"This Man" (Capitol). Kay Carson is in a free-wheeling groove on "Are You Equal to the Task" and builds the tune into a hit-potential slicing. It's hard-hitting all the way and pegged just right for current jock and juke tastes. There's a lot of drive to "This Man" too.

**The Stylers:** "Confession of a Sinner"-"Gonna Tell 'Em" (Jubilee). "Confession" is a better-than-average sample of a slow rock 'n' roll ballad and The Stylers work it over with all the contemporary vocalizing tricks. Could be very big. Flip is the uptempo side with a routine number.

**Chuck Payne:** "Escape"-"I Hurt So Easy" (Atlas). "Escape" is an offbeat piece of material which Chuck Payne gives an excellent interpretation. Echo effects and out-of-the-world voices help establish the mood. Payne's fine baritone crooning pipes get another okay showcasing on the reverse side.

**Bob Temple:** "Vim Vam Vamoose"-"Come Back, Come Back" (King). The rockin' beat of "Vim Vam Vamoose" ought to win Bob Temple plenty of attention in the rock 'n' roll areas. He sustains the quick-tempoed rhythm for good results. He doesn't come off to well, however, on the slow ballad mood of "Come Back, Come Back."

**Ray Martin Orch:** "Street Symphony"-"Tambourine" (Capitol).

(Continued on page 48)

# Best Bets

| | |
|---|---|
| **FOUR ACES** (*Decca*) | **FRIENDLY PERSUASION** *You Can't Run Away From It* |
| **GENE VINCENT** (*Capitol*) | **RACE WITH THE DEVIL** *Gonna Back Up My Baby* |
| **DON CHERRY** (*Columbia*) | **NAMELY YOU** *If I Had My Druthers* |
| **SUNNY GALE** (*Decca*) | **TWO HEARTS** *One Kiss Led To Another* |

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## Longhair Reviews

**Prokofiev: "The Love of Three Oranges".** (Epic). The Russian composer's 1919 opera, on which the more popular ballet suite is based, in a complete, expert performance by soloists, choir and orchestra of the Slovenian National Opera under the baton of Bogo Leskovich.

**Stravinsky: "The Fairy's Kiss" (Columbia).** Stravinsky's brilliant ballet score in a colorful performance by the Cleveland Orchestra conducted by the composer.

**Elgar: "Sea Pictures"; "In The Couth"; Overture (Capitol).** Gladys Ripley, English contralto, gives a warm rendition of the five songs in Edward Elgar's "Sea Pictures." The descrptive orchestral works are performed by the London Symphony conducted by George Weldon.

**Hindemith Sonata (1948); Barber Sonata, Op. 6** (RCA Victor). Cellist Gregor Piatigorsky performs with his usual excellence two interesting works from the modern repertory. Pianist Ralph Berkowitz gives attractive accompaniment.

**Mendelssohn Violin Concerto in E Minor; Bruch Concerto in G Minor (Colosseum).** The Russian virtuoso, David Oistrakh, in performances of two lyrcial violin works with the Russian National Philharmonic Orchestra on a label that was among the first to introduce Russian artists to the U.S. on disks. Greatly improved recording quality.

**Barry Buys Ballroom 100%**

Bridgeport, Aug. 28.

Joseph R. Barry, who with the late George S. McCormack founded the Ritz Ballroom, Southern New England's best-known one-night stand, more than 35 years ago, has bought out the interest of his partner's widow.

# Album Reviews

Highlighting Decca's fall package program are the five LPs that make up **"The Jolson Story."** It's a solid compilation of Jolsoniana that will stir up memories among the oldsters and show the new disk fans what one of the show biz greats sounded like. Each album is separately labelled and displays the "mammy singer" in different vocal moods. On "You Made Me Love You," he's in the intimate, nostalgic groove; on "Rock-a-bye Your Baby," he rips through a flock of buoyant, rhythmic items; on "Rainbow 'Round My Shoulder," he works over a series of tunes from the 1920s in a happy and carefree manner; on "You Ain't Heard Nothin' Yet," he varies the mood and style to cover such different musical eras as demonstrated in "I Only Have Eyes For You" (1934) and "God's Country" (1950). In between are such nifties as "Anniversary Song" and "Some Enchanted Evening"; the final package in the series, "Memories," puts him in an inspirational setting with such tunes as "Kol Nidre," "Hatikvah" and "Massa's In The Cold, Cold Ground," among others. In all, a standout series and a fine tribute to Al Jolson.

**Arthur Ferrante & Louis Teicher:** "Soundproof" (Westminster). The duo piano team of Ferrante & Teicher are after the hi-fi bugs with this ear-catching package. The keyboarders seem more interested in sound than style as they tweeter and woofer their way through such standards as "What Is This Thing Called Love?" "Greensleeves," "Someone To Watch Over Me" and "Lover." The newies in the package are also subjected to the gimmicked piano only more so.

**"Dance to the Bands"** (Capitol). For the past few seasons Capitol has been piling up a catalog of shellac for dancing. This package is the label's most elaborate effort in that groove. It's a two pocket LP which includes the top orchesters on the Cap roster and they all beat out a hep dancing beat. In the set, for example, are Les Brown's "Tangerine," Woody Herman's "I Hadn't Anyone Till You," Stan Kenton's "I'm Glad There Is You," Billy May's "Fascinating Rhythm," Ray Anthony's "Cheek To Cheek" and Harry James' "April In Paris."

**Steve Lawrence:** "About That Girl" (Coral). Steve Lawrence has come to the musical foreground via his showcasing on Steve Allen's late-hour NBC-TV show (liner notes, incidentally, are by his boss) and although he hasn't made an important dent in the pop singles market, his tv following should help him get his initial album across. It's a potpourri of evergreens which he delivers with taste. There's lots of room for styling development but as it stands now his efforts are easy to take. **Dick Jacobs** helms the orch with a sure hand.

**Frank Pourcel:** "La Femme" (Capitol). A couple of Capitol henchmen, Les Baxter and David Dexter, have put together a woman in music that's ably described by Frank Pourcel and his French strings. Their melodic descriptions of "Les Bras," "Les Yeux," "Les Doigts," etc., are vivid, imaginative, colorful and in the modern musical groove. The nude photo cover should get the album off to a fast start.

**Art Mooney:** "The Happy Minstrels" (MGM). The revival of minstrelsy on wax was started a few months ago by Epic Records but MGM has come up with a socko

(Continued on page 48)

# Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

**Survey Week of Aug. 17-23, 1956**

| | |
|---|---|
| Allegheny Moon | Oxford |
| Big 'D'—*"Most Happy Fella" | Frank |
| Canadian Sunset | Meridian |
| Cool Tango | Ardmore |
| Don't Get Caught | Porgie |
| Happiness Street | Planetary |
| How Little We Know | Morris |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| If I'm Elected | Bourne |
| It Only Hurts for a Little While | Advanced |
| Make Me A Child Again | Remick |
| Mama, Teach Me To Dance | Roncom |
| Marie Elena | Peer |
| My Old Hammer | Three Keys |
| My Prayer | Shapiro-B |
| On the Street Where You Live—*"My Fair Lady" | Chappell |
| One Finger Piano | Marks |
| Portuguese Washerwoman | Remick |
| Sierra Madre | Melody Lane |
| Somebody Up There—"Somebody Up There" | Feist |
| Standing On the Corner—*"Most Happy Fella" | Frank |
| That's All There Is To That | Meridian |
| This Same Heart | Famous |
| True Love—†"High Society" | Buxton Hill |
| Wayward Wind | Warman |
| We Laughed At Love—†"Man Who Knew" | Kahn |
| Whatever Will Be, Will Be | Artists |
| When The White Lilacs Bloom Again | Harms |
| Your Place In The Sun | Pera |
| You're Sensational—†"High Society" | Buxton Hill |

## Top 30 Songs on TV

*(More In Case of Ties)*

| | |
|---|---|
| A House With Love In It | Evans |
| Allegheny Moon | Oxford |
| Be-Bop-A-Lula | Lowery |
| Big 'D'—*"Most Happy Fella" | Frank |
| Can You Find It In Your Heart | Witmark |
| Canadian Sunset | Meridian |
| From The Candy Store On The Corner | Shapiro-B |
| Ghost Town | Cromwell |
| Happiness Street | Planetary |
| Heaven Only Knows | Skidmore |
| Hound Dog | P&L |
| I Almost Lost My Mind | St. Louis |
| I Could Have Danced All Night—*"My Fair Lady" | Chappell |
| I Was Telling Her About You | Planetary |
| If I'm Elected | Bourne |
| Ivory Tower | Melrose |
| Jacques D'Iraq—*"Mr. Wonderful" | Laurel |
| Love, Love, Love | Progressive |
| Moonglow—*"Picnic" | Mills |
| No, Not Much | Beaver |
| Old Philosopher | Merrick |
| On The Street Where You Live—*"My Fair Lady" | Chappell |
| Serious Business | Embassy |
| Since My Love Has Gone | Dartmouth |
| Standing On The Corner—*"Most Happy Fella" | Frank |
| That's All There Is To That | Meridian |
| Tonight You Belong To Me | BVC |
| Wayward Wind | Warman |
| Weary Blues | Melrose |
| With A Little Bit Of Luck—*"My Fair Lady" | Chappell |

# VARIETY 10 Best Sellers on Coin-Machines

| | | | |
|---|---|---|---|
| 1. | **MY PRAYER** (6) | *Platters* | *Mercury* |
| 2. | **WHATEVER WILL BE, WILL BE** (6) | *Doris Day* | *Columbia* |
| 3. | **ALLEGHENY MOON** (9) | *Patti Page* | *Mercury* |
| 4. | **CANADIAN SUNSET** (3) | *Hugo Winterhalter*<br>*Andy Williams* | *Victor*<br>*Cadence* |
| 5. | **HOUND DOG** (4) | *Elvis Presley* | *Victor* |
| 6. | **DON'T BE CRUEL** (2) | *Elvis Presley* | *Victor* |
| 7. | **BE-BOP-A-LULA** (1) | *Gene Vincent* | *Capitol* |
| 8. | **THAT'S ALL THERE IS TO THAT** (1) | *Nat (King) Cole* | *Capitol* |
| 9. | **I WANT YOU, I NEED YOU, I LOVE YOU** (4) | *Elvis Presley* | *Victor* |
| 10. | **MORE** (2) | *Perry Como* | *Victor* |

## Second Group

| | | |
|---|---|---|
| **FOOL** | *Sanford Clark* | *Dot* |
| **I ALMOST LOST MY MIND** | *Pat Boone* | *Dot* |
| **GLENDORA** | *Perry Como* | *Victor* |
| **WAYWARD WIND** | *Gogi Grant* | *Era* |
| **SONG FOR A SUMMER NIGHT** | *Mitch Miller* | *Columbia* |
| **ON THE STREET WHERE YOU LIVE** | *Vic Damone* | *Columbia* |
| **SO LONG** | *Fats Domino* | *Imperial* |
| **YOU DON'T KNOW ME** | *Jerry Vale* | *Columbia* |
| **TONIGHT YOU BELONG TO ME** | *Patience & Prudence* | *Liberty* |
| **GIVE US THIS DAY** | *Joni James* | *Mem* |

*[Figures in parentheses indicate number of weeks song has been in the Top 10]*

# Album Covers Get More Colorful But Bring Production Budget Blues

The concentration on album covers is becoming the record companies' big headache. It's also causing havoc with the economics of the business.

In the rush to turn out eye-catching packaged goods, the diskeries are discovering that in many instances the cost of producing a cover runs higher than the initial recording bite. This is especially true in the jazz album field, where a cool combo can record 12 to 16 sides for under $1,000 while the cost of the album cover runs between $1,200 and $1,300 for a run of 5,000 copies. This additional cost is making it tougher for the album project to work its way into the profit column.

Most of the disk companies are now going in for multi-colored jobs with lavish art and photography work. The artists and photographers are having a field day and since they're in steady demand, they've been hiking their prices.

The printers, too, are cashing in on the album splurge. There are about nine printing houses handling the album cover production for the diskeries but only five of them are reported to be able to service the companies with fast and effective service.

## Karl King, Vet Big Top Maestro, Hangs Up His Baton; Era Has Ended

Des Moines, Aug. 28.

For the first time in 35 years, Karl L. King will not present his band at the Iowa State Fair this year. He said that like the circus "big top" of which he was a veteran, he feels his era has ended.

A few weeks ago King presented an "all-circus" band program in his home town of Fort Dodge, Iowa, as a farewell salute to the big top. The program was practically "all-King," presenting many numbers King had written. Among them was "In Old Portugal" he had written for the late Lillian Leitzel (which was playing during her performance in 1931 when she fell to her death in Copenhagen, Denmark) and also "The Big Cage" which was King's fast finish number for the climax of Clyde Beatty's animal act.

King started with circus bands in 1910 and was with the Yankee Robinson, Sells-Floto and Barnum & Bailey bands until 1919 when he retired to Ft. Dodge and started the Karl L. King Music Co. In addition to writing music he has published band music and Mrs. King operates a music shop that sells musical instruments.

Many of King's circus pieces have been used through the years —"Barnum and Baileys' Favorite," "The Golden Dragon Overture," "Broadway One Step" and "Enchanted Nights Waltz." In addition he has written for many colleges, including some of the Big 10's marching songs.

## Jimmy Myers Expands Into Disk Retail Biz

Philadelphia, Aug. 28.

Jimmy Myers, head of Myers Music here, has entered the retail disk biz here in a merger with Vince Pale. Both will operate the disk store and one-stop service under the name of Richloy.

Myers, who has been clicking with several big rock 'n' roll numbers like "Rock Around The Clock" and others, is operating the store on the first floor of a building which he recently acquired to house his various publishing and management activities.

## Ink Canada Thrush

Cadence Records has gone over the border for its latest pactee. Label last week nabbed Joyce Hahn, thrush on the "Trans-Canada Hit Parade" show, to a longterm pact.

Her previous waxing efforts have been on the Canadian Spartan label. The Cadence pact will give the thrush her first try at the U.S. market.

## Bill Lawrence Exits Epic Label's Sales Spot

Bill Lawrence has exited his post as national sales director in charge of pop singles at Epic Records. He's going to start an indie distributorship in Pittsburgh.

Epic has not yet set a replacement for Lawrence. Before joining the Epic label, Lawrence was sales manager for United Distributors in Chicago.

## RCA Victor Album Tied To Panassie's Jazz Book

Anne Ford, promotion manager for Houghton, Mifflin, has effected an album tieup with RCA Victor's Fred Reynolds to coincide with the November publication of Hugues Panassie's "Guide to Jazz." Book will have Louis (Satchmo) Armstrong doing the foreword. Panassie is the w.k. French exponent and guide of "Le Jazz Hot" cultists in his native country, Belgium and the Lowlands.

Columbia made a similar LP exploitation tieup for next month with Eddie Condon's soon-due book on jazz, with the author-musician waxing the musical tieup to his own volume.

## Herbage Quits As A&R Mgr. of Brit. Heliodor

London, Aug. 21.

Alex Herbage, Heliodor diskery artists & repertoire manager, who recently signed Billy Daniels to cut a number of disks in this country on its subsidiary label, Polydor, and Monte Mitelman, press relations officer, have both quit the company after failing to see eye to eye with the management on policy matters.

Herbage, who started up Heliodor two-and-a-half years ago as British subsidiary of Deutsche Grammophon Gesellschaft Hannover, includes among his star signings Teddy Johnson, Steve Race and Geraldo. For the past six months he was general manager and also took charge of the Polydor catalog. Mitelman did news agency stints in South Africa and the middle East before joining Heliodor about four months ago.

The two intend to form a business partnership with a likely eye to public relations work and management in the entertainment field, but nothing definite has yet been arranged.

### BECHET OPENS BRIT. STAND

Sidney Bechet, veteran U.S. jazz star residing in France, arrives in London on Saturday (1) following a nightclub season at Knocke in Belgium.

He will be accompanied by the Andre Reweliotty band, opening in Britain on Sunday (2) at the Royal Albert Hall, London. Humphrey Lyttelton band will be starred with Bechet during his 14-day tour here.

# 1st N. Y. Jazz Fete Gets Off Swinging At B.O.; Pace, Programming a Clinker

By LEONARD L. LEVINSON

New York Jazz Festival established itself as a going concern in its first time out by virtue of good names, good sound and acoustics and good weather. Attendance at the Randall's Island stadium ran over 25,000 payees for the two nights, running up a gross of around $85,000 to top the nut of $60,000. The producers contrasted that to the Newport fest's slightly red ink the first two years. However, the Rhode Island sessions offered more variety and more names with half the budget.

To most New Yorkers, Randall's Island has been a Never-Never Land vaguely located somewhere under the Triborough span and skeptics doubted whether a jazz bash could draw, but Don Friedman and Ken Joffe, two promoters in their 20s, have proven that the philes will get there, whether by bus, cab or car, to hear more names than they can visit in a night of Manhattan pub-crawling.

Program suffered from too many small combos, the Basie band being the only big one Friday night (24), to which was added the Dizzy Gillespie gang for the Saturday session. Otherwise the quartets, trios and quintets of Brubeck, Shank, Krupa, Shearing, Billy Taylor, Erroll Garner, Don Elliott, Hackett, Mulligan, Baker and the Modern Jazz Quartet and the Jazz Messengers were mighty miniature to watch for those in the stands a quarter of a mile and more from the stage. What saved the night was probably the best sound reproduction heard at an al fresco event of this type, plus a notable lack of echo, such as encountered at Newport or Lewisohn.

Lack of showmanship, due in part to other commitments the

(Continued on page 46)

## Coral Names Kaye, Levy As Eastern Div. Heads

Howard Kaye and Len Levy have been named eastern division supervisors for Coral Records by Norm Wienstroer, the label's general sales manager. They replace Frank Holland, who moved to Boston to head the Coral division for Mutual Distributing Corp. there.

Kaye and Levy are both veterans of the Decca-Coral sales setup.

## Capitol to Sell Album Pkge. to AM-TV Outlets

Hollywood, Aug. 28.

A popular album programming service for radio and television stations has been inaugurated by Capitol Records, which is selling the package at an annual rate of $60. Service includes a minimum of 70 Capitol LP's annually plus a programming information guide and a set of programming file cards for station libraries.

Capitol expects to furnish approximately 15 of its top long-play albums quarterly to subscribers.

Brochure advertising the new service was mailed over the weekend to some 7,000 radio and television station execs, deejays and music librarians.

## Tiny Hill Sues Mercury, Agency for $1,893,000, Alleging a Squeezeout

Chicago, Aug. 28.

Bandleader Tiny Hill last week filed a three-count suit in Cook Superior Court for $1,893,327 against Mercury Records, Star Attractions, Irving Green, prez of Mercury, Art Talmadge, Mercury v.p., and bandleaders Ralph Marterie, Buddy Morrow, Jimmy Palmer and David Carroll.

Count one claims that under the terms of Hill's recently expired two-year Mercury contract, he was to have recorded 32 sides, but actually, only two sides were cut. Additionally, Hill claims Mercury failed in its agreement to exploit, promote and advertise these records. These failures on Mercury's part, Hill alleges, have cut his earning power by some $500,000 in recent years.

Second count cites Star Attractions with "contract interference," claiming that this personal management firm, allegedly organized by Green, Talmadge and Marterie in violation of American Federation of Musicians union rules, siphoned off the most likely tunes to Marterie, Morrow, Carroll and Palmer bands.

In the third count, Hill, who was the first bandleader signed by Mercury, is asking an audit and accounting for his record sales from 1945 to date, stating that he believes his royalties are $100,000 in arrears.

## New Jazz Novel

"It's Always Four O'Clock" by James Updyke (Random House; $3.50), is a novel about an L. A. jazz trio (piano, guitar and bass), and a girl singer. Author is allegedly a w.k. novelist, described by his publishers as "working in another field," so the guessing game is on. Yarn, told in first person by the guitarist of the troupe, has plenty of savvy when it comes to depicting tough life faced by a musical combo attempting to eke out a living in the "downbeat" racket.

Authentic dialog and incisive characterization make this breezy short novel a natural for pix, with plenty of opportunities to introduce new tunes. *Rono.*

# VARIETY Scoreboard OF TOP TALENT AND TUNES

***Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets***

**Coin Machines  Retail Disks  Retail Sheet Music**

***as Published in the Current Issue***

*NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

## TALENT

| POSITIONS This Week | POSITIONS Last Week | ARTIST AND LABEL | TUNE |
|---|---|---|---|
| 1 | 1 | **ELVIS PRESLEY** (Victor) | Hound Dog / Don't Be Cruel / I Want You, I Need You |
| 2 | 2 | **PLATTERS** (Mercury) | My Prayer / Heaven On Earth |
| 3 | 3 | **DORIS DAY** (Columbia) | Whatever Will Be, Will Be |
| 4 | 5 | **HUGO WINTERHALTER** (Victor) | Canadian Sunset |
| 5 | 4 | **BUCHANAN & GOODMAN** (Luniverse) | Flying Saucers |
| 6 | 6 | **PATTI PAGE** (Mercury) | Allegheny Moon |
| 7 | 8 | **GENE VINCENT** (Capitol) | Be-Bop-A-Lula |
| 8 | .. | **MITCH MILLER** (Columbia) | Song For A Summer Night |
| 9 | .. | **PATIENCE & PRUDENCE** (Liberty) | Tonight You Belong To Me |
| 10 | .. | **SANFORD CLARK** (Dot) | Fool |

## TUNES

(*ASCAP. †BMI)

| POSITIONS This Week | POSITIONS Last Week | TUNE | PUBLISHER |
|---|---|---|---|
| 1 | 2 | *WHATEVER WILL BE, WILL BE | Artists |
| 2 | 1 | *MY PRAYER | Shapiro-B |
| 3 | 4 | †CANADIAN SUNSET | Meridian |
| 4 | 3 | *ALLEGHENY MOON | Oxford |
| 5 | 0 | †DON'T BE CRUEL | Shalimar-P |
| 6 | 5 | †HOUND DOG | Presley |
| 7 | 6 | †WAYWARD WIND | Warman |
| 8 | 7 | FLYING SAUCERS | Luniverse |
| 9 | 8 | *ON THE STREET WHERE YOU LIVE | Chappell |
| 10 | .. | *SONG FOR A SUMMER NIGHT | April |

# Top Record Talent and Tunes

## VARIETY DISK JOCKEY POLL

*This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.*

* ASCAP † BMI

| Pos. this wk. | Pos. last wk. | No. weeks in log | Artist | Label | Song | EAST: Stan Burns—WINS—New York | Carl Loucks—WELI—New Haven | Jackson Lowe—WUST—Washington | John Ademy—WAYE—Baltimore | Truman Taylor—WBOS—Boston | Jim McLean—WFLM—Plymouth | Lee O'Hara—WESX—Salem | Alan Owen—WMID—Atlantic City | Larry Brownell—WKBW—Buffalo | Jerry Jerome—WSAY—Rochester | Lou Barile—WKAL—Rome-Utica | Bud Brees—WPEN—Philadelphia | Bill Brand—WJAS—Pittsburgh | Joe Hyder—WADK—Newport | Jack Bennett—WHWB—Rutland | SOUTH: Frank Tucker—WCOV—Montgomery | Bob N. Perry—WCKA—Miami | John Harris—WMGR—Bainbridge | Larry Wilson—WSMB—New Orleans | Jack Gale—WTMA—Charleston | Bill Dawson—WQOK—Greenville | Bob Larimer—WSIX—Nashville | Dave Walshak—KCTI—Gonzales | Chuck Blore—KTSA—San Antonio | Ray Schreiner—WRNL—Richmond | MIDWEST: Jim Lounsbury—WGN—Chicago | Bon Bell—KRNT—Des Moines | Marty McNeeley—WJR—Detroit | Carl Shook—WJIM—Lansing | Jack Thayer—WDGY—St. Paul-Mpls. | Bill Dawes—WCPO—Cincinnati | Bill Mertz—WVKO—Columbus | John Michaels—WOKY—Milwaukee | FAR WEST: Sterling Yale—KCNA—Tucson | Allin Slate—KIEV—Glendale | Frank Darien—KSJO—San Jose | John Fairchild—KTMS—Santa Barbara | Bruce Vanderhoof—KYA—San Francisco | Len Ross—KTOO—Las Vegas | Paul Coburn—KOL—Seattle | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 2 | 10 | Platters | Mercury | *My Prayer | 6 | 2 | 1 | .. | 1 | .. | 4 | 5 | 1 | 6 | .. | 2 | 1 | 3 | 2 | 2 | .. | 6 | 10 | 7 | .. | 6 | .. | 1 | 4 | 7 | 2 | 2 | 1 | 10 | 1 | 5 | .. | .. | 6 | 3 | .. | .. | 3 | 209 |
| 2 | 1 | 10 | Doris Day | Columbia | *Whatever Will Be, Will Be | 10 | .. | 4 | 3 | .. | 2 | .. | 1 | 2 | .. | .. | 4 | 3 | .. | .. | .. | 4 | 3 | 3 | .. | 5 | 1 | .. | 3 | 2 | .. | .. | 7 | 6 | 4 | 4 | 8 | 6 | 1 | 4 | .. | .. | .. | .. | .. | 160 |
| 3 | 7 | 5 | Elvis Presley | Victor | †Don't Be Cruel | 1 | .. | .. | .. | .. | .. | .. | 1 | 2 | 1 | .. | .. | .. | 7 | .. | .. | 8 | 1 | 1 | .. | .. | 1 | .. | 5 | 1 | 4 | 4 | 1 | 5 | .. | 6 | .. | .. | .. | 2 | .. | .. | .. | 2 | 145 |
| 4 | 3 | 13 | Patti Page | Mercury | *Allegheny Moon | 8 | .. | 3 | 2 | .. | .. | .. | 5 | .. | 3 | .. | 2 | 9 | 2 | .. | .. | 7 | 2 | 5 | .. | 4 | 3 | .. | .. | 3 | .. | .. | .. | .. | 6 | .. | .. | .. | 3 | .. | 3 | .. | .. | 3 | 135 |
| 5 | 4 | 9 | Hugo Winterhalter | Victor | †Canadian Sunset | .. | .. | 5 | 5 | .. | .. | .. | 3 | .. | 5 | 5 | .. | 1 | 4 | .. | .. | 1 | .. | .. | .. | 1 | 2 | 10 | .. | 7 | .. | .. | .. | .. | 8 | 2 | .. | .. | 8 | 8 | 4 | .. | 1 | 6 | .. | 123 |
| 6 | 8 | 5 | Elvis Presley | Victor | †Hound Dog | 2 | 10 | .. | 1 | 6 | .. | 2 | .. | .. | 8 | .. | 4 | .. | .. | .. | .. | 4 | .. | 9 | .. | .. | .. | .. | 4 | 2 | 4 | 5 | 5 | 2 | .. | .. | 2 | .. | .. | .. | .. | .. | .. | 4 | 113 |
| 7 | 20 | 5 | Patience & Prudence | Liberty | *Tonight You Belong to Me | 2 | 3 | .. | .. | .. | .. | 6 | 7 | 3 | .. | 2 | 1 | .. | .. | .. | .. | .. | .. | 2 | .. | .. | 9 | .. | .. | .. | 5 | 5 | .. | .. | .. | 3 | .. | 1 | .. | .. | .. | .. | .. | 9 | 96 |
| 8 | 6 | 22 | Vic Damone | Columbia | *Street Where You Live | 5 | .. | .. | 4 | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | 10 | .. | 5 | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | 7 | 1 | .. | 4 | .. | 52 |
| 9 | 12 | 5 | Mitch Miller | Columbia | *Song for a Summer Night | .. | .. | .. | 9 | .. | .. | .. | .. | 9 | .. | .. | 7 | 5 | 7 | 6 | .. | .. | .. | .. | 8 | .. | .. | .. | 1 | .. | .. | 8 | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 50 |
| 10 | 19 | 6 | Jerry Vale | Columbia | †You Don't Know Me | 8 | .. | .. | .. | .. | .. | 8 | .. | 4 | 6 | 4 | .. | .. | .. | .. | 6 | .. | 10 | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 7 | .. | .. | .. | .. | .. | .. | .. | 47 |
| 11 | 10 | 5 | Andy Williams | Cadence | †Canadian Sunset | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | .. | 5 | 1 | .. | 8 | .. | .. | .. | 3 | .. | .. | .. | .. | .. | 3 | .. | 9 | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 46 |
| 12 | 16 | 8 | Joni James | MGM | *Give Us This Day | 4 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | 3 | 9 | .. | .. | .. | .. | .. | .. | .. | 7 | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | 41 |
| 13 | 5 | 5 | Buchanan & Goodman | Luniverse | Flying Saucers | 5 | 1 | .. | .. | 9 | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | 6 | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | 6 | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 40 |
| 14 | 11 | 20 | Gogi Grant | Era | †Wayward Wind | .. | .. | 6 | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | 9 | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | 8 | .. | 37 |
| 15 | 34 | 2 | LeRoy Holmes | MGM | *White Lilacs Bloom Again | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | 4 | .. | .. | 5 | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | 35 |
| 16A | 8 | 13 | Pat Boone | Dot | †I Almost Lost My Mind | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 9 | .. | .. | 6 | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | 6 | 10 | .. | .. | .. | 10 | .. | .. | .. | 5 | 7 | .. | .. | .. | .. | .. | 34 |
| 16B | 27 | 3 | Sylvia Syms | Decca | *English Muffins and Stew | 3 | .. | .. | .. | 2 | 5 | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 34 |
| 18 | 13 | 9 | Eddie Heywood | Mercury | †Soft, Summer Breeze | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 9 | .. | .. | 5 | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | 33 |
| 19 | 15 | 13 | Teresa Brewer | Coral | *Sweet Old-Fashioned Girl | 9 | .. | 7 | .. | .. | .. | .. | .. | .. | 8 | .. | 3 | .. | .. | .. | 3 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | 32 |
| 20 | 33 | 2 | Bill Doggett | King | †Honky Tonk | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | 1 | 5 | .. | .. | .. | .. | .. | .. | .. | .. | 26 |
| 21A | 30 | 6 | Eydie Gorme | ABC-Par | *Mama, Teach Me to Dance | 7 | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 25 |
| 21B | 22 | 9 | Nat (King) Cole | Capitol | †All There Is to That | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | 1 | .. | .. | .. | .. | 25 |
| 21C | .. | 10 | Gene Vincent | Capitol | †Be-Bop-a-Lula | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 4 | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 25 |
| 21D | .. | 1 | Four Lads | Columbia | *Bus Stop Song | .. | .. | .. | .. | .. | 10 | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | 25 |
| 25 | 25 | 3 | Al Hibbler | Decca | †After Lights Go Down Low | 1 | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | 24 |
| 26A | .. | 6 | Don Cherry | Columbia | *Ghost Town | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | .. | 23 |
| 26B | 22 | 6 | Eileen Rodgers | Columbia | †Miracle of Love | .. | .. | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 23 |
| 28 | .. | 1 | Helmut Zacharias | Decca | *White Lilacs Bloom Again | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | 8 | .. | .. | 7 | .. | .. | .. | 10 | .. | .. | .. | .. | .. | 22 |
| 29A | 18 | 15 | Chordettes | Cadence | *Born to Be With You | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | 1 | .. | .. | .. | .. | 5 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 20 |
| 29B | 21 | 4 | Sanford Clark | Dot | †Fool | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 6 | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 5 | 20 |
| 29C | 14 | 8 | Artie Wayne | Liberty | *Angel | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 3 | .. | 1 | 20 |
| 32A | .. | 1 | Tony Bennett | Columbia | *Candy Store on the Corner | 7 | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 5 | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 17 |
| 32B | 40 | 3 | Frank Sinatra | Capitol | *You're Sensational | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | 17 |
| 34A | .. | 1 | Vaughn Monroe | Victor | *In Middle of the House | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | 16 |
| 34B | 43 | 5 | Perry Como | Victor | *Somebody Up There | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | 3 | .. | .. | .. | .. | .. | .. | .. | .. | 16 |
| 36 | 25 | 8 | Four Aces | Decca | *I Only Know I Love You | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | 6 | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 15 |
| 37A | 17 | 13 | Perry Como | Victor | *More | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | 7 | .. | 14 |
| 37B | .. | 1 | Tony Martin | Victor | *Place in the Sun | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | 5 | .. | 6 | .. | .. | .. | .. | 14 |
| 37C | .. | 14 | Elvis Presley | Victor | †I Want You, I Need You | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | 3 | 7 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 14 |
| 37D | 40 | 5 | McGuire Sisters | Coral | *Weary Blues | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | 5 | .. | .. | 14 |
| 41 | 29 | 3 | Georgia Gibbs | Mercury | *Happiness Street | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 2 | .. | .. | 12 |
| 42 | .. | 1 | Johnnie Ray | Columbia | *Walking in the Rain | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | 1 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 11 |
| 43A | .. | 1 | Ames Bros | Victor | *Summer Sweetheart | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 8 | 10 | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 |
| 43B | .. | 21 | Morris Stoloff | Decca | *Moonglow-Picnic Theme | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | 7 |
| 45 | 43 | 13 | Ames Bros | Victor | *Hurts for a Little While | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 5 |

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# The Late John Treville Latouche

By VERNON DUKE

John Latouche, who died on Aug. 7 at the age of 38, belonged to that rare breed of lyric writers who are also poets—not lyric writers who are also millionaires, a far commoner variety.

He rightly belonged in the company of the late Larry (Lorenz) Hart, of Frank Loesser, Ogden Nash, Oscar Hammerstein 2d, Cole Porter, Howard Dietz, Alan Jay Lerner, Ira Gershwin and E. Y. Harburg, all very much alive. Latouche's lyrics had that unmistakable stamp of a poet's individuality that alone distinguishes such work from the glib wordslinging of Tin Pan Alley-cats.

True, Latouche wrote in spurts, could occasionally stoop to hackwork (last season's "The Vamp") and was exceedingly unreliable. "Why Latouche?" a producer would frown, when his name was suggested for a job. "He thrives on trouble—we have trouble enough without him." Calamity did hold a perverse fascination for Latouche. But somehow, no one took his tantrums seriously — and, typically, neither did he who knew how to disarm yesterday's adversary with warmth and genuine affection the very next day. He was a brilliant and torrential talker and his "mots" were repeatedly quoted at Broadwayites' gatherings. I suspect that he was also a frustrated musician, singer (he sang and played the piano atrociously, but with immense gusto) and actor—on one occasion I enraged him by asserting that his trouble lay in the fact that he wanted to be both Oscar Wilde and Orson Welles.

When a new project excited him, he was capable of magnificent work, executed with astonishing facility: "Ballads for Americans," "Ballet Ballads" and "The Golden Apple" being three good samples. "Lazy Afternoon" is about as perfect an "atmospheric" song as one can hear.

There is an odd story in connection with the recently expired "Happy Dollar," a happy little show; the only thing that prevented it from becoming a hit was the shopworn Faust gimmick energetically reworked these days in such offerings as "Damn Yankees" and "Rock Hunter." I was luxuriating in Cannes on New Year's Eve in 1947, when a transatlantic telephone call interrupted the revelry. Latouche was on the wire, selling me on the "Happy Dollar" and running out of ecstatic adjectives. I listened with interest and asked him to send on the book. This he did promptly—and, while liking it, I felt it was not for me. We already concocted a colored "Cabin in the Sky." I wrote Latouche "Why bother with a white one?" Nothing daunted, Latouche handed the book to young Bill Friml, Rudolph's gifted son, who wrote a charming score to a great set of lyrics. Dig that "Hero Hill" scene alone, Mr. Producer—it's well worth the trouble.

My last connection with Latouche was this past spring when we both contributed to "The Littlest Revue"; he and John Strauss collaborated on the witty opening while Charlotte Rae, a scintillating comedienne and Strauss' wife, revived our "Summer Is I-Comin' In," originally introduced by Martin & Blane and two girl singers in the shortlived "Lady Comes Across" (1943). Latouche was bursting with gigantic projects, as usual, some of which included me.

Now, that he is inexplicably dead, Broadway will no longer hear from one of its prodigal sons, it can ill afford to lose yet another of the small band of purveyors of true "show" fare as opposed to the hot-dog and cool-cat school, the Unholy (Rock-and-) Rollers and the perpetrators of pelvic phenomena.

big play.

# It's The Same The Whole World Over; Copy Sales Drop Sharply In Britain

British music publishers are resigned to the steep decline in sheet sales. Main reasons governing their contention include a thriving market for pop disks and too many mediocre and inadequate songs flooding the music stores. Publishers recognize that the U.S. industry is experiencing the same thing.

Whereas 10 years ago a hit tune might easily have sold 300,000 at 14c per copy, the figure for "Memories Are Made of This" at 28c are expected to reach 100,000.

A representative of Francis, Day & Hunter said, "a song is in one week and out the next. Only very outstanding pops can last the pace." A 40% drop in sales over the last two years is not uncommon in the industry.

Even the Music Publishers Assn. is pessimistic about the future. One officer remarked: "I can't be prepared to say they will ever recover, except, perhaps, in remote parts of the country where people have far to travel for disk supplies."

Since radio, tv, the phonograph and jukebox consolidate their status as opposition to sheet sales, pubberies have thought about making an all-out effort to win back some of their customers. A few members of MPA tried to counter lowering sales by an extensive publicity campaign, but it was found that the cost of $1,400 was too much for the small membership.

Bill Phillips, heading Macmelodies, Ltd., an associate of Peter Maurice Music, believes that the cheapest but most effective measure would be a form of national sheet music week in which publishers and collecting houses could cooperate in a big publicity splash. He agreed there had been a steady drop-away in sales, partly because of the disk boom and the doubled cost of a music sheet.

## GOP Will Likely Get Frisco Tooters' Vote

San Francisco, Aug. 28.

GOP convention hypoed business for musicians local 6 here, provided somewhere between 300 and 400 extra jobs. Best spot was in Manny Harmon's Cow Palace orch. Harmon hired 50 men on six-hour basis for all four days.

Lyle Bardo picked up 30 men for big Citizens for Ike bash at Civic Auditorium Sunday (19) night, and Ray Hackett hired 30 for Governor's ball Monday (20) night at same place. Ernie Heckscher employed 20 pros for Elizabeth Arden party at Mark Hopkins Hotel Tuesday (21) night and Wednesday (22) night John Affriendes' municipal band put 50 men to work for the mayor's ball at Civic Auditorium.

In addition to big bands, smaller novelty combos like Guckenheimer Sauerkraut Band and Turk Murphy's dixieland group have gotten

# RETAIL DISK AND ALBUM BEST SELLERS

**VARIETY**

*Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.*

| National Rating This wk. | Last wk. | Artist, Label, Title | New York—(R. H. Macy Co.) | Long Island—(Arcade Assoc.) | Washington—(Super Music) | Boston—(Mosher Music Co.) | Albany—(Van Curler Music Co.) | Philadelphia—(John Wanamaker) | Birmingham—(Loveman Music) | Miami—(Spec's Record Shops) | Louisville—(Variety Record Shop) | San Antonio—(Alamo Piano Co.) | Chicago—(Hudson-Ross Music) | Minneapolis—(Don Leary Music) | Kansas City—(Katz Record Ctrs.) | St. Louis—(Stix, Baer & Fuller) | Cleveland—(Record Mart) | Los Angeles—(Music City) | San Francisco—(Columbia Music) | Denver—(Denver Dry Goods) | Seattle—(Sherman-Clay Music) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | PLATTERS (Mercury) "My Prayer" | 2 | 5 | 1 | 2 | 1 | 5 | 5 | 4 | 2 | 1 | 4 | 4 | 5 | .. | .. | 2 | 1 | 5 | 3 | 135 |
| 2 | 2 | DORIS DAY (Columbia) "Whatever Will Be, Will Be" | 3 | 4 | 3 | 5 | 2 | 1 | 6 | 3 | 8 | 2 | 2 | .. | 3 | 4 | .. | 5 | 3 | 4 | 7 | 122 |
| 3 | 5 | ELVIS PRESLEY (Victor) "Don't Be Cruel" | .. | 2 | .. | 1 | 5 | 6 | 3 | 1 | 1 | 5 | .. | .. | 1 | .. | 3 | .. | .. | 9 | 1 | 94 |
| 4 | 4 | ELVIS PRESLEY (Victor) "Hound Dog" | 1 | .. | 2 | 7 | .. | .. | .. | 5 | .. | 3 | 7 | 2 | 1 | 5 | .. | 1 | 4 | 1 | .. | 93 |
| 5 | 3 | BUCHANAN & GOODMAN (Luniverse) "Flying Saucers" | 4 | .. | .. | .. | .. | 8 | 1 | 2 | 5 | 4 | 6 | 6 | 8 | 3 | .. | 7 | 5 | 2 | 8 | 85 |
| 6 | 6 | HUGO WINTERHALTER (Victor) "Canadian Sunset" | 5 | 6 | 4 | 8 | .. | 4 | .. | 6 | .. | 6 | 1 | .. | .. | .. | 5 | 8 | 9 | 3 | 6 | 72 |
| 7 | 8 | GENE VINCENT (Capitol) "Be-Bop-a-Lula" | 8 | .. | 7 | .. | .. | .. | .. | 7 | 7 | 7 | 9 | .. | .. | 1 | .. | .. | 2 | 6 | .. | 45 |
| 8 | 15 | MITCH MILLER (Columbia) "Song for a Summer Night" | .. | 10 | .. | .. | 3 | .. | .. | .. | .. | .. | 5 | .. | 4 | 9 | .. | .. | .. | 7 | 2 | 37 |
| 9 | 16 | BILL DOGGETT (King) "Honky Tonk" | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | 2 | .. | 2 | 9 | .. | .. | 5 | 34 |
| 10A | 10 | PATTI PAGE (Mercury) "Allegheny Moon" | 6 | .. | .. | 4 | 8 | 3 | 7 | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | 30 |
| 10B | 18 | PATIENCE & PRUDENCE (Liberty) "Tonight You Belong to Me" | 10 | 1 | 10 | .. | 9 | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 4 | 30 |
| 12 | 11 | SANFORD CLARK (Dot) "Fool" | .. | .. | .. | .. | .. | .. | 4 | 9 | .. | 10 | .. | 1 | 6 | .. | .. | .. | .. | .. | 9 | 27 |
| 13 | 22 | JERRY VALE (Columbia) "You Don't Know Me" | .. | 7 | .. | .. | .. | .. | .. | .. | .. | .. | 3 | .. | .. | .. | 4 | .. | .. | .. | .. | 19 |
| 14 | 20 | AL HIBBLER (Decca) "After the Lights Go Down Low" | .. | 3 | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | 18 |
| 15 | 9 | GOGI GRANT (Era) "Wayward Wind" | .. | .. | 5 | 10 | .. | .. | .. | .. | 9 | 9 | .. | .. | .. | .. | .. | .. | 6 | .. | .. | 16 |
| 16 | 7 | ELVIS PRESLEY (Victor) "I Want You, I Need You, I Love You" | 7 | .. | .. | .. | .. | .. | .. | .. | .. | 8 | .. | .. | .. | .. | .. | 3 | .. | .. | .. | 15 |
| 17 | 12 | PAT BOONE (Dot) "I Almost Lost My Mind" | 9 | .. | 6 | .. | .. | 9 | .. | .. | .. | .. | .. | 9 | .. | .. | .. | .. | 8 | .. | .. | 14 |
| 18A | .. | FATS DOMINO (Imperial) "When My Dreamboat Comes Home" | .. | .. | 8 | .. | .. | .. | .. | .. | .. | .. | .. | 7 | .. | .. | .. | .. | .. | 8 | .. | 10 |
| 18B | 19 | ANDY WILLIAMS (Cadence) "Canadian Sunset" | .. | .. | .. | .. | 10 | .. | 2 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 |
| 18C | .. | JANE POWELL (Verve) "True Love" | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 1 | .. | .. | .. | .. | 10 |
| 21A | .. | DIAMONDS (Mercury) "Ka Ding Dong" | .. | .. | .. | .. | .. | .. | .. | .. | 4 | .. | .. | .. | 9 | .. | .. | .. | .. | .. | .. | 10 |
| 21B | .. | FOUR LADS (Columbia) "Bus Stop Song" | .. | .. | .. | 3 | .. | .. | .. | .. | .. | 10 | .. | .. | .. | .. | .. | .. | .. | .. | .. | 9 |
| 23 | .. | EDDIE HEYWOOD (Mercury) "Soft, Summer Breeze" | .. | 9 | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | 8 |
| 24A | .. | BILL HALEY'S COMETS (Decca) "Rip It Up" | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | .. | 10 | .. | 6 | .. | .. | .. | .. | .. | 6 |
| 24B | .. | SHIRLEY & LEE (Alladin) "Let the Good Times Roll" | .. | .. | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | .. | .. | 10 | .. | .. | 6 |

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
|---|---|---|---|---|---|---|---|---|---|
| MY FAIR LADY | EDDY DUCHIN STORY | KING AND I | CALYPSO | HIGH SOCIETY | SONGS FOR SWINGING LOVERS | CAROUSEL | ELVIS PRESLEY | MOST HAPPY FELLA | OKLAHOMA! |
| Broadway Cast | Film Soundtrack | Film Soundtrack | Harry Belafonte | Film Soundtrack | Frank Sinatra | Film Soundtrack | Elvis Presley | Broadway Cast | Film Soundtrack |
| Columbia OL 5090 | Decca DL 8289 | Capitol W 740 EAP 740 | Victor LPM 1248 EPA 1248 | Capitol W 750 | Capitol W 653 EAP 653 | Capitol W 694 EDM 694 | Victor LPM 1254 EPB 1254 | Columbia OL 5118 | Capitol SAO 595 SDM 595 |

# Col Gets NBC-TV 'Scrooge' for Wax

Columbia Records will again cross the tv web barriers for an album production. Label is set to put into the groove "The Happy Scrooge," musicalization of Charles Dickens' "Christmas Carol" set to preem on NBC-TV Dec. 23.

Early this year, Col went over to NBC-TV for its album treatment of "Marco Polo," a Max Liebmann spec which starred Alfred Drake and Doretta Morrow.

The score for "Scrooge" was penned by Fred Spielman and Janice Torre. The Warner Bros. publishing houses will handle the score. The spec will star Vic Damone and The Four Lads, Columbia pactees, and Johnny Desmond, who's contracted to Coral. Desmond will get a special waiver from Coral to cut the Columbia package.

## Brit. Rock 'n' Roll Pkge. Set for Six-Week Tour

London, Aug. 28.

Six weeks' bookings for Britain's first rock 'n' roll package show starring the Tony Crombie band have now been set. The tour of Moss Empires theatres kicks off at Shefficld on Sept. 10 and moves to Nottingham for the second week, to Birmingham Hippodrome Sept. 24 then to Liverpool on Oct. 1, Finsbury Park Empire on Oct. 8 and Glasgow Empire a week later.

The home-grown combo will consist of piano, bass, drums, electric guitar, tenor sax and vocal with Crombie fronting.

## Tommy Rettig, 'Lassie' Juve, To Cut For Coral

Tommy Rettig, juvenile actor who stars in the "Lassie" video series, has been signed by Bob Thiele, Coral Records' artists & repertoire chief. His initial release comprises two narrations, "What Is a Mom?" and "What Is a Dad?"

He's due to make a cross-country disk jockey tour next month to plug the disk.

# On The Upbeat

## New York

**Hal Kapplow** joined Frances Kaye Assoc. . . . First song in the **Larry Spier-Nat Cole** firm, Princess Music. "Two Different Worlds," to hit the market with five different waxings . . . **Bob Anthony** playing his third return engagement at the Sherry Frontenac Hotel, Miami Beach . . . **Don Elliott Quartet** continues at Basin Street over Labor Day.

The new **Neal Hefti-Frances Wayne** group ankled Epic Records. No other diskery is set yet . . . Vet organist **Jack Skelly** begins his ninth year at the Madison Square Garden Ice Skating Club Sept. 8 . . . **Roger Coleman** set for a one-week stand at the Mayfair Club, Boston, beginning Sept. 10 . . . **Lorraine Gillespie,** wife of **Dizzy Gillespie,** signed crooner **Austin Cramer** to a personal management pact.

**Buck Ram's** "Happy Music Show" set for deejay **Frank Ward's** muscular dystrophy show on WWOL, Buffalo, Sept. 15 . . . **Seena Hamilton** (Mrs. Dave Reiss) gave birth to a daughter last month . . . **Bobby Scott** set for Steve Allen's tv show Sept. 11 . . . **The Four Voices** begin a week's stand at the Congress Hotel, St. Louis, Sept. 10 . . . The jazz concerts at Herb McCarthy's Bowden Square, Southampton (L.I.) wind up Sept. 4 with **Stan Rubin & His Tigertown Five.**

**Jimmy De Priest Quintet,** new jazz combo, opens at the Red Hill Inn, Philly, Friday (31) . . . **Hal Graham** and **Emilio Reyes** orchs share the podium at the Golden Slipper, Glen Cove (L.I.) nitery, for the fall and winter season . . . **The Lecuona Boys** inked a three-year pact to play the summer seasons at Laurels Country Club, Monticello . . . **Paul Martell's** orch cancelled European concert tour slated for late September and will remain at Roseland Ballroom through Dec. 24 . . . **Mike Woolson** ankling his platter spinning post at WNOR, Norfolk, Va., Sept. 1 for a crack at radio-tv work in New York.

## Hollywood

**Miklos Rozsa** will teach a course in film scoring at USC from Sept. 24 to Jan. 30, one night per week . . . **Sidney Pittman,** head of Maze Records, purchased a **Herb Jeffries** master, "The Heart of a Woman," and "The Conqueror" . . . Bally Records' chief **Jimmy Hilliard** in from Chi to supervise etching of **Janis Paige's** first album for label. Disking will be Miss Paige's first waxing since "The Pajama Game" album in 1954 . . . **Mike Conner,** who recently exited Decca, in town . . . **Ray Anthony** pulled 10,129 paying customers into the Palladium for his final week to give him a total of 33,080 in three sessions.

## Omaha

**Jan Garber** orch weekended at Joe Malec's Peony Park (24-26), with **Skeets Mahoney** one-nighting there today (Wed.) . . . **Earl Graves** combo, featuring **Snarf Olson,** at Copacabana, local nitery . . . **Betty B** holding forth at piano bar of Hill Hotel.

## Dallas

**Bob Cross,** whose crew has been at the Statler-Hilton since its January opening, sold his San Antonio home and bought one here . . . **Ben Arden** takes his crew into the Statler, Detroit, next month . . . **Ray McKinley's** new Glenn Miller-style orch pacted for Sept. 21-22 at Riverlakes Country Club . . . **Ligon Smith,** who quit bandleading after 25 years and became sales manager of the Baker Hotel, elected first veep of southwestern hotel managers' assn.

5 BIG RECORDS
"WHEN THE WHITE LILACS BLOOM AGAIN"
HELMUT ZACHARIAS—Decca
FLORIAN ZABACH—Mercury
LEROY HOLMES—MGM
LAWRENCE WELK—Coral
BILLY VAUGHN—Dot
HARMS, INC

## Defunct Firm Sues To Protect a Copyright

Hollywood, Aug. 28.

Federal Judge Ben Harrison took under submission a $50,000 breach of confidence and contract suit brought by Hudson Music, a N. Y. firm dissolved in 1955, against Decca, RCA Victor, MGM and Mercury Records and Dandelion Music. Litigation is over "Looking Back to See," a hillbilly tune cleffed 1947 by L. E. Adams and Kermit Gold. Also charged with a breach of confidence are the brother - sister hillbilly singers, Maxine and James Brown.

Unusual legal question involved in the suit is whether a dissolved firm can sue to protect a copyright previously taken out in its name. Plaintiff contends that under N.Y. State law, the corporation can still conduct business under its name even after dissolution.

## Richmond Nabs 'Arms,' Fast-Breaking Brit. Hit

"Lay Down Your Arms," a fast-breaking hit in England which made the top 10 after the first week via an Ann Shelton disk on the Philips label, has been picked by Howie Richmond's Ludlow Music firm in this country. Tune, published in England by Francis, Day & Hunter, has already got eight cover platters.

Columbia Records, which has a reciprocal deal with Philips, will handle the Miss Shelton platter in this country. Tune was written by Ake Gerhard, a Scandinavian, with English lyrics by Leon Land.

## AD Nets 103G

Audio Devices, disk and tape manufacturer, had a net income of $103,952 on sales of $1,818,181 for the six months ended June 30 of this year. The sum, which is a net after provision of $95,500 for Federal income taxes from an operational profit of $199,452, is equal to 17c per share of capital stock. An interim cash dividend of 5c a share was paid last May.

William C. Speed, Audio Devices prexy, stated that this figure marked a 42% increase over 1955 sales.

## MARTIN TO CUT IN BRIT.

London, Aug. 28.

Tony Martin, currently filming at Elstree Studios, will etch some of the songs from the film "Let's Be Happy." RCA Victor in U.S. asked him to cover the chief numbers at the London studios of EMI.

Songs were composed by Nicholas Brodszky and Paul Francis Webster.

Another BMI "Pin Up" Hit
THE OLD PHILOSOPHER
Recorded by
EDDIE LAWRENCE ..... Coral
Published by
MERRICK MUSIC CO.

# RETAIL SHEET BEST SELLERS

*VARIETY*

*Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.*

* ASCAP † BMI

| National Rating This wk. | Last wk. | Title and Publisher | New York—(MDS) | Boston—(Mosher Music Co.) | Philadelphia—(Charles Dumont) | San Antonio—(Alamo Piano Co.) | Chicago—(Lyon-Healy Music) | Detroit—(Grinnell Bros. Music) | Minneapolis—(Schmitt Music Co.) | Kansas City—(Jenkins Music Co.) | St. Louis—(St. L. Music Supply) | Cleveland—(Grossman Music Co.) | Los Angeles—(Freeman Music Co.) | San Francisco—(Pac. Coast Music) | Seattle—(Capitol Music Co.) | TOTAL POINTS |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | 1 | *Whatever Will Be (Artists) | 1 | 2 | 2 | 1 | 1 | 3 | 1 | 2 | 2 | 1 | 2 | 2 | 1 | 122 |
| 2 | 2 | *Allegheny Moon (Oxford) | 2 | 8 | 3 | 2 | 2 | 5 | .. | 3 | 1 | 2 | 1 | 1 | 2 | 100 |
| 3A | 5 | *My Prayer (Shapiro-B) | 4 | 4 | 4 | 4 | 4 | 4 | 8 | 6 | 4 | 3 | 3 | 6 | 5 | 84 |
| 3B | 6 | †Canadian Sunset (Meridian) | 3 | 1 | 1 | 5 | 6 | 2 | .. | 4 | 6 | 5 | 4 | 7 | 4 | 84 |
| 5 | 3 | †Wayward Wind (Warman) | 6 | .. | 6 | 3 | .. | 7 | 4 | 1 | 3 | 4 | 5 | 3 | 3 | 76 |
| 6 | 4 | *On Street You Live (Chappell) | 8 | 3 | 5 | 6 | .. | 1 | 10 | .. | 5 | .. | .. | 8 | 7 | 46 |
| 7 | 8 | *Old-Fashioned Girl (Valor) | .. | 6 | .. | 8 | .. | 8 | 5 | 5 | .. | .. | .. | .. | 10 | 24 |
| 8 | 7 | †Almost Lost My Mind (H&R) | .. | .. | .. | 7 | 9 | 6 | .. | 10 | 8 | 6 | 10 | .. | .. | 21 |
| 9 | 13 | †Soft, Summer Breeze (Regent) | 7 | 5 | .. | .. | .. | .. | 7 | .. | .. | 7 | .. | .. | .. | 18 |
| 10 | 9 | *Moonglow (Mills) | .. | 10 | 9 | 10 | 8 | 10 | .. | .. | .. | .. | 9 | 4 | .. | 17 |
| 11 | .. | †Want You, Need You (Presley) | .. | .. | .. | .. | .. | .. | .. | 9 | 7 | .. | 7 | 9 | .. | 12 |
| 12A | .. | *Song for Summer Night (April) | 5 | 9 | .. | .. | .. | .. | .. | .. | .. | 9 | .. | .. | .. | 10 |
| 12B | .. | *True Love (Buxton Hill) | .. | .. | .. | .. | .. | .. | 6 | .. | .. | .. | .. | .. | 6 | 10 |
| 14 | .. | †Don't Be Cruel (Shalimar-P) | .. | .. | .. | .. | .. | .. | .. | 7 | .. | 8 | .. | .. | 9 | 9 |
| 15 | 10 | *More (Shapiro-B) | .. | .. | .. | 9 | .. | 9 | .. | 8 | .. | .. | .. | 10 | .. | 8 |

# Miami Hotels

Continued from page 2

date during the conclave; have spoken with Liberace and his managers, and are seeking like big dough names to preem their lavish Nearly all bands tour the country in summertime which means a terrific profit for them. The predilection for pop music is obvious all over the country, it may be added.

Stockholm has a selection of not too many but certainly fine the-450-seat nitery. The Liberace asking price precludes much chance of his taking up their bid. Lawrence Welk is another hot tv property they're interested in; it's a foregone conclusion the Tisch group will go for big money in their search for a series of nationally knowns from all mediums who have a night club act, in order to set their newery off and winging in its first season.

**The Indie Clubs**

Only one independent night club has been spoken for—Lou Walters' Latin Quarter on Palm Island. Walters is currently in Europe lining up acts. What he will do about a headliner roster has not been announced. With status of the Beachcomber in doubt; no takers—at present— for Copa City, and Ciro's also waiting at the booking wire, the booking race looks to hit hottest pace within the next six weeks. Oddly enough, there has been no talk as yet, of where Sophie Tucker will play her annual date here; ditto Jimmy Durante or Sammy Davis Jr., among other big draws in this area.

For supporting acts, it looks like a field day with a carboning of last winter's datings when comics played several hotels through the winter span, either as topliners or in added-attraction slots.

There's a healthy route around for platter chicks and nitery thrushes. The Sans Souci has Myron Cohen, Jackie Miles, Jerry Lester, The Redcaps, Billy Gray; the Nautilus has Gene Baylos to peg it type of bookings; the Lucerne management is reported ready to take on the one-week datings of the middle-bracketeers, ditto the Seville.

The Saxony, which had an ice show for a long and unprofitable run last season, is still debating whether to try with one-framers, weekend lineups, or simply to join the long list of hostels featuring the "new show nightly" policy.

Added up, the payoffs by all should set a new record for the area, with good chance the sum total will equal Las Vegas figures—all without casinos to take care of any cafe losses. In the case of the Beach biggeries, they will stall depend on room revenue to absorb any in-the-red figures for their showcases, plus marking debits off to promotion.

# New York Jazz Festival

Continued from page 43

same night by the jazzmen, on the part of the management was apparent in the long stage waits, the poor pacing and the almost exclusive accent on the modern idiom. Only Bobby Hackett's and Wild Bill Davison's All-Stars, opening the two "Twilight Jazz" concerts, toward 8 p.m. gave the traditional side of jazz and if you read any deeper meaning into "twilight," it was intended.

**Sarah Vaughan Rocks**

Sarah Vaughan was the Friday first-half closer and scatted with a verve which rocked the crowd, swinging with an ad lib ease that lit the place up. Erroll Garner also hit his best stride, especially embroidering the Val Burton-Will Jason "Penthouse Serenade" for top applause. It was largely piano night with Shearing, Billy Taylor and Claude Williamson of the Krupa Quartet also boffing the buffs with their finger work.

Saturday night, Brubeck opened and performed most of the numbers he did at Newport earlier in the season. He got the evening off to a hydramatic start and set the stage for the frantic, horserace style of the Jazz Messengers, who, with the Chet Baker group, went so far out that not many dug them deep enough.

In contrast, Don Shirley offered a Gershwin medley that pleased the crowd but bore no relation to jazz. Gillespie's new band blew loud enough and interestingly enough to evoke deserved applause, but the Diz lived up to his name by mugging to the distraction of his vocalist and chanting a nursery rhyme lyric which has no place in this type of concerto. If Gillespie only knew where to halt his hamboning or lost his delusions of being Spike Jones, his band would get more of the serious attention it deserves to have.

**Basie Clicks**

Little to be written about the Basie orchestra which hasn't already been said. It has the true sound and the audience loved every minute of it. Stayed on almost an hour each session and could have stayed all night. It is now at the top and time will tell if the revitalized Ellington band will give it a race or nudge it off its pinnacle. Al (Jazzbo) Collins was the main m.c. and by far the best.

Crowd handling left much to be desired. Police department was too busy playing "Cops and Photographers," interfering with the press cameramen, to handle the exhibitionists and chiselers who broke out of their seats into the higher-priced sections around the bandstand.

Program-wise, N.Y.J.F. was a Carnegie Hall jazz concert with air-conditioning. Awkward waits between sets, each group on too long, no "especially written" pieces, no effort to blend groups for new combos and interesting pairings, except for Al Cohn working in front of the Basie orch and some pick-up combos.

Scale was $2 to $4.40 with 10,000 chairs on the field and a like number of seats in the stands. New wrinkle here was a row of chairs placed in front of row A. This was for the backers and if they broke even they rated it.

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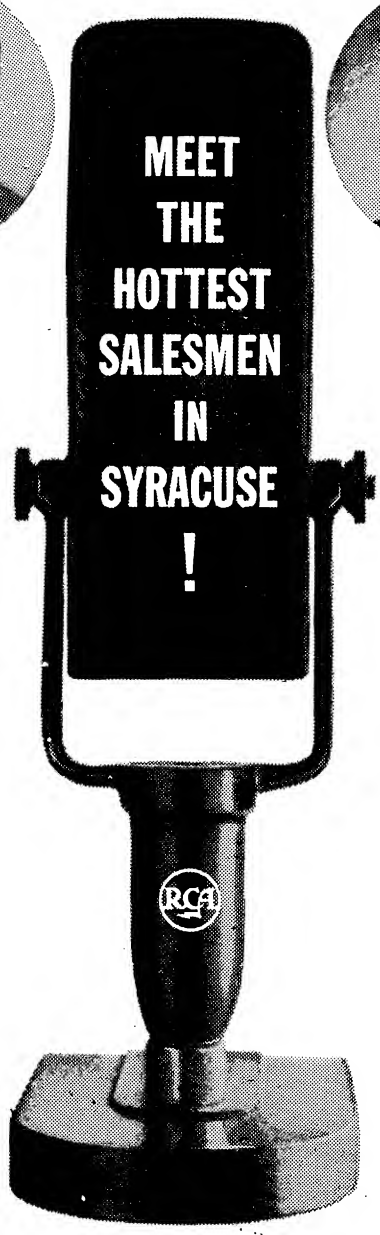


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# Band Reviews

**DUKE ELLINGTON ORCHESTRA (15)**
**With Jimmy Griffin**
**Blue Note, Chi**

Bowing in Chi's senior jazzery, the Blue Note, Wednesday (22), for a two-week stay, the Duke Ellington band may be kicking off an Ellington revival. House was packed for the opener and fortuitous coupling of this engagement with national mag publicity may do much to keep it so for the remainder of the booking.

Playing a combination of Ellington originals and Ellington-arranged standards, the maestro masterfully leads the boys through their paces. Occasionally pounding out a few bars on the '83 himself, he shares the spotlight with his men, almost all of whom get their crack at solos.

Jimmy Hamilton takes the lead with a clarinet solo of "Time on My Hands." Bassist Jimmy Wood, sax-man Paul Gonzales, Harry Carney on the baritone and vet saxophonist Johnny Hodges also take their turns, Hodges taking it for that Ellington trademark, "Mood Indigo," with the ease born of long acquaintance. A virtuoso drumming exhibition by Sammy Woodyard clears the stand and gets rapt attention from the customers.

Band vocalist Jimmy Griffin does a pair of numbers, getting best returns for "Do Nothing Till You Hear From Me." Griffin is not impressive throughout, but occasionally hits a rhythmic or stylistic peak that underscores the need for more work.

Freely swinging through an Ellington version of "La Virgen de Macarena," a bullring paso doble, through the old faves like "Sophisticated Lady" and "Laura," the Ellington group impresses with great variety. Ending with Ellington's latest, "Newport Festival Suite," group displays up-to-date blending of the best of the old Ellington and the continuing creativity of the same. *Gabe.*

**TEDDY WILSON TRIO**
**London House, Chicago**

In for five weeks after a six-month absence, the Teddy Wilson Trio (with Jo Jones on drums and Al Lucas on bass) should repeat or better the business done here in February when the group set the London House high-water mark in attendance and receipts. Though the Wilson Trio benefitted from the "Goodman Story" film bally last time around, fact that the pic fared only mildly at the b.o., while the trio packed 'em in, augurs well for a repeat, with old fans bringing new.

Secret of Wilson's popularity is twofold: the thoroughly listenable book of standards interpreted in the swinging, still melodic style of the '30s, coupled with tried-and-true crowd-pleasing showmanship elements. The trio plays for the general public, not just for themselves or a small band of cultists; there is no fashionable aloofness here but a sincere attempt to bring in and please the patrons who are picking up the tab. And they come, in droves. It their lesson for the band biz buried here?

As to the book, played with smooth facility by ex-Goodmanite Wilson at the keyboard, backed by bass and drums in equally smooth combination, there are such old faves as "Avalon," "Tea for Two," "Just One of Those Things," "Charmaine," 'Sweet Georgia Brown," "It Had to Be You," etc. And for a showmanship plus, Jo Jones, rated one of the best in the U.S., drums slickly; his incomparable mugging and expressive skinbeating make his work tell stories while backstopping. When bassist Al Lucas takes the spotlight for a solo, the house is also treated to an example of expert musicianship. It's a begoff at the end of each set; the customers just won't let them go and the mitting is deafening. *Gabe.*

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# Jocks, Jukes & Disks

Continued from page 42

British orch leader Ray Martin has captured the sounds of the street and put them together into a rollicking "symphony" that makes for a strong disk jockey programming bet. The colorful and fresh sound also makes it a fair commercial bet. Martin is in a more luxuriant mood on "Tambourine" and it comes over as an exotic mood entry.

**Joe Reisman Orch:** "21 Rue Pigalle"-"Italian Theme" (RCA Victor). There's a lighthearted Gallic beat to "21 Rue Pigalle" that's captured with full flavor by Joe Reisman's orch with help from a humming choral group. It's attractive fodder for the spinners. Reisman switches to an Italian melodic mood on the flip side, and it, too, makes for tiptop instrumental programming.

**Lincoln Chase:** "If I Were A Countryside"-"Watch My Smoke" (Dawn). "If I Were A Countryside" has a tender and lyrical theme and composer Lincoln Chase gives it the proper vocal tone. It's an effective mood piece that should draw lots of partisans. Flip side is a free-wheeling pace-changer that'll win some deejay attention.

**Mabel King:** "Symbol of Love"-"Second Hand Love" (Rama). Mabel King's "Symbol of Love" should start the major diskeries jumping to cover. Tune fits into the current vogue pegging lyric values on teenage familiarities and Miss King points it all up with a catchy vocal punch. "Second Hand Love" has a lot of the rock 'n' roll pounding background but it misses the mark.

**Ann Lorraine:** "Afraid"-"Take Me In Your Arms" (Arc). Newcomer Ann Lorraine has a pleasant shellac styling that moves well over a chile-style number like "Afraid" as well as the more orthodox ballad beat of "Take Me In Your Arms." Working with a neat orch backing supplied by **Lou Terras**, Miss Lorraine shows off nicely on both sides. "Afraid" will probably get to the deejays ears first.

# Album Reviews

Continued from page 42

carbon with the Art Mooney outfit. Orch gets the slambang spirit into the well-remembered oldies and it all emerges as a topflight frolicking set.

In the jazz lineup: **Buddy De Franco** plays 'em sweet and pretty for Norgan's "In A Mellow Mood" . . . Despite the precious title of "Pithecanthropis Erectus," the **Charlie Mingus Jazz Workshop** shows off some pretty cool tootling on an Atlantic label package . . . A Norgran set tagged **"Billy Bauer Plectrist,"** also aims for the obscure, but it does showcase some of Bauer's best guitar work . . . **Meade Lux Lewis** hits a hot boogie-woogie beat on "Yancey's Last Ride" on the Down Home label . . . **Wilbur De Paris** gets a solid New Orleans jazz sound into his Atlantic package of "Marchin' and Swingin'" . . . **Joe Turner** gets off some vivid Kansas City Jazz-styled vocals in Atlantic's "The Boss of the Blues."

**Kapp's Song Book**

Aimed at the moppet set but suitable for adults as well is **"A Cat Came Fiddling,"** new song book by **Paul Kapp** which hit the stands Monday (27). In all the tome contains some 57 nursery rhymes that Kapp has set to music.

An added asset is the illustrations of Irene Haas. They make this Harcourt, Brace $3 publication a charming picture book along with the Kapp melodies. There's also an introduction by **Burl Ives.**

Publisher, incidentally, prepped a 45 rpm waxing of 11 of the book's ditties as a "sampler" in a promotional vein. Such tunes as the title number, "Six Little Mice," "One Misty Moisty Morning" and "Hector Protector" are sung by an unbilled vocalist who sounds much like Ives. *Gilb.*

# Local 47

Continued from page 41

Ernie Wehl to the roster of business agents.

Shift of the meeting back to union headquarters instead of the much larger Palladium terpery indicated the quiet tenor of the session.

Meanwhile, the board of directors gave business agent Vincent Augustine his two weeks notice, a move anticipated since membership approval two months ago of a bylaw change permitting the board rather than the president to hire and fire such agents. Augustine, accused of bugging a caucus prior to the Feb. 27 meeting, had long been a target of the dissidents who blamed Read's expulsion on a secret tape recording of remarks at the caucus. Augustine will be replaced by Larry Binyon.

Members also learned that the Federation has selected a Beverly Hills site for its new west Coast offices which will open next week with Herman D. Kenin, executive board member, in charge. Kenin resigned as prexy of Portland, Ore., Local 99 to come here and take the job.

# Wax Names

Continued from page 41

shot, while a newcomer can get as much as $1,000.

Hollywood's renewed title song kick has also been a boon to the disk artist. To assure disk coverage of the title tune and a personally directed song performance, the film producers are now contracting the diskers to sing in the picture or on the soundtrack over the credits. Perry Como, The Four Lads, The Four Aces, Tony Bennett, Nat (King) Cole, Joni James, Pat Boone and Dolores Hawkins are just a few who've already nabbed title song assignments from Hollywood.

In keeping with this trend Hal Wallis recently inked Frankie Laine to sing the Dimitri Tiomkin-Ned Washington title song, "Gunfight at O.K. Corral" and Paramount has nabbed Tennessee Ernie Ford for the Van Cleve-Jack Brooks title tune for "The Lonely Man."

# Music Trust Fund

Continued from page 41

number of vidpix producers are turning to foreign-made soundtracks rather than pay a percentage of their gross to the Trust Fund, a basic condition of any agreement with Petrillo.

The AFM chief, however, has strengthened his hand in the union via the Fund allocations. Last year, some 180,000 jobs for musicians were provided by the allocations. That figure is sure to go up substantially during the coming 12 months. There will probably be around 30,000 different projects AFM locals around the country.

Of the coin collected by the Trust Funds last year, $2,091,000 was paid by the disk industry and $1,075,000 by the television industry.

## Art Cook Forms New Orch for Cleve. Label

Art Cook, head of the Cleveland-based indie Donna Records, has formed a new orch to record exclusively for the label. Crew is made up of ex-name band sideman now living in Cleveland.

Al Knapp and The Kendall Sisters will handle the vocals for the orch. Orch's first sides are due in mid-September.

# Inside Stuff—Music

Carlvi Music, classical publishing firm based in Los Angeles, has lined up a flock of longhair composers previously published by eastern music companies. In the lineup are Albert Hay Malotte, Hall Johnson, Ernest Charles, Clifford McCormick and George Frederick McKay. Firm now has a catalog listing more than 100 works including music by Benjamin Lees, Elliot Griffis, Ardella Schaub, Theodore Norman, Radie Britain and Gregory Stone. Carlvi also represents such progressive jazz cleffers as Shorty Rogers, Chet Baker, Bud Shank, Pete Jolly and Jack Montrose.

"We Are Americans Too," 15-year old tune by Andy Razaf, Eubie Blake and Charles L. Cooke, is getting new exposure this year. Recently, Detroit ordered several thousand copies to be featured in Powell Lindsay's "This Is Our America" presented by Panorama of Progress. Nat King Cole made 40 promotional records via the Capitol label for deejays to advertise the Panorama of Music.

For the new push, Razaf updated some of the lyrics. Tune is published by Handy Bros. Music.

Eighteen of Erich J. Wolff's concert songs have been recorded for the first time in Vienna for release in the U.S. The tapes were recently flown in from Europe. Basso Frederick Guthrie recorded eight songs while the other ten were etched by Patricia Brinton, soprano with the Ulm Opera Co. of Germany. Wolff's songs are published by Harmonia Publishing Co., a BMI affiliate.

Ted Weems' "Heartaches," a side which has sold over 2,000,000 copies since it clicked some 20 years ago, is being reissued by Decca Records on a 45 rpm disk for station libraries. Song has had several revivals since its first release, but the last time was before the stations made their switch from 78 rpm to 45 rpm disk libraries a couple of years ago.

The late Hank Wiliams, who was one of the most prolific writers of country song hits, will be impersonated on a Decca disk by folksinger Red Garrett. Latter does the impression on one of Williams' tunes, "May You Never Be Alone," with an original narration by Garrett and Jean Valli also included. Williams recorded on the MGM label.

Tieing in with the Jewish high holidays coming early next month, MGM Records has prepped for Aug. 29 release and album of Hebrew chants and prayers by Cantor Bela Herskovits. Album will get a network tv plug that day when a kinnie of Cantor Herskovitz's "This Is Your Life" stanza will be reshown on NBC-TV.

Mel Torme, now playing England, is getting an echo in the U.S. A tune, "Mountain Greenery," from his recent Coral album, "At The Crescendo," has zoomed to the bestselling lists of England. Coral, therefore, has taken the number from the set for a single release.

Jesse Greer's "Flapperette" is published by Mills Music. An ad in last week's VARIETY inadvertently listed Robbins as the publisher,

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# Jersey Burleycues Strip for Action As New Take-It-Off Season Takes Off

By GEORGE GILBERT

End of August may mean the end of the season to resort operators but to burlesque fans in the New York metropolitan area it marks resumption of entertainment in two of northern New Jersey's three burley theatres. For the Hudson in Union City reopened Saturday (25) and the Empire, Newark, relighted the previous evening. Open all summer was Minsky's at Newark's airconditioned Adams Theatre.

Now in its 20th year as a "Bagdad-of-the-bump," the Empire was taken over by the late Izzy Hirst in 1936 and is still owned by the Hirst estate. Manager Jess Myers, who came to the theatre in 1938, recalls that the house was built by Tom Miner (of Miner's Bowery fame) sometime around the turn of the century.

Legit and vaude once graced the small theatre but the Empire has been more profitable as a "palace-of-peel." Business was good last season, Myers said, and it looks favorable for the coming months. "But our trade," he emphasized, "obviously depends upon healthy economic conditions in this area and if a slump materializes we would feel it."

City fathers have been liberally inclined toward burley in the past, but last winter a stripper at the Empire was arrested on charges of giving an indescent performance. She later was acquitted. Following this incident municipal authorities attempted a policy of rigid censorship designed to apply not only to burlesque but all forms of entertainment.

**Relaxed Censorship**

Fortunately for burley fans the censorship move was ruled unconstitutional by a Superior Court justice. Meantime, however, the situation is status quo as the show goes on and the city appeals.

Empire's opening bill which stars Peaches ("Queen of Syncopation") and Sabrina ("Toast of the Coast"), adheres to the time honored format of plenty of sex with little left to the imagination. Peaches' routine is an improved version of Carrie Finnell's classic movements. Sabrina, a willowy blonde, is more than fair in her derriere muscle control. Oddly enough, top applause of the evening went to the ballroom team of Ellis & Winters (New Acts) who are spotted in a couple production numbers.

Comedians cast in this Hirst wheel show are Harry Savoy, Earl Van and Harry White. Their scenes are adequate as stage waits between the "specialties" of Peaches, Sabrina, Barbara Sheridan and Josephine Day. The Bob Hale Dancers, comprising eight ponies, were considerably ragged at show caught Friday (24). There are only three showgirls, one of

(Continued on page 50)

## HUB NITERIES SQUAWK VS. TRAFFIC SQUEEZE

Boston, Aug. 28.

A committee of Boston nitery and restaurant owners called this week for repeal of the tow law, which they claim has cut their night biz from 15% to 50%. Atty. Alfred A. Albert, counsel for the Committee to Abolish the Auto Towing Law, said the situation not only has hurt business by discouraging people from coming into the city, but is also a "serious problem of constitutionality."

Niteries reported that patrons are loathe to run the risk of having their cars towed away and paying a $7.50 fee for reclaiming. Seven clubs and two attorneys attended the committee's first session at the Parker House. Cars have been towed away to garages since early spring when Mayor John B. Hynes said cars in "no parking" areas would be towed away without warning.

Hub's downtown parking problem has been a thorn in the side of night spots. Much biz has been lost to clubs out of town and on highways which have parking facilities and where patrons are in no danger of having their cars towed away while they are celebrating.

## Outdoor Show Goes On Despite Thunderstorms

Ottawa, Aug. 28.

Although three heavy downpours of rain, one of them a thunderstorm, belted the open-air, uncovered stage on which it was produced, not a single show nor a single act was skipped by the GAC-Hamid "International Follies" at the Central Canada Exhibition grandstand. The show went on every night of its six-night schedule. On the wet nights, some performers got soaked, others wore raincoats.

They got ovations from the capacity crowds and kudos from the fair management who called them "the greatest bunch of troupers we've ever had."

## 'Miss America' As Big Blowoff To A. C. Season

Atlantic City, Aug. 28.

The annual Miss America Pageant will again climax the season here as it gets underway with an illuminated boardwalk parade next Tuesday (4). "Ice Capades" vacates big Convention Hall Sunday night (2) to make room for the big attraction of the season, expected to draw crowds of from 6,000 to 8,000 during eliminations Wednesday, Thursday and Friday, with 15,000 on hand for the finals Saturday.

The Saturday night finals again will be televised over the ABC web. Miss America of 1947, Barbara Jo Walker Hummel of Memphis, and Peter Donald will share the commentary. Philco, for the third time, will be the sponsor.

Bert Parks, who scored here for the initial time last year, will again emcee the big event. Added attraction is the 60-voice Naval Aviation Cadet Choir, of Pensacola, Fla.

Girls have sights on $30,800 in Miss America scholarships, each one to get some part of this purse. Miss America elect gets $5,000, her first runner-up $3,000; second runner-up $2,500, and the next two finalists $2,000. There are $1,000 prizes for the next five semi-finalists. Six $1,000 scholarships go to non-finalists exhibiting the most outstanding talents in other fields. The 33 non-finalists will get $100 cash, all money coming from the Miss America Scholarship Foundation.

New in in the panel of judges this year is Dave Garroway of the NBC web, and Ted Mack, of ABC. Showtune writers Hugh Martin and Ralph Blaine are also on the panel with Raoul Walsh, film director, and others.

## CONNIE MOORE'S 5TH RETURN TO ST. REGIS

Connie Moore will open the new season at New York's St. Regis Maisonette Sept. 6. This will mark her fifth engagement at the room.

Opening night dinner tab has been set at $12 per person. Thereafter the dinner minimum will be $5.50. Cover charge for the room will be $1.50 during the week and $2.50 on Saturdays. The Milt Shaw and Ray Bari orchs, who played the St. Regis Roof during the summer, move back into the Maisonette for the fall and winter season.

**Dave King to London**

Blackpool, Eng., Aug. 21.

"The Dave King Show," currently playing to vacationers at the Winter Gardens, Pavilion, will transfer to the Hippodrome, London, in late October. Show is presented by George & Alfred Black, who have two other holiday revues here.

Star is Dave King, recording artist and comedian, who has had recent boom via tv and disks.

## Miami's Coconut Grove Shaping Name Policy

Miami, Aug. 28.

Coconut Grove Playhouse, which is currently getting a completely new facelift with enlarged stage, tropical trees, etc., is shaping up a name entertainment policy which will bow Nov. 12. George S. Engle, spot's head, is going to New York later this week to line up the talent. Spot is planning to operate the year around.

The Playhouse has a dining room and cocktail lounge and a supper club, with a 300-customer capacity, is being added on the second floor.

## Boston Putting Bite on Cafe Biz

Boston, Aug. 28.

Mayor John B. Hynes has requested a new license fee sked for entertainment that will bring an additional $230,000 in city revenue. Night spots face big increases, under which the city could net another $70,000.

Under the new proposal, which has to be passed by the City Council, every licensed establishment in the city using a radio, tv set or jukebox for the entertainment of customers, would have to pay $50 for a license. A license for any other type of entertainment would cost $100. An entertainment license now costs only $5 and hotels and restaurants are exempt from paying the $5 fee.

The current charge for a food license is $15. The proposed increase would add an additional $15 fee. Hardest hit would be the city's larger niteries. Blinstrub's, with a seating capacity of 1,700, would have to pay $525 for the same food license now costing only $15.

On top of these hikes the licensing board is also planning to jump 1,200 liquor licensces $100 each.

## Dominicans May Extend World's Fair Beyond 31st

Ottawa, Aug. 28.

Bernard (Bucky) Allen, concession manager of World of Mirth midway which closed Sal. (25) its annual week at the Central Canada Exhibition, and who is also g.m. of the "Fun Zone" at the World's Fair for Peace & Progress in the Dominican Republic, believes there's a chance that Dominican fair may extend its closing date beyond the scheduled Aug. 31. Allen also expects the fair's "Fun Zone" may become a permanent fixture in the city of Ciudad Trujillo, site of the fair.

World of Mirth went to the Dominican Republic last November at the close of its season, shipping from Savannah, Ga., to Ciudad Trujillo, probably the farthest afield any railroad carny has gone. Bergin took 10 shows and 35 rides to the island and before returning for its North American seasonal opening in mid-way, sold 10 of the rides to the fair through a Dominican official, Generalissimo Rafael J. Trujillo, a former president of the republic. Allen, who is still the "Fun Zone" g.m. and has been back to oversee operations several times this year, said the fair was organized to draw world attention to the little nation and attract tourist trade. Key midway men from World of Mirth remained there to supervise the show. World of Mirth replaced the equipment when it returned to the U. S., and sent back equipment to replace the rides it removed from the Dominican Republic when it left.

World of Mirth became known there as "Coney Island" because those were the only English words connected with carny the natives knew.

**MARTINO EXTENDS TOUR**

London, Aug. 28.

Al Martino's variety tour of Britain has been extended for a further two weeks at Edinburgh and Leeds.

Last week he played Finsbury Park Empire—his only scheduled London date, and will also be appearing in Newcastle, Glasgow, Liverpool and Manchester.

# State Fair Season Opening In High With Disk & TV Names, Icers, Rodeos

## Cops Not Depraved So Judge Okays Stripper

Montreal, Aug. 28.

Morality cops' testimony is unacceptable as evidence of a performance's "indecency," ruled Judge Pascal Lachapelle here. He acquitted Jane Harris, a Detroiter doing exotic dances at Vic's Cafe, of an "indecency" charge at the Plaza Hotel. Both cops who arrested her had admitted they hadn't been "depraved" by her performance, one adding that he was used to it in his work.

"I can't be broad-minded or narrow-minded," said the judge, who had taken a month to study previous cases, notably that of Lili St. Cyr. Latter was acquitted of a similar charge here a few years ago, after both cops and women from the audience testified in her favor.

Miss Harris admitted she had danced in a "sexy and alluring" way and had done shakes, but denied doing bumps or grinds. She also maintained she had ended her act clad in waist-length hose, two pairs of pantics and two bras, one diamond-studded.

## Pa. Liquor Board Hits Strip Spots In Philly Sweep

Philadelphia, Aug. 28.

A flock of Liquor Control Board agents were brought in to pass upon "girlie" shows in the local spots, and a total of 32 cafes were cited in the renewal of the crackdown. It is an open secret by now that the LCB frowns upon the flesh acts now being put on in more than a score of Philly spots. For most of these places it marked the second and third time within the last two years that the board has left calling cards.

Drive was spearheaded by Walter Wilson, Philadelphia area enforcement officer. Strips, exotics and "fabulous femmes" are the main entertainment course locally at the moment. Most of the citations were handed out for indecent shows and mixing.

Attempts by the cafes to get some ruling from the board as to just how far they can go and what and what is not prohibited have met repeated failures. The Board replies that it is not a censoring body; but this evasion leaves the cafes at the mercy of the individual agent.

Strips are headache to the rank-and-file entrepreneur; but unless everyone is forced to scuttle flesh entertainment an operator is signing his closing notice by attempting to operate without femme talent. The assignment of keeping dancers away from the bar in between stage turns is not an operator's duty, the saloon men feel.

Cafes are getting a break from the local gendarmes who have announced a plan to prosecute minors who make a practice of deliberately misrepresenting their age and using false age credentials. Cops and agents also agreed in future to take into account the reputation of a licensee before taking action on sales to minors. This is being done to avoid harmful raids on places that are generally law-abiding, but have been victimized by unscrupulous minors.

## 'Riverboat Follies' Hits Omaha Clinker

Omaha, Aug. 28.

"Riverboat Follies," a unit framed chiefly for Louisiana bookings, failed to score in a one-night stand at Playland Park here last Tuesday (21). Turnout of not quite 400 produced a gross of $250, much short of playland owner Abe Slusky's guarantee.

Revue included Johnny (Crazy Otto) Maddox, Candy Candido, Gillette & Richards, the Denvers, Phil Maraquin, Miriam Sage Dancers and Buddy Moreno's orch.

Louisville, Aug. 28.

Gene Autry and Annie Oakley, starred in "World Championship Rodeo," the "Ice Capades International," and "Big Top" circus are among the top attractions to appear at the Kentucky State Fair, Sept. 7-15. "Icecapades" will have three matinees and three nights, at $3 top; Autry rodeo will show Sept. 13-14, afternoon and night, at prices scaled $2 down. "Big Top" circus will play Sept. 7-8, at $1.50 and $1 scale, children under 12 in general admish section 50c. In addition to these, Barnes & Carruthers State Fair Revue is set for Sept. 10-12 at $1.60 and $1 scale, and Cochran's Majorettes and fireworks, Sept. 9 at 50c admish.

Horse Show is set for Sept 10-15, with afternoon and night performances. Pro football game between Philadelphia Eagles-Baltimore Colts, is skedded Sept. 9 afternoon, scale $3 and $2.50. Trans-World Auto Thrill Show is set for Sept. 15, matinees and night, scale $1.50 and $1. Touted as Kentucky's biggest show, in the new Kentucky Fair and Exposition Center, built at a cost of some $1,000,000, and as yet not completely finished, upcoming State Fair is expected to break attendance records.

**'Buffalo Bill Jr.' Clicks In St. Loo**

St. Louis, Aug. 28.

Dick Jones, star of the Buffalo Bill Jr. tv series, and his company are moving to the Fair Grounds, in Detroit, for the Michigan State Fair, which gets underway Friday (31). While here at the Oakland Stadium with the six-day Tom Packs-Tommy Steiner RCA rodeo, which closed Sunday (26), Jones and his troupe broke in a new act. It features some fast riding and shooting, interwoven with Western vocalizing.

On Friday (24), the 14,000-seat stadium was jammed to capacity, with standecs around the fences and in the aisles. The show started off with a big advance sale. The Oakland Stadium will be torn down around Oct. 1 to make way for the new Falstaff Brewery Building.

**Michigan Fair**

Detroit, Aug. 28.

Jaye P. Morgan, Julius LaRosa, Don Cherry and the McGuire Sisters will star in the Coliseum show at the 107th annual Michigan State Fair beginning Friday (31) and running through Sept. 9.

Miss Morgan, Cherry, The Gaylords, The Platters, The Blockbusters, The Krackerjacks, The Four Step Brothers, Bud and Cece Robinson and Roy Tracey, emcee, will appear Friday through Sept. 3.

Admission price to the 6,400-seat Coliseum will be the same as last year: $1.50 for adults and 50c

(Continued on page 51)

## AGVA HASSLE FORCES ACT KO IN ST. LOO HT.

St. Louis, Aug. 28.

A hassel between Harold Koplar manager of the Chase Hotel Club, and American Guild of Variety Artists over the contribution from the hotel to the union's welfare fund last week resulted in the cancellation of entertainment in the club's Star Light Roof and Zodiac Room.

Koplar said the row halted the appearance of Enzo Stuarti, a singer, and George Hopkins, a comic. Koplar said the Chase Hotel has contracts with these performers which do not call for the payment of welfare benefits. Hopkins said he did not perform because he was informed the dispute has resulted in the spot being put on the union's "unfair list."

As the row did not affect musicians, Alfredito and his orch were brought in as well as Vernon, a mindreader.

## Tony Martin Sets 4th London Palladium Date

Hollywood, Aug. 28.

Tony Martin, now in London co-starring in "Jeannie" with Vera-Ellen for Allied Artists, is set for his fourth London Palladium date, starting in March.

Film finishes November and he'll return home for holidays to prep act.

# Vaude, Cafe Dates

## New York

**Somethin' Smith & The Redheads**, now at Desert Inn, Las Vegas, for two weeks, follow with two stanzas at Safari Club in New Orleans . . . **Lillian Roth** opens at the Statler Hotel, L. A., for three weeks starting tomorrow (Thurs.) . . . **Dolores Hawkins** does the Food Fair at Troy, O., Sept. 14-16 and opens at the Metropole, Windsor, Ont., Sept. 17 for one week . . . **Johnny Desmond** into the Thunderbird, Las Vegas, for two weeks, his third stand there . . . **The Treniers**, currently at Lake Tahoe, into the New Frontier for four weeks . . . **Helen O'Connell** at the Casino Royal, Washington, D.C., Sept. 3 . . . **Tana Velia** into the 500 Club, Atlantic City, Sept. 3.

## Hollywood

**Charley Bollar**, operator of the Castle Restaurant, in Las Vegas scouting talent . . . **George Shearing** opens at Sardi's Nov. 27 . . . **Morty Jacobs** trio signed by **Hans Orton** for a four week stand at Villa Frascati . . . **Patti Moore** and **Ben Lessy** opened 10-day stand at the Crescendo Friday (24) . . . **Dinah Washington** headlines with **Little Richard** at the 12th Cavalcade of Jazz to be staged at Wrigley Field, Sept. 2 . . . **Tony Vincent** opened a Latin dance studio at the California Racquet Club.

## San Francisco

**Dagmar** stepped into breach when **Abbott & Costello** and The Village, Frisco, parted company a week early "by mutual consent." Also billed was **Guy Cherney**, who is new nightspot's entertainment co-ordinator . . . Nightclubs not helped much by GOP convention in Frisco, except possibly Bimbo's 365 Club, which played to nearly full houses consistently . . . **Max Weiss**, half-owner of Fantasy Records, has purchased the Tin Angel club from **Peggy Tolk-Watkins**, operating with **Turk Murphy's** band and singer **Barbara Dane** . . . Enrico Banducci's hungry i has signed singer **Julie Tait**, who'll move over from Purple Onion next month.

## Atlanta

Gypsy Room debuted a new show last week headed up by exotic dancer **Cookie Cooper**, who shares top billing with **Jimmy Farrell**.

**Millie Mingo**, exoticker, joins **Darlyn**, another terper, at the Clovis Club . . . Singer **Larry Martin**, who works in plenty of audience participation stuff, headlines new show at Henry Grady Hotel's Paradise Room. **Margo Wade**, dance stylist, and **Jimmy Garner & Yvone**, trampolinists, round out the bill, **Erv Hinkle** band plays for show and dancing while **Jim Scott** duo plays in Dogwood Lounge . . . **Freddie Martel** is heard nightly at the Biltmore Hotel's Starlit Terrace, with **Wade Creager** band . . . Pianist **Bob Bellows** is current at the Howell House's Zebra Lounge . . . **Paco Isla** mambo combo continue at El Morocco . . . Organist **Adrienne** featured at Piedmont Hotel's Terrace Lounge.

## Omaha

**Jim McGowan**, comic, continues at the Westward-Ho, Jr. . . . **Gene Autry** and **Annie Oakley** heading up talent for Ak-Sar-Ben's World Championship Rodeo here Sept. 21-30. . . . **Paul Moorhead** orch remains at Paxton Hotel.

## Saranac Lake

**By Happy Benway**

Alonzo Fisk, whose wife is connected with the N.Y. office of the Warner Bros., registered in for the general o.o. and rest period.

Amelia McDonough, cashier at Amherst Theatre, Mass., left for home after a year of Will Rogers hospital care.

Ernie Stautner, star member of the Pittsburgh Steelers football team for the past seven years, is a member of our downtown actors colony and also co-owner of the Sara-Placid Drive-In theatre.

Among those who were recently upped for their meals in our main messhall are Ann Morsch, Marion McLaughlin, George Wellstead and John Siems. All rate top O.K.'s on the good side of the good health ledger.

R. P. Huntington, secretary-treasurer of the Resort Cable T.V. Co., got permission from the Saranac Lake Village Board to set up cables from an antenna site that will give the local set owners five new channels of reception. At the present time only clear channels here are from Montreal, Syracuse and Plattsburg.

Jessie Destin, of Flushing, N.Y. was handed a get-well birthday party on her 79th. She is the mother of Jessie Nedsor, staffer in the N.Y. office of United Artists.

**Write to those who are ill.**

## Wrong Chandu?

Charlotte, N. C., Aug. 20.

*Editor*, VARIETY:

It was with great distress that I read the news item on page 58 in your Aug. 15 issue re "Chandu's Toledo Rap."

For the past 40 years I have enjoyed name and title of "Chandu the Magician," as has my father before me.

Naturally I am deeply concerned with the possibility that my past and present and the future friends whom I have enjoyed and am enjoying may confuse your news item with me.

Please rectify this most distressing situation in the best manner that you can.

*Karol Y. Michalski,*
(Chandu the Magician).

## Here's How 'Variety' Appraised Peaches' Act; a Freak But B.O.

Memories of the "flapper" era, bathtub gin and raccoon coats were stirred last week when Frances Heenan (Peaches) Browning died Thursday (23) after a fall in the bathroom of her New York apartment. For Peaches, whose roaring Twenties romance with realty tycoon Edward W. (Daddy) Browning was crackling copy for tabloid readers of yesteryear, more or less epitomized a bygone "flaming youth" decade.

Peaches, then a 15-year-old schoolgirl, wed Browning, 36 years her senior, on April 10, 1926, in Cold Spring, N. Y., after a colorful courtship marked with lurid publicity and intervention of the Children's Society. It was a shortlived union for the child bride won a separation six months later in a spirited courtroom case that was well covered by the press.

Almost a household word, Peaches turned to show biz to launch a career as a "freak" attraction in vaude, burlesque and ballrooms. Critics called her "the most gagged about woman in the world; most discussed woman in the last decade. More than Eve, more than Cleopatra, even more than Aimee MacPherson. The butt of every professional and amateur wisecracker at one time . . . That's why she's in show business for a limited period."

In appraising her values at Chicago's Rainbo Garden in April, 1927, VARIETY's *Loop* flatly declared that Peaches is nil as a performer. But warming to his subject the reviewer added "she's pretty of face—not too pretty, just pretty enough. However, there are many in choruses who can trim her high, low jack and the game on that, too."

"Peaches probably can't sing, for she doesn't try. She doesn't tell jokes, of course. She dances. Twice nightly she does a waltz with a partner. Peaches is only 16, just out of school, so they say. She no doubt danced with her schoolmates." It is also certain that, as a professional dancer, she dances not an iota differently than she did before she ever heard of Browning. To again bring in comparison, nine out of 10 women who witnessed her opening performance could waltz her under the sink.

"A preceding speech by a member of the show was foolish. He attempted to eulogize Peaches to the extreme. The patrons razzed it and plenty. She's a freak and a 'natural' at one time. She is a freak because she can't perform and a natural because she is Peaches Browning.

"Her salary at the Rainbo Gardens is $2,000 of which she gets $1,750. She packed a place that had not seen a profitable evening all season until she arrived, and a neighborhood place at that. Peaches should grab all available dates fast for the curiosity to see her in the flesh will soon cool."

While public interest eventually did cool, Peaches flourished both financially and romantically. Following Browning's death in 1934 she received a reported $170,000 settlement from his estate. Her second husband was theatre manager Bernard J. Hynes whom she wed in 1935. Later there were two other unions but all ended in divorce. She was 46 at the time of her death and was known as Mrs. Ralph Willson. An autopsy report listed her death as due to brain hemorrhage, cerebral compression and liver failure.

# Inside Stuff—Vaudeville

The Stage, weekly British tradesheet, gives improved service in its latest Year Book, a 264-page tome published by Carson & Comerford Ltd. at $1.28. Among the innovations are forms of contract laying down conditions of work between management and personnel in the theatre, vaude and tv; agents and other execs are listed in a comprehensive directory.

Standing features include production and cast lists, names and professional organizations and data on opera-ballet.

# Nevada May Limit Vegas Sports

Continued from page 1

Hacienda Hotel. The Hacienda was again turned down by a 2 to 1 vote. Cahill and Board Member Bill Sinott argued that the Hacienda application was founded on a "too hasty" plan blueprinted since the board last month denied gambler Jake Kozloff's entrance into the resort's proposed operation.

Auditor member Newell Hancock unsuccessfully sought approval for the Hacienda license, provided the board decided that gambler Carl Myer, whom the Hacienda intends to hire as casino manager, satisfactory. Myer is a veteran of the scene and recently vacated as a greenfelt officer of the Fremont Hotel to undertake the Hacienda stake.

In its impromptu, but nevertheless long overdue verbal exploration of the Las Vegas economic structure, the board took in various facets of the industry that couples gambling and show business.

Cahill described the Hacienda application—and those expected from at least two other hotels currently under construction on the Vegas Strip—as the springboard to "a much bigger problem and it's time we face it." Cahill declared "we (the board) must decide whether we are going to face the (economic) consideration and apply it in our judgment in granting (future) licenses."

Cahill said he doesn't believe Las Vegas is "in an economic crisis or near a crash point. But when there are too many grocery stores, competition takes care of itself. When there are too many gambling houses a lot of things detrimental to the public can develop."

Sinott questioned whether the withholding of a license would help the matter, although he added "Las Vegas is either already in trouble or heading for it." Sinott declared that "if the present licensees wish to continue their jungle warfare without making adjustments for new people coming in, that's their problem and a lot of them will fall before it is straightened out."

Sinott explained that by "jungle warfare" he meant the competition which sees several Vegas hostelries outbidding each other for entertainers, resulting in each of the major spas spending $2,000,000 or more per annum. Hancock said there is no question that Las Vegas has reached a leveling off period, but added that the opening of one or more new highpowered operations might breed an ill effect.

The Tropicanna and the Stardust are those partially completed. The Tropicanna application came up Thursday but the board deferred it because its probe of the resort's partners is not complete. The Stardust is bogged down in litigation growing out of a wrangle among its stockholders.

## Burleycues

Continued from page 49

whom (Diane Reynolds) doubles amateurishly as a stripper. Jack Bruno is okay as the production singer while Joseph Lafferty's small pit crew backs the show nicely.

Competition around the corner at Harold Minsky's "stock" bailiwick is headed by "Sequin," alias "(Miss Bikini of 1955" and "Beauty to the Fourth Dimension" (whatever that is). Reportedly it's her last strip in burley for next month she's slated to break in a nitery routine at Chicago's Black Orchid under her true name of Geraldine Garner. Minsky, incidentally, is starting his fourth year at the Adams.

Considerably longer in the field is the Hudson in Union City which has been a showcase of traveling shows for years. Currently on view is Ann ("Bang Bang") Arbor. House, just across the river from midtown New York, has somewhat of a geographic competitive advantage over the Empire and Minsky's. All three theatres advertise in New York papers and "assume" a good percentage of their biz stems from Gotham.


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# Unit Reviews

### Canadiana, '56
**(Canadian National Exhibition)**
Toronto, Aug. 24.

*Jack Arthur production, with (Mr. Pastry) Hearne, Jean Wetzel, Nirska, Stuart Morgan Dancers, Three Deuces, Alan & Blanche Lund, Fred Barber, Bobby Winters, Three Merkys, Gaudsmith Bros., The Canadettes (78), choral ensemble (30), orchestra (60) under direction of Howard Cable; settings, John C. Ray; costumes, Stuart MacKay; choreography, Midge Arthur, Alan & Blanche Lund; music and lyrics, Howard Cable, Stanley Daniels, Richard Nethercott, Raleigh Borell; staging, John Maddison; lighting, William Dale. At the Canadian National Exhibition Grandstand, Toronto; opened Aug. 24, '56; $3.50 top.*

Saturday (25) saw the 24,000-seater grandstand at the Canadian National Exhibition sold out—with every chair available installed for an extra 2,000 people (at $3.50 top) for the biggest day's cash business in the 78 years' history of the annual Expo. It was five years ago that Jack Arthur took over the entertainment angle of this gigantic stage with its over 500 performers and a $400,000 budget for the fortnight's production. (Last year, the C.N.E. grandstand show grossed some $560,000 for the two weeks.)

The dress rehearsal, confined to some 600 invitations, was rained out and had to be cancelled and hence the opening performance (24) ran an hour overboard, commencing at 8:00 p.m. and through to an 11:30 finale. Obviously, this will require ruthless pruning on Arthur's part to cut an hour on running time.

Only commendable fault is that, with his talent lineup and his big production numbers, he has too much of a good thing. The fact that he has to work in precision drills of Canada's armed services is a time-waster but it seems that the patriotic flag-waving, is what the tax-paying citizens want to see.

The revived musical ride of the Royal Canadian Mounted Police incorporated in the grandstand show, is a throat-tightening spectacle that American visitors are coming from miles to see. This is co-ordination of horse and man for intricate convolutions brought to the utmost degree of training perfection and precision and something which cannot conceivably be cut.

Though he was handed $400,000 to play with, which is important money for a musical that can only be allowed to run here for a fortnight (no Sunday performances) and then be dismantled, Arthur believed that the possible name-draws of the past had been seen too often in their own television shows or as guestars. This time, he went after comparative unknowns to video—and it has paid off. The possible exception might by Dick (Mr. Pastry) Hearne.

Arthur's forte is his manipulation of some 500 performers on seven stage levels with 500-foot frontage to a depth of 150 feet, with 60-foot high set backdrops. The visual effect, complete with movement, is secured in three big production numbers, all using the 60 precision Canadettes and, in alternate dance ensembles, their male dancing partners and the 30-voice mixed chorus.

This goes for the opening musical comedy farm scene, complete with International Harvester tractors doing a square dance; the big Indian number — in which much of the budget has been sunk — for its spectacular costuming, a stair number of the precision line (choreography by Midge Arthur), the flanking cascades and an 80-foot waterfall across the stage, and the "burning" of tepees and totem poles.

On a huge, eight-foot diameter drum, Nirska is outstanding for her Thunderbird dance in a swirling, 24-foot wand spread and 350 yards of multi-colored silk. This is an eye-filling spectacle, matched only by the adagio dramatics in this same number by the Stuart Morgan Dancers. For the finale, the 60 Canadettes go up and down the ramps in costumes of feathered Balmorals, yellow tunics, the Buchanan kilt and sporran; the girls backed by the massed pipe bands, in full regimentals and busbies, for the skirling and the broadsword dances, to roaring grandstand applause.

Dickie (Mr. Pastry) Hearne is, standout in his turn. Also clicking are Jean Wetzell, harmonic virtuoso; Alan & Blanche Lund in a waltz number, this leading into "Ballad of the Bubbles," with its mechanical effects; the Three Deuces, vocal group, in a three-number song set; Fred Barber in impressions; Bobby Winters in comedy juggling; the Three Merkys for their contortions and the Gaudsmith Bros. and their performing poodles.

This Arthur production has a terrific theatrical wallop and it looks like there won't be enough seats for the people who want to see it, despite that 24,000-seater grandstand. *McStay.*

### International Follies
**(CENTRAL CANADA EXHIBITION)**
Ottawa, Aug. 21.

*GAC-Hamid production with Joan Fairfax, Will Mahoney, Mariners (4), James Farrar, Margarette Chisholm, Milton Blakely, Flying Marilees (3), Sharkey the Seal, Four Angels, Tokayers (5), Elsa & Waldo, Dancing Darlings (20), Governor General's Foot Guards Band (34), with Alex McCurdy conducting; GAC-Hamid production; Lee Barton Evans, g.m.; Al Youngman, music director; Glen J. Childers, lighting; Gertrude Elliott, wardrobe. At Central Canada Exhibition, Landsdowne Park, Ottawa, Aug. 20 to 25. $2 top.*

George Hamid (now in with GAC) has been producing grandstand spectacles for the Central Canada Exhibition for nearly a score of years, and this is the best piece of showmanship he's come up with. The evening spectacle may not be as big, but the show is clicko in quality, production, routining and settings. Canadian television name Joan Fairfax is given top billing, one of CCE's efforts to counterattack the television draw that dropped attendance in recent years, but the pert blond chirper is given comparatively weak handling. On tv, she's okay, but nearly 100 feet from the front row, all that's visible is a blond head and blue gown. Piping is pleasant, too, as she does "Wayward Wind," "Dear Old Donegal," "Never Walk Alone," others, but against a roaring cast that includes Will Mahoney, Mariners and others as strong, Miss Fairfax needs much more than just an audio presentation.

Mahoney is big. He works his stint with the verve of a youngster, tapping on the xylophone, engaging his eyecatching assistant, Margee in a musical boxing bout and spouting gags that have the customers guffawing without letup.

Show's theme has a pair of honeymooners being helped by a travel agent to decide on where to go. Margarette Chisholm and James Farrar, socko-piped pair, are the honeymooners and Milton Blakely, who also emcees, sings and talks the agent role. The three have top-quality voices and use them capably to big impact.

Also in the song slot are the Mariners working in expert harmony. The Mariners get solid customer support with "Street Where You Live," "How Deep Is the Ocean," and a duo of novelties.

Spanish comic terpers, Elsa & Waldo, offer a stanza of yock-making panto that gets them begoffs, femme and male exhibiting top acro and terp ability.

Tokayers have a thrill item in their teeterboard routine. Four Angels, two males and two femmes, add to thrills in an acro-balance session. Flying Marilees, femme and two males, work on high trapeze over a net to the side of the stage for nice mitting.

Sharkey the Seal gives a fine stint under direction of trainer Billy Roe. Dancing Darlings, captained by Arger Lekas, have four standout production numbers, talented line doing a great deal more than just terping and looking pretty. They play xylophones, do acro and tap, following spectacular routines without a hitch.

Show is backed by 25 men of the Governor General's Foot Guards band of Ottawa plus Al Youngman and 10 of Hamid's own tooters. Show closes with 20 minutes of fireworks produced by W. Hand Co.

Opener (20) got capacity, the first time the CCE grandstand show has had turnaways on opening night.

GAC-Hamid-produced afternoon show is slanted to the moppets and also drew more than capacity on first day. Using a circus atmosphere, the daylight performance has Lassie, the tv and picture dog; Superman of video (George Reeves); Angelito, foot juggler; Rudynoff's ballerina horses (on the track on front of the stage); George Wong Troupe, a Chinese novelty act; Pat Anthony's lions and tiger; Joe Phillips and his horse Smokey; Chas. Young and Slim Collins, clowns, and Wild Bill Cody & Co., whip and knife artists. GGFG band under Alex McCurdy also is in the pit for the afternoon stint. *Gorm.*

## Frisco Cops Switch Policy, Raid Burley

Oakland, Calif., Aug. 28.

Oakland police raided the El Rey Burlesque Theatre last week for the first time in nine years and arrested top-billed stripper Evelyn West, 12 other strippers, three comedians and seven other employees.

Specific police charges, variously, were overexposure and participation in an immoral exhibition, and the bail was $800 apiece for the strippers, $300 apiece for the lesser cast members.

# Philly's Latin Casino To Shutter For Winter Due To Shortage of Acts

Philadelphia, Aug. 28.

Innovation at the Latin Casino this year will be a midseason layoff that will shutter the club from Dec. 22 until March 15. The flagship of the Philly niterics intends to operate on the principle that there are only two seasons—fall and spring. It has always closed for the summer.

Surprise part of the maneuver is that the 600-seat showplace will be closed New Year's Eve. "One night doesn't make a week's business," Dave Dushoff, Latin Casino's boss, said. He expected the plan would be followed by other clubs throughout the country because of the scarcity of top acts and the Lenten seasonal lull.

"By eliminating both summer and winter we can operate 25 to 30 weeks a year," Dushoff said. "We can book a schedule that will enable us to get rid of acts that don't mean anything in the way of business." The winter shutdown also means freedom from the southern pressure, both in trade and availability of name talent.

The Latin's fall season opens Sept. 20, with Martha Raye as the headliner, and runs continuously through for 13 weeks, with a similar 13-week run skedded to start in mid-March.

Other attractions booked for the fall season include the Four Aces, Oct. 1; Nat (King) Cole, Oct. 19; Harry Belafonte, tentatively set for Nov. 1; Tony Bennett, Nov. 19; Louis Armstrong, Nov. 26; Roberta Sherwood, Dec. 3, and Edye Gorme, Dec. 17.

## Bands for Reading Fair

Reading, Pa., Aug. 28.

The Wernersville Firemen's Fair, operating tonight (28) through Monday (3), is picking up name-bands after trying local combos success last year.

Sammy Kaye with his "So You Want to Lead a Band" contest will appear over the weekend. The Glenn Miller orch, directed by Ray McKinley, opens Thursday (30). The Kaye program is tabbed at $1 and the Miller show at 75 cents.

Filling in yesterday (28) was Stony Cooper, Wilma Lee and the Clinch Mountain Gang. Tonight (29), Sally Starr, Philadelphia tv cornball, and Ranger Joe with the Saddle Buddies will hold the stage.

Hawkshaw Hawkins and Jean Shepard of the "Grand Ole Opry" are scheduled for closing night. Miss Idaho of 1955, champion woman yoleler, and Pat Kelly are also listed.

# More Disk Names To Play U.K. Vaude

London, Aug. 28.

Guy Mitchell, Vic Damone and the Ames Bros. are due to appear in the forthcoming Prince of Wales vaude season in London. Billy Daniels will headline there for two weeks opening Oct. 8 and will probably be followed by Britain's Dickie Valentine for two weeks from Oct. 22.

Impresario Bernard Delfont is expecting to finalize negotiations for visits by Damone and Mitchell in November and December, while the Ames Bros. have to decide on dates, including a six-week provincial tour. Mel Torme launches the season for two weeks beginning Sept. 10.

## Ill. Nitery Wins Round To Get Liquor License

St. Louis, Aug. 28.

Club Prevue, nitery near the Fairmount race track in Illinois, 10 miles from here, last week won another round in its fight to exercise its liquor license, but the squabble will not be concluded until the State Supreme Court issues the final answer. Last week Acting Circuit Judge F. D. Meyer of Madison County ruled that the club to keep its liquor license until the high tribunal makes the final decision. At the hearing before Judge Meyer, Jack Langer, operator of the club, said he would lose $250 a week if the licenses were taken away pending the appeal.

The licenses were ordered revoked after three Granite City, Ill., ministers beefed that Langer "is not a person of good character in this community."

## State Fairs

Continued from page 49

for children. Buffalo Bill Jr., with the Texas All State Rodeo will play the Grandstand Friday through Sept. 9.

### CCE Attendance Falls

Ottawa, Aug. 28.

A drop of 8,600 in total attendance at this year's Central Canada Exhibition, which closed its annual seven-day run here at midnight last night (28), was blamed on a consistent mid-week rainfall. The 1956 exhibition attracted a total of 423,164 people. Last year the total was 431,797.

For the last three years, CCE has tried its best to reach the 500,000 mark and when this year's fair opened with record-breaking first-day mobs, officials were hopeful that this was the year. Then came the steady rains, Wednesday and Thursday. A big (nearly 80,000) closing day (25) wasn't enough to bring the total up to the 1955 figure.

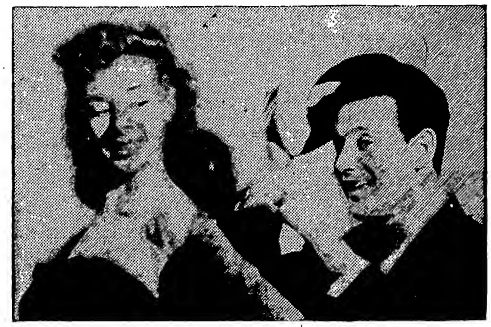
World of Mirth midway moved on Sun. (26) to the Burlington, Vt., fair, to open there Mon. GAC-Hamid's "International Follies" grandstand show plays Sherbrooke, Que., next after a boffo week in Ottawa. Gate and attendance figures for the stage show were not available, but the grandstand, seating nearly 10,000, was practically capacity every night and nicely filled for the afternoon sessions.


# JERRY BERGMAN and MIMI

International Comedy Pantomimists
*Currently*
**VERSAILLES**
**New York**
*Thanks,* NICK and ARNOLD

VARIETY
**Versailles, N. Y.**

Bergman & Mimi get the show rolling, with the former demonstrating slick styling in his sleight of hand trickstering. His running bit of dropping colored ping pong balls from his mouth is good for laughs, while his overall performance is personable and pleasing. *Jess.*



*Exclusive Management:* GENERAL ARTISTS CORP., Hans Lederer

*Recently Concluded*
**23 WEEKS**
at the
**CONRAD HILTON**
**Chicago**

Thanks, MERRIEL ABBOTT, for a wonderful engagement

# VARIETY BILLS

**WEEK OF AUGUST 29**

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

## NEW YORK CITY

**Music Hall (R) 30**
Kirby's Ballet
Tamara Manooklan
Kathryn Kelly
Frank Lester
Ted Monson
Angelo Nicelli
Corps de Ballet
Rockettes
Glee Club
George Sawtelle
Elliott Reid
Albert Sturm
**Palace (P) 1**
H & H King
Cook & Brown
Senor Cortez
Helen Halpin
Rigoletto Bros.
Revelers
Frank Marlowe
Sutton's Bombshells
**BROOKLYN**
**Paramount (P) 29**
Alan Freed Co.
Fats Domino Orc
Frankie Lyman Co.
Joe Turner
Cleftones
Penguins
Harp-Tones
Jimmie Carvello Orc
Mable King
Jean Chapel
Al Sears
Jimmy Wright
Fred Mitchell
Panama Francis

## AUSTRALIA

**MELBOURNE**
**Princess (T) 3**
Katherine Dunham Co.
**SYDNEY**
**Tivoli (T) 3**
Rayes & Faye
Jack Powell
Billy Banks & Ptnr
Barbour Bros. & Jean
Rih-Aruso
Bill Finch
Lawman & Joy
Barry Ruggss
Robert O'Donnell
Alwyn Leckie
Adele Inge
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim de Jong
Geoff Thorne
Dorothy Rickey
**NEWTON**
**Elizabethan (T) 3**
Philip Stainton
Percy Marmont
Noel Howlett
Richard Beynon
Nicolette Bernard
Edward Hepple
Barbara Wyndon
Harvey Adams
Frank Taylor
Mayne Lynton
Osmund Wenban
Victor Lloyd
Nancye Stewart
Stewart Finch
Carole Taylor
**NEW ZEALAND**
**INVERCARGILL**
**Regent (T) 3**
Hite & Stanley
Howell & Radcliffe
Ross & La Pierre
3 Gipsys
Sally's Puppets
Neal & Newton
Laycock & Maureen
Stuffy Bryant
Jenny Howard
Alain Diagora
Leon Cortez
Frank Ward
J McCormack
Daniel Davey

## BRITAIN

**LONDON**
**Granada East Ham (I) 27**
Ronnie Harris with Denny Wright
Terry Scanlon
King & Day
Susie & Friends
Fred Sloan
**Metropolitan (I) 27**
Dorothy Squine
Earle & Vaughan
Two Columbus
Peter Raynor
Shan Western Stars
Bill Giles
Martin & Gaye
**CHELSEA**
**Palace (I) 27**
Davy Kaye
Dennis Hale
Goulding & Stewart
Geoffrey Lenner
Eddie Ash
Cynthia & Gladys
Joan & Kay Ross
**BRIXTON**
**Empress (M) 27**
Jean Raymond
Regoldi Bros.
Tommy Godfrey
Billy Livingstone
Pietro & Giovanni
Ross & Ramaya
Coral Gaye
Lyndons
Terry James
**BRISTOL**
**Hippodrome (M) 27**
Mel Torme
Four Grads
Bamberger & Pani
Dernos
Mereaux & Lilliane
Armand Andrieu
De Vel & Partner
McAndrews & Mills
**CHISWICK**
**Empire (M) 27**
David Hughes
Maxine Daniels
Joe "Mr. Piano" Henderson
Marie Benson
Bobby Limb
The Delicados
Johnny Dallas
Ron Scott
**MANCHESTER**
**Hippodrome (M) 27**
The Hilltoppers
Alan Clive
Len Young
Australian Air Ace
George Durac
The Corvals
Two Boris
McAndrews & Mills
**Palace (M) 27**
Jimmy Young
Stan Vincent
Jon Pertwee
Joan Turner
Schaller Bros.
Valerie Tandy
Devine & King
Darnora Ballet
George Mitchell
20 Dancing Stars
**ASTON**
**Hippodrome (I) 27**
Johnnie Lockwood
Long Sister
Les Kalevs
Dennis Lawes
Jean Campbell
Madrigal & Assist't
Parisienne Debutantes
10 Larry Gordon Folies Girls
Williams & Moore
**NORTHAMPTON**
**New (I) 27**
Frank Handle
Billy Rhodes
**NORWICH**
**Hippodrome (I) 27**
Roy Lester
Cingalee
Paula Lee
Ron Delta
Heather Jeans
Silvestri
Dick Marta
**Chateau Madrid**
Helen Aimee
Porcho
Ralph Font
**Copacabana**
Al Bernie
Four Lads
Bob Voye
Bob Travis
Dorothy Malone
Douglas Clarke
Michael Durso Orc
Frank Stuart Orc
**Duplex**
McCormick & Huff
Bob Dorough
Ada Moore
**No. 1 Fifth Ave**
Cedrone & Mitchell
Fla Karin
Ann Jewett
Bob Downey
Harold Fonville
**Hot'l H'nry Hudson**
Joan Bishop
**Hotel Roosevelt**
Eddie Lane Orc
**Hotel Taft**
Vincent Lopez Orc
**Hotel St. Regis**
Milt Shaw Orc
Ray Bari Orc
**Latin Quarter**
Betty George
Harmonica Rascals
Szony & Pattl
Trio Bassi
Elleen O'Dare
Jo Lombardi Orc
B Harlowe Orc
**Park Sheraton**
Alan Logan
Eddie Layton
**Versailles**
Lou Nelson Voye
Nancy Donovan
Bergman & Mimi
Salvatore Gioe Orc
Panchito Orc
**Viennese Lantern**
Margarita Sierra
Luc Poret
Ernest Schoen Orc
Harold Sandler
Paul Mann
**Village Barn**
Frank Matthews
Johnny Gilbert
Vivian Swanson
Larry McMahon
Piute Pete
Harry Ferdel Orc
Irving Harris
**Waldorf-Astoria**
Los Chavales
Trinl Reyes
Emil Coleman Orc
Mischa Borr Orc
**Village Vanguard**
C Williams Trio
Maxine Sullivan
Joey Carter

## CHICAGO

**Black Orchid**
Fran Warren
Dave Gardner
Fred McKenzie
**Blue Angel**
"Calypso Latina"
Zoila D'San
Rafael Ery
Mighty Panther
Betty Lewis
Al D'Lacy Orc
**Blue Note**
Duke Ellington
**Chez Paree**
Spike Jones
Helen Grayco
Chez Paree Ad'r'bls
Ted Fio Rito Orc
**Cloister Inn**
Lurlean Hunter
Pat Moran 4
Dick Marx
Johnny Frigo
**Conrad Hilton**
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Torianis
D Arnold & Marti
Virginia Sellers
John Keston
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
**London House**
Teddy Wilson 3
**Mister Kelly's**
Connie Milano 3
Beverly Kenny
Audrey Morris
**Palmer House**
Harry Belafonte
Charlie Fisk Orc

## LOS ANGELES

**Ambassador Hotel**
Hildegarde
Blackburn Twins
F. Martin Orc
**Bar of Music**
Elsa Oria
Dick Curtis
Carlos Noble
Ruben Moreno Orc
**Biltmore Hotel**
Dave Barry
Albins (2)
Alcettys (2)
Kay Cee Jones
Hal Derwin Orc
**Ciro-ette Room**
Nejla Ates
Skeets Minton
Felix Martinique
Geri Galian Orc
**Crescendo**
Moore & Lessy
Tony Martinez Orc
**Mocambo**
Arthur Ellen
Carmen D'Antonio
Carl Carelli Trio
Paul Hebert Orc
**Moulin Rouge**
Johnny Ray
Slate Bros. (3)
Ffolliott Charlton
Eddie O'Neal Orc
**Statler Hotel**
Aileen Stanley Jr.
Chop Chop & Charlene
Frederick & Tanya
Eddy Bergman Orc

## LAS VEGAS

**Desert Inn**
Gordon MacRae
Jackie Miles
Sheila Stephens
Donn Arden Dncrs
Carlton Hayes Orc
**Dunes**
Jazz At Philharmonic
Buddy Rich
Oscar Peterson
Ray Brown
Herb Ellis
Roy Eldridge
Illinois Jacquet
Flip Phillips
**El Cortez**
Mary Beth Hughes
Bobby Pinkus
Jimmy Brown
Taffy O'Neill
Cirquettes
Sterling Young Orc
**El Rancho Vegas**
Joe E Lewis
Lili St. Cyr
Rence Molnar Dncrs
**Flamingo**
Ritz Bros.
Estelita
Hall Bros.
Don Kirk
Mary Menzies
Flamingoettes
Lou Bell Orc
**Golden Nugget**
Harry Ranch Orc
Poly Possum
Joe Wolverton
Eddie Gomez
**New Frontier**
Mickey Rooney
Roberta Sherwood
Joey Forman
Dick Winslow
Wilder Bros.
Venus Dancers
Garwood Van Orc
**Riviera**
Blackouts of '56
Ken Murray
Marie Wilson
Royal Guardsmen
Anthony & Allyn
Martin Bros.
The Shyrettos
Little Buck
Nancy Wynne
Gene Pellicci
Barry Gordon
Riviera Dancers
Ray Sinatra Orc
**Sahara**
Ames Bros.
Billy DeWolfe
Allan & Ashton
SaHarem Dncrs
Cee Davidson Orc
**Sands**
Peggy Lee
Sue Carson
Clark Bros.
Copa Girls
Antonio Morelli Orc
**Showboat**
Joaquin Garay
Marlene
Garr Nelson
Showboat Girls
Mike Werner Orc
**Silver Slipper**
Fawzia Amir
Haller
Hank Henry
Sparky Kaye
Mac Dennison
Cliff Ferre
J. Cavanaugh
Slippettes
G. Redman Orc
"Haller Girl"
**Thunderbird**
The Gaylords
Landre & Verna
Ruwe, Louie & Sunshine
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

## MIAMI-MIAMI BEACH

**Bar of Music**
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
**Ciro's**
**Eden Roc**
Joni James
Joyce & Ginger
Mal Malkin Orc
Chuey Reyes Orc
**Fontainebleau**
June Valli
Henny Youngman
Tun Tun
Sacasas Orc
**Isle de Capri**
Frankie Scott
Holly Warren
Buddy Lewis Orc
**Leon & Eddie's**
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma
**Lucerne Hotel**
Maxie Rosenbloom
Lucerne Lovelies 6
Elaine Deming
Mel Green
Jacques Donnet Orc
**Malayan**
Rivero Quintet
Bimini Mama
Pierre Duval
**Murray Franklin's**
Don Rickles
Bobby Sherwood
Luke Soleen
Peggy Lloyd
Murray Franklin
Cookie Norwood
**Nautilus**
Johnny Morgan
Nancy Ford
Antone & Ina
Syd Stanley Orc
**San Souci Hotel**
Pat Henry
Peter Brady
Sammy Walsh
Freddy Cali Orc
**Seville**
Herkie Styles
Tommy Ryan
Johnny Silvers Orc
Rey Bolero Orc
**5 O'Clock**
Sharon Knight
Al Golden
Tommy Raft
Parisian Rev
**Vagabonds Club**
Four Aces
Frank Fontaine
Peterson Dancers
Frank Linale Orc
Woody Woodbury

## HAVANA

**Sans Souci**
Carmen Torres
D'Aida Q
Bergaza & Tarraza
Sonia Calero
Victor Alvarez
Ortega Orc
**Nacional**
Chiquita & Johnson
Betty Reilly
W. Reyes Orc
**Tropicana**
Gloria & Rolando
S Suares Orq
A Romeu Orq
Pepe Blondi
Tito Hernandez
Armanda Roblan
Carlos Faxa
Lago Sisters
Rafi Munoz
**Montmartre**
Lola Beltram
C Playa Orc
Fajarda Orc

## RENO

**Mardi Gras Lounge**
Four Knights
Billy Duke
**Mapes Skyroom**
Billy Eckstine
Lou Wills Jr.
Skylets
Ed Fitzpatrick Orc
**Riverside**
Helen Traubel
Starlets
Bill Clifford Orc

## LAKE TAHOE

**Harrahs Club**
Louis Armstrong
Myron Cohen
**Bal Tabarin**
Mary Kaye 3
Woody Herman
**Cal Neva**
Mildred Bailey
Cal-Nevettes
Will Osborne Orc

# Binford

Continued from page 4

showings on Memphis screens of such Negro stars as Lena Horne and Rochester (Eddie Anderson). He also ruled out all Charlie Chaplin films and those of Ingrid Bergman because he didn't approve of "their personal life and character."

The veteran bluenoser often commented that he didn't personally ban pictures but "just voted along with the board." However, members of the board never made a move in denying exhibition of a film without first getting the nod from Binford. Plays and ballet came under his scrutiny from time to time but his scissorial forte was motion pictures.

Following Binford's withdrawal from the board, Memphis authorities have been much more conciliatory toward Hollywood. Panel has even gone so far as to permit screenings of such once-banned features as David O. Selznick's "Duel in the Sun" and Columbia's "The Wild Ones."

A native of Duckhill, Miss., Binford was the son of Confederate Army Col. James R. Binford. He came to Memphis more than a quarter century ago to head the Columbian Mutual Life Insurance Co. and retired from the business in 1934 after reputedly hitting the $1,000,000 mark. Binford often boasted that he had a card index covering some 137 boys and four girls who are named for him. He also was proud of a Negro school named for him at Duckhill.

Binford, whose first wife died, is survived by his second wife to whom he had been wed for 18 years. Also surviving are three daughters and a son by his first wife.

# Festival Catering

Continued from page 7

ing documentaries, of which there are 153) at the festival. There is also a new reading room with papers and magazines from all over for consultation by press. Visiting scriveners also have several beach cabins at their disposal during fete, in between deadlines.

Over 350 accredited correspondents are expected here before the end of the festival, with an additionals large number of "participant" newsmen, mostly from Italian provincial papers, being given a chance to see pix without clogging other news facilities and privileges. Discrimination was made necessary by army of freeloaders which have plagued fest in recent years.

An important innovation of special interest to pic buyers and sellers is availability of two pic houses on the Lido for special outside - festival public or private showings. Two showcasers, the Astra and the Ariston, are reserved for this use from Aug. 26 on, day and night. Use of this facility, including project on fees, etc., is free, with festival footing the bill.

Purpose of this setup is to facilitate tradeshows and/or private inspection of product by potential buyers and importers, previously handicapped (here as at other festivals) by lack of sufficient time and theatres in which to operate. It also leaves the Festival Palace free exclusively for pix in competition, thus separating the "film fair" or business aspects from those of the festival proper. (Showing of out-of-competition pix in Festival Palace in past years had been criticized repeatedly.)

# House Reviews

## Palace, N. Y.

*Antar & Fatima, Carl & Faith Simpson, Derby Wilson, Gene Jimae & Co. (3), Mr. Ballantine, Charmonaires (3), Artie Dann, Elimar, Kal Kirby Orch; "Run for the Sun" (UA), reviewed in* VARIETY *July 25, '56.*

Lotsa familiar faces are on the Palace bill this stanza, virtually all the acts having played the house before and some of them, like Artie Dann, Mr. Ballantine and Derby Wilson, pretty much regulars who make it a few times a year. There's only one New Act, the openers, Antar & Fatima, in the layout.

It's a fast-moving and well balanced bill, with Carl & Faith Simpson, in the deuce, displaying some oke puppeteering, particularly good with the phosphorescent jitterbug team but less so with the earlier skeleton bit. Derby Wilson's in the trey with his pat dance routine, and it's always a crowd pleaser, what with his fine tap work, soft-shoe and Bojangles impression, along with some humorous touches. A real pro, with a real mastery of his art that makes it look easy.

Gene Jimae, the young harmonica artist (he's about 13 now), appears solo and with his father and his mother. Youngster handles the instrument with virtuosity and feeling and does a solid job on "Rhapsody in Blue." Trio work on "Australian Reel" and "Peg O' My Heart" is topflight.

Mr. Ballantine is in one of his less disciplined cycles, but perhaps he's funnier because of departing some more from his traditional routine. The basic elements are still there, and his tricks-that-don't come off are still big crowd-pleasers.

Charmonaires, a femme trio who dress nicely, are trying hard, and have good voices, but they need some good arrangements. They're okay on "Danced All Night" and a boogie-woogie version of "Carmen," but the arrangements don't give them any particular distinction as a trio.

Comic Artie Dann, in next-to-closing, manages to inject enough fresh material into a string of stale jokes and routines to keep 'em laughing, but there's little question that his material needs some overhauling. He works hard, though, and by sheer dint of personality pushes even the old stuff over fairly nicely.

Elimar, in closing, hit something of a case of fumblitis in his slack-wire juggling stint during show caught, but it's still a flashy turn that's effective even when he misses and tops when he's right. *Chan.*

## Empire, Glasgow

Glasgow, Aug. 23.

*Jerry Colonna, Bob Bromley's Puppets, Trio Warren, Harry Jacobson, Jean Kennedy, Frank Cook, Ron Scott, Kay & Kimberley, Bobby Dowds Orch.*

Another U.S. name, Jerry Colonna, is the draw of a pleasant, lightweight layout. He raises solid yocks from outfronters with his crazy foghorn style and comicking. He's assisted by his 14-year-old son Robert in one bit of cross-talk, in which junior plays up as joke-starved performer learning from dad's experience.

Before exiting at curtain fall to strong palming, Colonna does a ham recital of "Hot Diggity," poking fun at the words, scores with a trombone item "I'd Rather Play Chicago Style," and has the fans with his "Caroline." Also gathers in much applause for comedy rendition of "Let Me Go, Lover."

Comedian's repertoire also features "Ebb Tide," and he invites amusing audience participation with "Sweet Adeline," then winds with "Road to Mandalay." Sam Harding takes a bow at the Ivories in orch pit.

Frank Cook, another U.S. entertainer, links harmonica and guitar in lively rhythmic act, finishing with "12th Street Rag." Harry Jacobson is a polished pianist with new and old tunes, and gets nice reaction with "Tea for Two."

Bob Bromley winds the first part of bill with his puppets, including operatic doll, a Negro hoofer, a concert pianist and a trapezist. This is an entertaining act.

Jean Kennedy, comedienne with broad Glasgow accent, amuses local fans with earthy and rough comedy. Kay & Kimberley are mixed terping openers with routine offering that's overlong.

Ron Scott, a new young singer-comedian, and Trio Warren, with acro comedy, are in New Acts. *Gord.*

# New Acts

**PETER BRADY**
**Songs**
**25 Mins.**
**Sans Souci, Miami Beach**

Peter Brady is a tall, young and personable songster who just finished serving an apprenticeship at Murray Franklin's late spot, a fave aftershow retreat for show bizites in the area.

The lad handles himself smoothly, albeit there are still some rough spots in overall delivery which should be polished by more work in more conservative cafe surroundings. As is, he shows intelligent handling in the varied assortment of pops and standards he purveys. Vocally, his bary-tenorings are delivered in well rounded tones with a trace of the Billy Daniels school cropping up in change-of-pace growly numbers injected. In due time he'll be a bet for musicomedy and the smarter spots. *Lary.*

**ELLIS & WINTERS**
**Dancing**
**11 Mins.**
**Empire, Newark**

Youthful couple specializing in lifts and spins, Ellis & Winters are a promising terp duo who click solidly in a brace of production numbers at this burlesque house.

Most striking feat is a bit in which the femme is rapidly spun about atop her mate's head and shoulders sans use of his hands. Twosome are an attractive pair visually, and with further experience should widen their horizons in vaude and video. *Gilb.*

**RON SCOTT**
**Comedy**
**7 Mins.**
**Empire, Glasgow**

Fresh and smiling young Scot, garbed smartly in black-and-white Auld Lang Syne kilt, offers a friendly and appealing songs-and-comedy act.

He doesn't aim at sophistication, but at happy carefree contact with stubholders via tunes and jokes. Gagging is not of any standout character, but stories are delivered in easy style without intensity. Somehow, this clicks with customers attuned to staccato and slicker pace. Strikes standard hoot-mon not in routine style with a lively opening number like "Blue Bells of Broadway," and jokes in song and gag about what a Scot really wears under that kilt, the time-honored crack. Winds by donning bonnet and singing Harry Lauder songs, "Roamin' in Glaamin'" and "End of the Road." *Gord.*

**ANTAR & FATIMA**
**Acrobatic Dance**
**4 Mins.**
**Palace, N. Y.**

Antar & Fatima are billed as acrobatic dancers, so why don't they do their acrobatics during more of the act?

Kicked things off with an inaudible soft shoe semi-precision job, then went into a tap number in which they moved their feet around but didn't tap. Midway through this, they started the acro work, the man doing some fine somersaults and cartwheels and the girl dittoing, with the pair winding up with a precisioner. Windup was enough to get them off with a good salvo, but most of the turn was wasted. They've got to throw out or revamp the other stuff and concentrate on integrating their acro ability into their dances throughout the stint. *Chan.*

**TRIO WARREN**
**Acro Comedy**
**7 Mins.**
**Empire, Glasgow**

Here is good clean knockabout fun combined with agile acro chores.

Trio comprises two males and one distaffer, latter a looker with vivacity. Males engage in hearty knockabout with legs and arms, and indulge in seesaw jumps, acro leaps and standard tumbling to accompaniment of suitable nautical music, both being garbed sailor-fashion. Gal establishes herself as nifty with tumbling and handturns. *Gord.*

# Cabaret Bills

## NEW YORK CITY

**Chardas**
Anny Kapitanny
Lili
Bela Babai Orc
Tibor Rakossy
Bill Yedla

## New Frontier, Las Vegas

Las Vegas, Aug. 20.

*Mickey Rooney, Roberta Sherwood, The Wilder Bros.* (3), *Joey Foreman, Dick Winslow, Venus Starlets* (17), *Garwood Van Orch* (14); $2 *minimum.*

With the names of Mickey Rooney and Roberta Sherwood looming large on the marquee, the New Frontier should have little trouble getting a large share of the getaway that will keep Vegas lively during the current four frames of the waning summer season.

Rooney takes roost again with the sock act he introed last year, whereby he established himself as one of this rialto's regulars. His springboard patter, song and impreshes of w.k. actors gets him off to a swift start and deftly cues the entrance of partners Joey Foreman and Dick Winslow. Alone, Foreman registers solidly with his gambling monolog, offbeat stories and impressions. Together, the Rooney and Foreman hookup evokes howls with Foreman deadpanning the straight lines for Rooney's characterizations.

Strongest of these routines is the tv sequence which points up Rooney's skill in situation comedy. Wrapup finds Rooney, Foreman and Winslow triple-playing for yocks during the diminutive buffoon's "Senator Hawkins" satire on politicos, most certainly a timely enough piece right now. Notably, Rooney more than holds his own amid the press hoopla that underscores Miss Sherwood's Vegas bow.

There's no denying, however, that Miss Sherwood — billed as "extra-added" — packs the weight of the notices that have accompanied her on her meteoric sprint to the upper strata of the saloon firmament. She has captured the Vegas sophisticates and tourists alike. Startling showmanship, to those catching her for the first time, is her entrance—a comedy, bespectacled woman rising from the audience to belt, sans mike, "Love Is A Many Splendored Thing," which, by the way, is the only pop she sings.

Onstage, she lends simple, unaffected dramatics to standard torchants, weaving a nostalgic pattern with "You Don't Have To Be A Baby To Cry," "Gee, But I Hate To Go Home Alone," "Cry Me A River," "It's All Over Now," "Won't You Come Home, Bill Bailey?" and "You're Nobody 'Til Somebody Loves You." The earthy quality to her voice feeds realism to her lyrics. She uses no vocal gimmicks — just stands up and belts. The tumultous salvos are justifiable. Miss Sherwood's engagement here no doubt will evolve into an important footnote to her success story. Opening night (20), Walter Winchell—one of the authors to the Sherwood story (WW kudoed VARIETY's Lary Solloway as among the earliest "discoverers" of the singer, "the only difference was, I had a radio network") — was on hand to intro Miss Sherwood to the firstnighters. He also brought on Rooney, and in his spiels dramatically retraced the careers of both. To most, Winchell offered keen insight into the role he'll play as host of a tv variety bill this fall.

The Wilder Bros.' very good act has proven successful here in the past. But, unfortunately, they become somewhat lost on this bill which is already time-heavy. Show, since initial pruning, reportedly still runs over usual hour alloted a Vegas dining room by its patron casino. If scissored, the Wilders will suffer greatly, as the act in its present form is tightly knitted and response depends on the zippy pace that mounts as the trio flits through vocal routines to effect solid harmony and comedies.

Venus Starlets revive the torrid pageantry of "Heat Wave" and the aesthetic colorations of Dorothy Dorbin's "Undersea Ballet." Garwood Van Orch tempoes the show superbly throughout. Winslow batons capably for Rooney when not working in the act. Ernest DeLorenzo at the 88s and Red Newmark on guitar mold firm musical footing for Miss Sherwood. *Alan.*

## Mapes Skyroom, Reno

Reno, Aug. 23.

*Billy Eckstine, Lou Wills, Jr., Skylets, Eddie Fitzpatrick Orch;* $2 *minimum.*

Billy Eckstine has been working on his act. The debut of this new Eckstine is gradual and not before he's knocked over his usual quota of swooners with "On the Street Where You Live," or a rocking "Poor People of Paris."

Smooth and casual, there can be no argument with the Eckstine approach to his trade. But when he begins to joke with himself and loosen up for a soft shoe, he comes across as a performer to sit back and really enjoy.

The "soft shoe" routine is not really outstanding—it just breaks through that unmoving exterior to reveal a guy enjoying himself.

But the unexpectedly good impressions he comes up with should tip him he can expand a lot further in this direction. Vaughn Monroe and Perry Como are true, but his Satchmo bit is great, and a pretty good trumpet to go with.

Eckstine has filled in the gap which many nitery singers still don't believe is important. It's just not enough anymore to deliver a batch of disclicks and pop tunes.

Lou Wills, Jr. takes his rest periods between strenous dance numbers, making jokes. His Yiddish "Square Dance" still gets appreciation, but his forte is dancing. His acro appears more sensational perhaps because he's dressed only for dancing in his suit, but there's no doubt his "full-twisting butterfly" is a masterpiece of coordination.

The Skylets and Joe Kirtchen lend the production to the show with two routines which mostly keep Kirtchen croning and mingling with the octet.

Eddie Fitzpatrick makes Eckstine's arrangements big. *Mark.*

## Bradford Roof, Boston

Boston, Aug. 22.

*Sylvia Syms, Ken Barry, Vincents, Harry DeAngelis Orch* (5), *Versitones* (3); $2.50 *minimum.*

Sylvia Syms emerges as a solid pop personality in her opening here winning plaudits with her current "English Muffins and Irish Stew" and her other big pop disk, "I Could Have Danced All Night."

She unveils a style that is completely unaffected. She opens with "Who Wants to Fall in Love," does "Taking a Chance on Love" and "Love for Sale" in a jazz vein. She belts for boff returns in the ballads, mixes in some cute patter, ribbing her ample upholstering, and sets the scene nostalgic for "September Song." Miss Syms has a great feel for lyrics and sings words as if they are important to her. She gets boff results.

Ken Barry, comic with a Will Rogerish air, fills the air with double-barreled gags ranging from mother-in-laws to girls, bringing out a table for a comedy magic turn and wraps up with tableful of hat, which he switches on and off in drama using various voices.

The Vincents get off some sultry cha cha cha dances and young dance team brings on customer participants for dance turns. Femme takes the male dancers for jitterbug routines while lad takes femme volunteers for mambo volunteers for mambo stints. Pair do a neat soft shoe, segue into the varsity drag and wrap it up with a hot charleston.

Harry DeAngelis cuts the show with a crisp beat and the Versitones please in the dance interludes. *Guy.*

## Eden Roc, Miami Beach

Miami Beach, Aug. 25.

*Joni James, Bobby Joyce & Ginger, Mal Malkin Orch;* $3.50-$4.50 *minimum.*

Joni James was handed the big load to carry in this week's installment of the one-weeker summer series in the Cafe Pompeii. The elimination of the usual comic to help build patron reaction tossed the job into the recording click's lap with result a slow start that, however, wound into a strong second-half segment.

Terpsters Bobby Joyce and Ginger are the teeoffers and churn up a breezy 10 minutes of boy-girl heel - and - toe interchanges and teaming, too brief a warmer upper.

The smartly gowned and coiffed Miss James' tendency to slow tempos in the initial stages of her pops-standards rundown is reflected in tabler's spotty attention. When she hits her platter-plateau however, with the familiars artfully sounded out, she gets them to palming for more. This is her first appearance in a top cafe in this area in several years and at show caught, was obviously tensed up so much so that she almost lost them completely when she interrupted an intro, early in her act, to quiet a ringside group with strongly worded dressing down.

Once she got back to the job at hand, however, Miss James glossed over the incident via hand-mike, round - the - stage routine then launched into the stronger facets of her mixture of ballads and upbeat tempos. End result: several callbacks by the packed room at opening show.

Mal Malkin batons adeptly, per usual, and fills the emcee slot direct style. *Lary.*

## 500 Club, A. C.

Atlantic City, Aug. 24.

*Frank Sinatra, Joey Bishop, Joan Walker, Boots McKenna Dancers* (8), *Jack Curtis, Joe Frasetto Orch* (12); $6 *minimum,* $2 *admission.*

In the resort for four days and 14 shows, Frank Sinatra is doing a land office business for Paul (Skinny) D'Amato's plush 500 Club, the crowds queueing from the club entrance before each show and blocking the wide pavement for half a block as they fight their way through, this despite a weekday minimum and admission of $8 per (plus) U. S. and city taxes, 23% more.

Despite his bad throat, Sinatra puts on a bangup show, singing 14 tunes. In with him is a group of six musicians to back up the Frasetto orch. They include a pianist, cellist, guitarist, and three violinists. Most of his numbers are longtime favorites, some selected from his albums and picked to give him a chance to give the vocal cords the least strain.

Songs like "I Got a Kick Out of You," "I Bought You Violets for Your Furs," "Just One of Those Things," "Funny Valentine," "One More for the Road," "I've Got a Crush On You," "Foggy Day in London Town," "I've Got You Under My Skin," and others are delivered in Sinatra's easy manner, with the punch put in when needed, just to show that he still has it.

It's a program of songs only. No where in his stint does he give his pictures the expected plug.

The crowds which pack this club are not the bobbysox group which gang up wherever Sinatra appears; the price tag bars this.

With Sinatra is Joey Bishop, no stranger here and a guy who makes them sit up and take notice. This comic has scored well before and has lost none of his ability in the year since last season.

Dancer Joan Walker is held over from last week's show. McKenna Girls offer two brightly done production bits with Danny Carroll featured. *Walk.*

## Bal Tabarin, Lake Tahoe

Lake Tahoe, Aug. 24.

*Mary Kaye Trio, Woody Herman Orch;* $2 *minimum.*

The Bal, which changed its entertainment policy completely from last season, now has continuous entertainment on a stage bar, which can be viewed from the cocktail lounge, the bar, the fountain and lunch counter, and the dining room. Everything looks on the small stage and several different crowds are taken care of at the same time.

Until now, however, the Bal has been doing only fair business with little known units. In the last month, it has brought in names and its policy is beginning to pay well.

Spelled by a musical group, the Mary Kaye Trio and the Woody Herman combo trade off all night. The intermission between the two assures that at least after viewing both, the room will turnover completely with a new crowd.

Mary Kaye, just finished with a successful stand at the southend of the Lake, upsets precedent around here by doing the same big business at the northend. Brother Norman and Frank Ross supplement her, join her, accent her, and take off on their own in a continuos moving show. Hardly ever quiet, the trio shakes the room with its modern arrangements, striking vocal effects in harmony and blend which always end with a crash. But Mary Kaye and Norman Kaye take a breather occasionally and get just the same enthusiastic response when they croon softly on solo things like her "Tenderly" or his "Ebb Tide." Running through it all, of course, are Ross' maniacal adlibs. Their single and combined effect is always exciting.

Woody Herman, with only eight men including himself, sounds like a rhythm section blow strong, sure going on "Jumpin' At the Woodside," or "Woodchoppers Ball." Four Brass, Woody's clarinet, and a rhythm section blow strang, sure and disciplined, with highly individualistic showing by each man on the team. Herman takes over nostalgically to sing some of his "tired lovers" music, running together "I'll Get By," "World on a String," and the like. *Mark.*

## Chaudiere, Ottawa

Ottawa, Aug. 22.

*Cathy Carr, Tun Tun, Zeena Cheevers, Dora Adorables* (6), *Harry Pozy Orch* (8); $1 *admission.*

Run-through of disclicks by chirper Cathy Carr provides a pleasant session in the Rose Room at the Chaudiere Club. Petite blonde canary looks nice as she warbles her disk tunes including "Ivory Tower," "Heart Hideaway," "Boy On Page 35," others. Her piping has a cute quality that fits her appearance as she does a slow rock-'n'-roll with "Oh Baby", heavy bounce "Sing You Sinners" and up-dated arrangement of "Shimmy Like My Sister Kate," for good returns.

On the menu with Miss Carr is the diminutive Mexican, Tun Tun, in a fast stanza of chant, terps, comedy and antics. Little guy sells the stint on sight novelly but shows quality pipes and collects plenty mitting. Weakest items are his impressions of Sullivan, Eckstine, Sammy Davis Jr., Vaughn Monroe, Nat Cole, others, which need plenty more work for potential impact.

High-stepping Zeena Cheevers offers an acro-terp item with scatterings of okay balance and bend bits, closing with a baton-twirling chore with some acro. The Dora Adorables, best-looking line the Rose Room has booked to date, hold over three flashy routines. Harry Pozy band showbacks capably and plays for dancing. *Gorm.*

## Dunes, Las Vegas

Las Vegas, Aug. 23.

*Lionel Hampton Band* (18), *with Curley Hamner, Robert Mosley, The Four Hamptones* (4), *Maymie Watts;* $2 *minimum.*

Bill Miller's search for a product that might reduce this circuit's overpowering entertainments costs has directed the Dunes impresario to the music biz. The result is that big bands have proven to be surefire enticement to spenders and show shoppers alike. This trend offbeat will maintain its steady course during the current fortnight which has Lionel Hampton commandeering the Arabian Room.

Hampton stresses entertainment via acts as much as he does through a straight band beat, which gives his layout a showy appearance not common to most big bands. This facet alone may well see him become one of Miller's most important steadies. Hampton is a product of the swing era of jazz, a fact which is clearly audible when the maestro downbeats such faves as "Midnight Sun" and "Flying Home" and the now standard "Wine Song" (latter inspired by his several Israel sojourns and subsequent benefits for the UJA).

He does, however, pepper his fleet program with modern idioms, i.e. rock 'n' roll—the staples of chirper Maymie Watts, who gets okay response, and the Four Hamptones who churn up a frenctic r&r bash. Four lads cap their sortie by passing the rhythm around to one another in a comedy try. Robert Mosley tacks ballads and blues to a deep vocal tremor, scoring best with "Cumsi Cumsa" and "Brand New Baby." Curley Hamner fires up his eccentric terping, then joins Hampton for a battle of the skins. This percussion bout never fails to break up the show.

During the band numbers, Hampton is spotted either on drums or vibes. Even after all of these years, he reflects that verve which has brought him recognition as one of the foremost soloists in the business. Windup is Hampton's traditional march through the audience, which on opening night (23) earned him an elongated ovation. *Alan.*

## Gatineau, Ottawa

Ottawa, Aug. 25.

*Lou Seiler, Phyllis Marshall, Three Rhythm Kings, Jack Marley, Lindsay-Day Dancers* (6), *Champ Champagne Orch* (8); $1 *admission.*

Lou Seiler, back in the Gatineau Club for the first time since 1949, has a standout session of comedy. Seiler's routine has an effervescence that the customers buy big. He gives well-produced apings of Pat Rooney, George M. Cohan, Eddie Leonard, with remarkably good terp ability. He sells with a smoothness and dramatic touch that gets big returns.

Three Rhythm Kings do too much singing, which is okay but not solid enough, and too little boofing, their best item. They would have much stronger impact by whittling the song bits and building the stepping to fill more of the stanza.

Hold over is Phyllis Marshall, click Canadian canary, with a pleasant session of chirping for big attention. Also held over are the Lindsay-Day Dancers and singer Jack Morley who emcees and sings with the line.

Champ Champagne band showbacks and plays for dancing. *Gorm.*

## Top's, San Diego

*Roberta Linn, Dick Curtis, Bill Green Orch* (5); $1 *cover.*

A refurbished turn plotted by Charles O'Curran may be the ticket to launch Roberta Linn into the upper ranks. The onetime Lawrence Welk "Champagne Lady," a brunette looker, has a nice set of pipes and a lilting personality.

It's now a more sophisticated act than formerly. She starts out wearing a form-fitting pink gown; later, in a modified, discreet striptease bit, she peels to a more gam-revealing costume for "Lullaby of Broadway" and a heart-tug Jolsonish curtain.

Choice of songalog is generally good, with emphasis on an Al Dubin—he's her uncle—medley, including "For You," "Dancing With Tears In My Eyes," "42d Street," "I Only Have Eyes for You," "Shuffle Off to Buffalo"—all sung with infectious verve. Her "Everything Happens to Me," sung a shade too quickly, is a nifty production. Acts include a bit of rock 'n' roll, gently spoofed, and a nicely rendered "Melancholy Baby" with a restraint that wins a hefty palming. Miss Linn has the poise and style to make a big dent in the nitery field.

Comic Dick Curtis has an amusing catchall of topics and an easy manner with a punch line. Some of his best bits concern American courting habits, all recognizable. On debit side, comic should give his material a sharp editing and resolve never to be on too long. *Don.*

## Harrah's, Lake Tahoe

Lake Tahoe, Aug. 24.

*Louis Armstrong & All Stars with Velma Middleton, Myron Cohen;* $2 *minimum.*

This fantastic operation, which keeps expanding and bursting at the seams, has the most unique entertainment policy hereabouts. One complete show with two acts before one a.m. which runs three times, and one continuous and completely different show after one.

The entertainment seems almost too big for the size of the room, and the club is already thinking of a bigger room, probably by next season. But the 250 who can get in are treated to some real entertainment like this current bill.

One is the country's leading ambassadors, Louis Armstrong, going through as many handkerchiefs as numbers, charms the crowd immediately with his most imitated rasp and his sharp, rapped-out trumpet notes. Satchmo, does "Mack the Knife" and "Blueberry Hill." Later Velma Middleton, a heavyweight blues singer, rocks (literally) the room with her shouting delivery and Armstrong going her for "Ko Ko Mo."

Myron Cohen opens this show, right from the first second. No orchestra, no line, no nothing—he's just suddenly there and breaking up the place with his quiet delivery of one story after another. Maybe a hand on the hip or an off kilter eye accents a joke, but otherwise it's his stories that could go on all night without getting tired. *Mark.*

## Riverside, Reno

Reno, Aug. 23.

*Dorothy Shay, Rowan & Martin, Les Marcellis, Starlets, Bill Clifford Orch;* $2 *minimum.*

Still dealing in the same wares, like "Mr. Sears and Roebuck," "Agnes Cling," and "Feudin', Fussin' and Fightin'," its the rows Dorothy Shay hoes between these corn belts that threads everything together so delightfully.

Beyond the hillbilly hit parade she's been selling for a number of years is a tune of different color called "Back Row Girls." In a sequence of "what I might have been" she tries "Carmen," then some blues singing and a pop singer in broad burlesque, and ends up with some hillbilly tunes.

There's never more than a ripple of laughter through the act in its entirety. It's just relaxed humor that is missed immediately when she leaves.

Rowan & Martin have essentially the same act they've been working at all the time but it has been polished and refined. Dick Martin, a kind of wide-eyed cluck, gives straight man Dan Rowan a continuous bad time in one guise or another. Still the most successful laugh baiter is the Laurence Olivier bit which has Rowan delivering Hamlet while Martin, is the drunk heckler.

The acro-duo, Les Marcellis, combines some elfin cutups with some rather standout tumbling.

The Starlets bring forth their oriental baubles, bangles and barefoot dancing to open the show and do their precision Highland fling before Miss Shay. *Mark.*

# How Not to Run a Showtent

## Milwaukee Canvastop Folds After Disastrous 8 Weeks, An Epic of Mismanagement

By GLENDON ALLVINE

Although 20 tent musicals prospered this summer from California to Cape Cod, and three or four others broke even, one canvastop folded last week 20 miles north of Milwaukee. It may be a case history for students of this yeasty new manifestation of legit.

Misfortunes swarmed down on the Melody Circus Theatre in Ozaukee County during June and July. They also inundated Milton S. Padway and his associated afficionados of the living theatre, many of them sponsors of the 346-seat Fred Miller Theatre-in-the-round, which is on a paved street in central Milwaukee and has a roof that doesn't leak.

Despite professional performances of high quality, this Wisconsin enterprise was short-circuited by six basic factors. These were inadequate financing, insufficient time to complete the theatre before opening, poor location, wrong tent (twice), mismanagement and bad weather.

An alfalfa field on a dairy farm 20 miles north of Wisconsin Ave., Milwaukee's main street west from the lake, was the site selected by the promoters for a 2000-seat steel and nylon tent. Let St. John Terrell, the Lambertville (N.J.) founding father of the booming tent industry, carry on with his old canvastops. Wisconsin would show the way to progress and prosperity with "the newest and largest tent theatre in the nation, with the longest steel pipe span ever built, 216 feet without supporting columns."

**Cotter As G.M.**

Cornelius P. Cotter, for several summers general manager for Terrell, and a winter doctor of philosophy at Stanford U., was installed a week ahead of opening as general manager to bring operating order out of semi-amateur chaos. One word from Cotter, however, and he was overruled by Padway, a bachelor of laws and the greatest pole vaulter the U. of Wisconsin ever had, before he became a lawyer and tent impresario.

On the announced opening night, June 15, the theatre was still a hole in a dusty alfalfa field, with three welded pipe arches tied together with dangling cables, and some turquoise blue vinyl-coated nylon yardage spread over the forage. But since the show was ready and the actors were being paid, the management decided that it would open the following night, a Saturday, with a captive audience in the large dining room of the Milwaukee County Insane Asylum. One sweet old lady in the front row, enthusiastically copied every gesture of conductor Simon Asen as he directed his pianoplayer and the singers in this enchanted evening of "South Pacific."

After this musical therapy, Sunday night was a let-down in the next stand, the sedate dining room of the Protestant Home For the Aged. By Tuesday night nylon hung tentatively from the steel spars and at nine o'clock workmen were placing lights above the arena stage.

**Tent Finally Opens**

"Tent show is victor in tenth-inning rally," reported the Milwaukee Journal, and added: "It was, in fact, a grand potpourri of musical comedy, Barnum & Bailey and a night when Fred Haney's boys are beating Brooklyn 14 to 0, with a few reminiscences of old Pearl White serials thrown in . . . the grounds were in desperate condition . . . nobody was ready except the actual players."

Opened Tuesday, closed Sunday, and the gallant "South Pacific" troupe was only a memory. "Kiss Me Kate" opened Tuesday, cancelled out Wednesday, as a 50-mile gale ripped the gay new turquoise nylon tent to shreds, and played the week out under the stars and spars to a net take of $4,143.

With the incentive of double pay on Sunday, workmen with acetylene torches cut down all of the steel framing and the poured concrete bases to make room for a rented tent, 80 by 100 feet, too small for enough seats at capacity to meet the weekly nut of around $14,000. In this conventional tent, supported by 31 interior poles, "Annie Get Your Gun," with Buffalo Bill in the rotund flesh of Will Scholz, took in $4,431.

By now professor-on-leave Cotter had been liquidated, and attorney Padway was making all the decisions, while also practicing law. There was no company manager, and only a part-time business manager, who was a soldier from 8 to 5, in Milwaukee, Minneapolis, Oshkosh, or somewhere.

Despite mud and rain and a cancelled performance, business picked up to the season's high of $7,275 with "Student Prince," which was gemuetlichkeit, Milwaukee style. On Wednesday night, according to the Milwaukee Journal, "women in open-toed sandals slipped and slithered on the gooey mud floor. One woman fell in the mud. Members of the cast had to make repeated entrances and exits down the quagmire aisles. Women performers wearing long gowns hiked them up knee high to avoid getting splattered. The dancers found the stage footing slippery before long; the management found it necessary to push the mud off the stage with a broom."

**Muddy Water Floods Orch**

Every boy scout, when he pitches his tent, digs a drainage ditch around it, but at the Melody Circus Theatre boy scout training was forgotten, despite recurring mud. Thursday came the deluge, filling the orchestra pit with mud, ruining the Hammond organ and piano, as a foot-high stream of muddy water cut a channel over the stage. Another cancelled performance, the ninth, but by Saturday night the Heidelburg chorus was serenading the Milwaukee Braves, who helped dress up the audience after a thrilling victory over Brooklyn.

"Call Mc Madam," played to the pearl-studded hilt by Metropolitan Opera star Brenda Lewis, fresh from a four-month conquest of Vienna's Volkopera, hit the season's low of around $4,000. By now it was established that the Melody Circus Theatre was averaging losses of more than a thousand dollars a day.

Director David Brooks reached his peak of artistry with "Carousel," acclaimed as "an absolute triumph" by Richard S. Davis, the local Brooks Atkinson. "You must see it," he directed, but even though the Braves were in Brooklyn, the 350,000 subscribers to the Milwaukee Journal declined the safari to Ozaukee County.

Sunday in Chicago, "Silk Stockings" was played in the air-conditioned Shubert Theatre. Business was bad there, too, and the closing notice was up for a show that had seemed set through the Democratic Convention and into September. The next day the promoter-producer-treasurer-counsel of the Melody Circus Theatre was told that Feuer & Martin and the Shuberts were closing the show rather than take a $5,000 loss on the week.

"You must have lost $7,000 last week on 'Carousel'," it was suggested.

"No, only $6,000."

"When Feuer & Martin can't afford to lose $5,000 a week, how can you afford to lose $6,000?"

"We can't afford to close," he explained.

**'Be An Angel'**

That week he launched a $50,000 "Be An Angel" campaign to sell 500 certificates, suitable for framing, signed by a brewer's wife, attesting her ever-lasting gratitude for keeping musical comedy in Wisconsin. In addition to tickets for all future shows, she promised that $100 would buy admission "to the most exclusive first night in Milwaukee's history—the premiere of 'Guys and Dolls,' featuring Slapsie Maxie Rosenbloom, for angels only."

"Dress will be informal," the hostess decreed in her invitation to angels to meet the actors after the show, "but you may wear your halo."

About 100 angels showed up, contributing not quite enough to pay the operating deficit on "Carousel." That night the producer notified the owner to take back the rented tent, and decided to make a last desperate move to Washington Park in central Milwaukee, with "Show Boat" playing under the stars. Bad luck was consistent. It rained and the August nights were cold. The losses for eight shows from June 19 to Aug. 19 are in excess of $200,000. Nobody knows exactly how much until the part-time business manager returns from his Army assignment in Oshkosh.

## Oh Partner!

When Abe Newborn, of the Baum-Newborn talent agency, returned last week from vacation, he was the proverbial picture of health.

"You look great," enthused Marty Baum. "How do you feel?"

"Like a newborn Abe," replied his partner.

## JANICE RULE PLAYING PRINCETON 'CONCUBINE'

"Secret Concubine," a new play by Aldyth Morris, will be presented Sept. 10 at the Murray Theatre on the Princeton U. campus. Producer-actress Terese Hayden and actor Karl Light will be partnered in the presentation with Richard Green, who operates the theatre. They're also associated with him in the current production of "Richard II," which opened at the spot last Monday (27) for a fortnight's run.

Light plays the title role in "Richard," while Janice Rule will have the lead in "Concubine," slated for a week's run. Morris, incidentally, is the author of "The Carefree Tree," which preemed last season at the Phoenix Theatre, N. Y.

## 'Pajama' Nets $1,274,105; No Losing Weeks in N.Y.

Road company losses and the seasonal drop in Broadway business has slowed the two-company "Pajama Game" profit pile-up this summer. Nevertheless, the net on the Frederick Brisson-Robert E. Griffith-Harold S. Prince production was $1,274,105 as of a July 28 accounting.

The touring version dropped $24,036 on a seven-week losing streak from May 28 through July 14. That included $6,663 on the final frame of a six-week Detroit run, $1,463 on a single Buffalo stanza and $15,910 on a five-week Boston stand. The tuner, starring Larry Douglas, Buster West and Betty O'Neil, came out of the slump with its Washington opening July 16.

The New York company, starring John Raitt, Eddie Foy Jr. and Julie Wilson, has been faring better, having maintained a profit-making pace as of the audit, except for three weeks of break even business in July. The Broadway production is currently in its 121st week at the St. James Theatre, while the national company has been out 18 months.

The profit divvy on the musical totals $1,200,000 thus far. On the basis of the regular 50-50 split between the management and the backers, that gives the latter $600,000 profit on a $250,000 investment.

## Dianne Barton Rescues Tent's 'Plain and Fancy'

The Westbury (L. I.) Music Fair was pulled out of a jam last Friday (24) night by actress-singer Dianne Barton. The tent operation called her in a few hours before curtain time to pinchhit for Barbara Ruick in "Plain and Fancy." Miss Ruick, starring in the role of Hilda, had been taken to Mt. Sinai Hospital with a high fever.

Miss Barton, who understudied the Hilda part in the road company version of the musical, has been rehearsing for an upcoming Studebaker industrial show and didn't get the Westbury call until after she returned to her Manhattan home about 5:30 p.m. Friday. She got out to the tent in time for that night's performance and is continuing in the role this week, the second of a fortnight's stand. Miss Ruick is still hospitalized.

Besides playing legit, Miss Barton works nitery dates with her husband, Robert Cosden, who's been appearing this summer in the St. Louis Municipal Opera productions. They work the clubs as a singing team.

# Shows Abroad

## Under Milk Wood

Edinburgh, Aug. 25.

H. M. Tennent Ltd. (by arrangement with Henry Sherek) presentation of drama in two acts, by Dylan Thomas. Staged by Douglas Cleverdon and Edward Burnham; setting, Michael Trangmar; songs composed by Daniel Jones. Features Donald Houston, William Squire, Diana Maddox. At Lyceum Theatre, Edinburgh, Aug. 21, '56; $2 top.

Cast: Donald Houston, William Squire, Peter Halliday, Raymond Llewellyn, Catherine Dolan, Richard Curnock, Cliff Gordon, David Rees, Gwyneth Owen, Aubrey Richards, Gareth Jones, Betty Lloyd Davies, Diana Maddox, Joan Newell, Bugug-Mair Powell, Cludine Morgan, Peter Murphy, Daphne Shaven, T. H. Evans, Dorothea Phillips, John Gill, Patricia Mort, Barbara Alleyn, Angela Crow, Margo Jenkins, Denys Graham, Judy Manning, Virginia Graham.

The late Dylan Thomas' play for voices, a standout when broadcast by the London BBC, has been brilliantly adapted to the stage. As staged expressively by Douglas Cleverdon (who directed the radio version) and Edward Burnham, it shapes as the hit of the current Edinburgh International Festival.

Two-acter, warmly acclaimed at the opening, is set in the Welsh seaside town of Llareggub, and is filled with an assortment of fishermen, wives, children, grocers, drapers, postmen, etc., and the action covers the conglomerate events a typical spring day. The huge cast calls for precise timing by stage manager and the stagers. Donald Houston plays the narrator or onlooker, commenting on the village life and people, and his introductions lead naturally into quotes from the characters themselves. He projects calm confidence and a smile to the marathon part, assisted solidly by William Squire as the retired old salt, Capt. Cat, who keeps an all-seeing eye on the community doings, and by Diana Maddox as the flirtatious distaffer who admits having loved Tom, Dick and Harry.

The author, who died an alcoholic in New York last year, has drawn the weaknesses and virtues, customs and conversations of his fellow Welshmen, with point, wit, and sharp observation. He links the lyrical and the earthy with a strange compelling touch that keeps phrases and sentences, even movements, evergreen.

The Michael Trangmar scenery portrays, in one all-embracing set, the little Welsh community with its doors, shop fronts, bedrooms; street. A boat in the orchestra pit sets the waterfront atmosphere. Songs composed by Daniel Jones are attractive.

Entire result is a triumph, looming not only as the hit of the Edinburgh Festival, but also with a potential for both London and N.Y.

*Gord.*

## No Time For Sergeants

London, Aug. 24.

Prince Littler & Louis Dreyfus presentation of Maurice Evans & Emmett Rogers production of comedy in two acts by Ira Levin, adapted from the novel by Mac Hyman. Stars Barry Nelson; features Leslie Dwyer, Timothy Bateson, Macdonald Parke, Anthony Sharp, John Turner, Noel Carey, John McLaren. Staged by Rogers; decor by Peter Larkin. At Her Majesty's Theatre, London, Aug. 23, '56; $2.80 top.

Preacher ..... Alexander Dore
Will Stockdale ..... Barry Nelson
Pa Stockdale ..... Philip Holles
Draft Man ..... Hugh Stewart
Bus Driver ..... Terence Owen
Irvin Blanchard ..... John Turner
Rosabelle ..... Annette Gibson
Inductees ..... Anthony Booth, Ray Brown, Michael Browning, John Hollis, Robert Jackson, James Douglas, Charles Rea, Glenn Williams.
Ben Whitledge ..... Timothy Bateson
Sgt. King ..... Leslie Dwyer
Captain ..... John McLaren
Nurse ..... Annette Gibson
Classification Corporal ..... Charles Rea
Corp., Manual Dexterity ..... Alexander Dore
Lieutenant ..... Lucky Todd
Psychiatrist ..... Anthony Sharp
Cigaret Girl ..... Annette Gibson
Infantryman ..... Dugald Bruxwell
Air Force Policeman ..... Michael Browning
Colonel ..... Michael Segal
Lt. Bridges ..... Ray Browne
Lt. Carella ..... John Hollis
Lt. Kendall ..... James Douglas
Lt. Cover ..... Jimmy Carroll
Gen. Bush ..... Macdonald Parke
Gen. Pollard ..... Noel Carey
Sergeant ..... Hugh Stewart
Aide to Gen. Pollard ..... Charles Rea
Lt. Abel ..... Michael Segal
Lt. Baker ..... Anthony Booth
Capt. Charles ..... Terence Owen

"No Time For Sergeants" has all the appearance of a smash boxoffice hit, and Emmett Rogers' superlative staging ranks it even higher. In other words, it's in for a long run and is a very worthy successor to "Teahouse of the August Moon," which kept this theatre humming more than two years.

The story is one of universal appeal and the humor has an international quality. This is a modern-day "Good Soldier Schweik," with updated comedy and the characters. The rookie, too naive to be true, has been characterized in several postwar plays, but rarely with such unerring skill, with such a regular laugh flow and with such an uncanny sense of timing.

As on Broadway, the London production is an outstanding star vehicle. Barry Nelson, a new name in legit here, makes a personal impact which can hardly be measured in terms of applause. The part is an outsize natural, but never too big for the star's talent. He's the master of every scene, whether broad comedy, simple slapstick humor or natural guile.

Although the star deserves the fullest credit, especial praise is due to Rogers' slick staging. Presumably this is modelled on the Broadway original, but the effective scene changes within full audience view and, more particularly, the scenes of a plane hurtling through the air, are near perfection. The comedy is given the sort of treatment normally reserved for motion pictures.

"Sergeants" is not a play rich in parts, other than the starring role. Aside from one or two principal characters, it demands little more than cameos, but these require equal quality of presentation and performance. Leslie Dwyer, as the long-suffering sergeant, has the main featured part and fills it admirably. His interpretation avoids the pitfalls of overplaying his hand.

Timothy Bateson strikes the right note as the draftee who wants to maintain the family tradition of serving in the infantry. The scene in which he's invested with a decoration by a reluctant general is among the best in the production.

The general is played in vigorous style by Macdonald Parke, with Noel Carey more than adequate as the infantry brass. Anthony Sharp has a standout scene as the psychiatrist confounded by the eagerly innocent draftee, and John McLaren and John Turner do very nicely as a captain and a recruit. Smaller parts have been filled with obvious care.

In New York "Sergeants" ranked in comedy values with "Mister Roberts." The latter was a failure in London, despite the marquee appeal in Tyrone Power as star. The Ira Levin comedy has every prospect of making good where the Thomas Heggen-Joshua Logan play flopped.

*Myro.*

## Strange Occurrence On Ireland's Eye

Dublin, Aug. 21.

Abbey Theatre Co. production of melodrama in three acts, by Denis Johnston. Stars Ray MacAnally, Philip Flynn, Maire O'Donnell, Eileen Crowe. Staged by Ria Mooney; settings, Thomas MacAnna. Abbey Theatre, Dublin, Aug. 20, '56.

Chief Brownrigg ..... Ray MacAnally
Mrs. Campbell ..... Maire Kean
Patrick Nangle ..... Liam Foley
William Kenmis ..... Philip Flynn
Brendan Brew ..... Vincent Dowling
Dr. Kenny ..... Maire O'Donnell
Mrs. Crowe ..... Eileen Crowe
John Smyly ..... T. P. McKenna
Justice Crampton ..... Harry Brogan
Isaac Butt ..... Eddie Golden
William Kirwan ..... Geoffrey Golden
George Hatchell ..... Michael Hennessy

A program note says the story of "Strange Occurrence on Ireland's Eye" is basically true, but the action is now set in the 1930's, while incidents reconstructed took place over 100 years ago. Ireland's Eye, incidentally, is a small resort island near Dublin.

The meller involves the mysterious death of a woman while alone on the island with her painter-husband. Circumstantial evidence and a jury verdict have blamed the husband, and what happened afterwards is told in a two-scene last act, when the police chief learns the truth, teaches humanity to the prosecutor and commonsense to priggish pathologist. But the play then tapers off to a weak final curtain. The piece was originally presented as a radio play by the same author. Character sketches Abbey audiences have enjoyed in a lot of playgoing.

Ray MacAnally portrays an earnest policeman dogged by a gabby boarding-house keeper, played by Maire Kean. Philip Flynn enacts the prosecutor as a lively character who wants the case placed neatly on the table for him, and let any mistakes be burier rather than upset the system, and the trial lawyers are played by T. P. McKenna and Eddie Golden, with Harry Brogan as the judge.

As the young pathologist who has made up his mind, with or without scientific evidence, Michael Hennessy draws the character as an opinionated prig, and one of the smaller but nicely-shaped roles is played by Eileen Crowe as a woman who has been living in the past. Ria Mooney's direction is sound, Thomas MacAnna's setting for the police office is properly formal, and his court setting has been imaginatively devised to break the traditional style of courtroom scenes. The play itself is a break from the usual rural comedy-dramas done here and, despite its unsatisfactory final curtain, is a better bet than most recent Abbey presentations.

*Mac.*

# Coast Grossed $5,411,200 in '55-'56; L.A. Topped S.F. in B.O., Playing Time

Coast legit was responsible for practically 25% of the total 1955-56 out-of-town gross. The combined Los Angeles-San Francisco tally was $5,411,200 for the 52-week semester ending last May 26. A major factor was the subscription setup of Edwin Lester's Civic Light Opera in both L.A. and S. F. The total gross for the entire road last season was $22,853,500, according to VARIETY's boxoffice reports.

L. A. nosed out Frisco with a $2,735,500 on gross 108 playing weeks. The latter town nabbed $2,675,700 on 106 playing weeks. Hollywood's 2,670-seat Philharmonic Auditorium was the town's big grosser, pulling $1,260,100 on four musicals covering a 21-week span.. Similarly Frisco's top tuner house, the 1,752-seat Curran, provided the bulk of that city's take with eight shows piling up $1,558,700 in 37 weeks.

Besides the Philharmonic, L.A. had five other theatres in action during the season. They included the 1,519-seat Carthay Circle, which grossed $439,600 for nine stock offerings presented over a 28-week period. The 1,636-seat Biltmore presented seven touring entries during a 22-week stretch for a total $556,800 take. The huge 4,400-seat Greek Theatre put in only one week with "Three for Tonight," which grossed $85,400.

The 1,032-seat Huntington Hartford put in the longest L.A. run, with 31 weeks. The bulk of that time, 19 stanzas, was taken by "Joy Ride," which subsequently moved to Chicago, where it folded. The total Hartford gross was $345,100. The 800-seat Music Box showcased a lone entry, "Hellzapoppin" for three frames, with the total take hitting $38,500.

Frisco had only two other the-

(Continued on page 58)

## Det. Grossed $922,200 For 36 Playing Weeks During 1955-56 Season

Detroit, Aug. 28.

Local legit piled up a $922,200 gross for the 1955-56 season. That represents the take on 36 weeks of playing time for 16 shows at the 2,050-seat Shubert Theatre and the 1,482-seat Cass Theatre during the 52-week semester ended last June 26.

Of the two houses, the Shubert did the bigger business,. The theatre showcased 10 entries for a total $661,300 over a 24-week span. The Cass, running 12 weeks, offered six productions for a $260,900 total.

The Shubert lineup included six musicals. Of those, "Can-Can" played the Cass earlier in the season. The smaller house had only one other tuner.

"Pajama Game" was the town's top grosser in five weeks at the Shubert. The musical continued into the opening week of the current semester, the only losing stanza of its six-frame run. That week, however, isn't included in the '55-'56 tabulation. Following is a breakdown of the season, covering shows, grosses and playing time:

**SHUBERT**

**King and I** (tour), $149,400, five weeks.
**Vamp** (pre-Bway), $62,700, two weeks.
**Little Hut** (tour), $13,000, two weeks.
**Ruth Draper** (tour), $4,500, one week.
**Tea and Sympathy** (tour), $28,500, two weeks.
**Bad Seed** (tour), $46,900, two weeks.
**Can-Can** (tour), $33,500, one week.
**Boy Friend** (tour), $88,700, three weeks.
**Sing Man, Sing** (tour), $36,000, one week.
**Pajama Game** (tour, continued), $198,100, five weeks).

**CASS**

**Can-Can** (tour), $90,200, three weeks.
**Anniversary Waltz** (tour) $37,600, two weeks.
**Anastasia** (tour) $30,500, two weeks.
**Kismet** (tour), $24,000, one week.
**Bus Stop** (tour) $52,100, two weeks.
**Lovers** (pre-Broadway), $26,500, two weeks.

## McGauley at 46th St.

Hugh McGauley, formerly assistant treasurer at the Coronet Theatre, N. Y., has switched to the 46th Street as house manager. Both theatres are owned by City Playhouses, Inc., the Coronet under lease to Producers Theatre.

George Kent, previous manager of the 46th Street, recently underwent optical surgery at the N. Y. Eye & Ear Infirmary. He had been planning to move to the west with his invalid wife.

## 'Friend' Is Vacating L.A., Will Open Chi Earlier

"Boy Friend," currently at the Philharmonic Auditorium, Los Angeles, on Civic Light Opera subscription, is shortening its engagement there. It's now slated to exit Sept. 15 and go directly to Chicago, opening Sept. 19 at the Blackstone for an indefinite run. The idea is apparently to get a headstart for the fall, in advance of the Chicago opening of the touring "Damn Yankees."

Producers Cy Feuer & Ernest H. Martin had previously figured on continuing the Los Angeles engagement several more weeks, then sending the musical comedy back to San Francisco for a repeat stand, with other bookings in the northwest and midwest to follow.

The Sandy Wilson tuner, originally done in London, was produced on Broadway during the 1954-55 season.

## 'Cat' Has Earned $425,000 Profit

"Cat on a Hot Tin Roof," currently in its 76th Broadway week, has netted approximately $425,000 thus far. That's based on the take as of July 28 accounting, plus estimated profit for the ensuing four weeks.

The adjusted profit on the Playwrights Co. production for the fiscal year, ended last June 30, was $387,402, while the prior net on the show was $21,902. An additional $9,050 was picked up during the four weeks preceding the audit, bringing the total as of that date to $418,354.

Despite a summer gross slide to a $19,300 low for the week ending July 24, the Tennessee Williams drama hasn't had a losing stanza. The profit for that frame was $1,606. The profit divvy thus far on the Thomas Gomez-Marjorie Steele-Alex Nicol starrer totals $376,000. Of the remaining coin, $14,250 represent Actors Equity bonds and $15,000 the sinking fund reserve. Another $1,500 reflects costs thus far of the show's scheduled tour.

On the basis of the regular 50-50 split of the profits between the management and backers, the latter have thus far netted $188,000 on their $102,000 investment.

## PAGE JOE ANTHONY TO PILOT 'MAIDEN VOYAGE'

Joseph Anthony, who directed "Most Happy Fella" and "The Lark" for Kermit Bloomgarden, is being sought by the same producer to stage "Maiden Voyage." He flew in from the Coast about a week ago to discuss the proposition, but reportedly has reached an agreement on it.

When the Paul Osborn play was held by Billy Rose last season, screen writer-director Joseph Mankiewicz was to have staged it and Claire Bloom was to have been imported from England to star. However, a theatre was unavailable at that time, and the projected setup fell through. Bloomgarden recently acquired the script, and Susan Strasberg, costar of his production of "Diary of Anne Frank," has been mentioned for the femme lead.

## Dan Blum May Produce Chas. Nolte 'Departure'

Charles Nolte, whose Broadway appearances have ncluded "Billy Budd" and "Caine Mutiny Court Martial," has authored a drama, "Departure." It's being considered for production by Daniel Blum, editor of "Theatre World," the annual series of volumes about New York legit. The show would represent Blum's managerial bow.

Nolte and Blum sailed for England last Thursday (23) on the Liberte, with the idea of perhaps arranging for an initial presentation of "Departure" in London, in partnership with an established West End management.

## Sneak Legit Bow

Eddie Fisher broke into Broadway legit last Saturday (25) afternoon. The singer did a gag walkon at the matinee performance of "Mr. Wonderful."

Most of the audience was unaware of recording-television star's presence until featured performer Jack Carter ad-libbed, "Was that really Eddie Fisher?"

## $742,800 Touring Gross in Canada During 1955-56

Touring shows grossed over $742,800 in Canada during the 1955-56 season . That's based on the take in Montreal and Toronto, the country's major legit outlets. The two-city lineup included 13 entries for a total of 31 playing weeks for the 52-week period ended last June 26. The Stratford (Ont.) Shakespeare Festival is not a touring venture so it is not included in this tabulation.

Toronto provided the bulk of the business, grossing $534,100 on a 13-show spread. That covered 21 stanzas, including two split-weeks. Montreal, presenting eight of the shows that played Toronto, grossed over $208,700 on 10 weeks of playing time. The Montreal bookings included a two-week pre-Broadway run of Comedy Francaise at the St. Dennis Theatre, with the gross undisclosed.

The other Montreal offerings played the 1,700-seat Her Majesty's

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## Actors Aren't Gypsies Anymore, Sez Carradine; He Figgers That's Bad

Detroit, Aug. 28.

"Actors have become too respectable," says John Carradine. "They act just like other people. They own their own homes and have children. They dabble in real estate and stocks and join civic improvement associations."

The legit-film actor, here for a starring appearance in "Dracula" at the Northland Playhouse, a tenter, lamented that "there are no vagabonds in the profession any more." He elaborated, "Actors are no longer high priests in the temple of the arts.

"They are just necessary nuisances. Films and stage productions, with their many behind-the-scenes disclosures, have made the once sacred province an open book. Much of the glamour has disappeared.

"Nowadays you see actors wheeling grocery carts through supermarkets, scratching their heads over prices and, if cornered, apologizing for being there. Actors should never appear anywhere but on the stage."

## DYLAN THOMAS DRAMA SKEDDED FOR LONDON

London, Aug. 28.

Dylan Thomas' "Under Milk Wood," which opened at the Edinburgh Festival last week, is scheduled for Oct. 3 in the West End, after a short provincial tour. It's being presented by Henry Sherek, in association with Tennent Productions.

The drama is expected to go into the New Theatre, replacing "Gigi." The latter is due to fold at the expiration of Leslie Caron's contract.

Originally written as a radio work, "Under Milk Wood" was produced for the BBC by Douglas Cleverdon, who has teamed with Edward Burnham on directing the stage production.

## Stratford (Conn.) Poll

Stratford, Conn., Aug. 28.

American Shakespeare Festival Theatre is polling late season audiences on preferences of plays to be done next summer.

Playgoers are asked to check three from "Twelfth Night," "Othello," "Midsummer Night's Dream," "Much Ado," "Merchant of Venice" and "Romeo and Juliet."

# Offer 'Bells' Backers an Out On 'Recent Developments'; Few Takers

## Honolulu Theatre Group Netted $853 on Season

Honolulu, Aug. 28.

Despite a total gross of $72,125, the Honolulu Community Theatre wound up its season with net profit of only $853, the board of directors learned at annual meeting. Production expense was $41,893 and overhead totaled $33,641. There would have been a deficit year, if it hadn't been for $4,262 in membership dues and miscellaneous income.

Under the direction of Arthur Sircom, the Honolulu thespians just concluded "Pajama Game," which had an eight-week run. "Janus" is in rehearsal and "Damn Yankees" will open the 1957 season in mid-October.

## 'Cat' Tour Ducks Boston's Censor

"Cat on a Hot Tin Roof," slated to go on tour early in December, will skip Boston entirely. That has been decided on the Playwrights Co., with the concurrence of author Tennessee Williams and stager Elia Kazan. It is based on the assumption that the official Hub censor, Walter R. Milliken, would object to the play.

No attempt has been made by the management to sound out the Boston official on the acceptability of "Cat," for his condemnation of the Pulitzer and Critics Circle Award-winner is figured certain, on the basis of his past record. Moreover, it's doubted that, the drama could be modified to meet probable objections without spoiling its effectiveness.

Therefore, contrary to previous reports that "Cat" had been penciled into the Hub this fall, that city is being omitted from the tour. For practical bookings reasons, so are New Haven and other New England towns.

Because of the controversial nature of the show, plus its attention-getting title and widespread reputation, the Playwrights Co. will use an unusual exploitation setup for the tour. "Cat" will have two advance pressagents, Walter Alford and Allen Lester. Also, a heavy billposting campaign, probably the biggest for any touring legit in the last 20 years, will be used.

The show will play single-week stands almost entirely the exceptions being fortnight engagements in Los Angeles and San Francisco, an extended run in Chicago, and a few split-week bookings in secondary theatrical cities such as Columbus-Dayton, Indianapolis-Louisville and probably Denver, the latter as a stop-over between Kansas City and the Coast.

The tour will open, probably Dec. 3 at the National Theatre, Washington, subsequently including Baltimore, Philadelphia (where it originally tried out), Pittsburgh, Cincinnati, Cleveland, Detroit, St. Louis, the two Coast cities, Minneapolis and into New York next May.

"Cat" is currently in its 76th week at the Morosco Theatre, N.Y., with Thomas Gomez, Marjorie Steele and Alex Nicol costarred. They continue on tour in the roles originated respectively by Burl Ives, Barbara Bel Geddes and Ben Gazzara. Company manager Ben Rosenberg will not tour with the production. His successor isn't set.

## Viveca as Miss Julie At S.F. Actor Workshop

San Francisco, Aug. 28.

"Miss Julie," with Viveca Lindfors in the title role, will launch the Actor's Workshop season at the Mariens Memorial Theatre next Tuesday (4). The actress' husband playwright George Tabori, will direct the production. The couple are dittoing assignments previously handled at the Phoenix Theatre, N.Y., and more recently at the La Jolla (Cal.) Playhouse.

The Workshop will offer four other plays, including "Plough and the Stars" and "Flowering Peach."

Although "Bells Are Ringing" stacks up as one of the promising musicals of the upcoming Broadway season, the Theatre Guild has been offering investors an "opportunity to get out from under." One or two thus approached have withdrawn, but almost all are going along with the project.

According to Warren Caro, a Guild official and one of those who have been contacting backers on the matter, Guild executives felt that they had an "obligation to inform our investors of certain recent developments that might affect the production. We believe they have the right to full knowledge of all factors relating to the undertaking."

Caro confirmed reports that backers were told that they might bow out because the production had been over-subscribed $150,000, that the show will not share in the album rights, that Judy Holliday's contract as star calls for steep sharing terms, and that there is a plagiarism claim against the musical, possibly involving legal action.

Commenting on the Guild's reasons for offering him a chance to withdraw, one backer noted that he is not involved in possible oversubscription of the production, since he's in under a letter-of-assignment agreement that clearly covers the amount of his investment. As for the non-sharing on the album rights, he figures that is a minor matter, as any show's slice of record royalties is relatively small.

He regards Miss Holliday's contract, reportedly calling for 10% of the gross, plus 4% of the profits,

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## Backers of 1950 Flop May Be Hit for Debts Over 'Limited' Liability

Backers of a six-year-old musical flop have been tagged as defendants in a liability suit involving the production. They're being sued by accountant Evart F. Griggs individually and as copartners of the "Lady From Paris" presentation, which he claims owes his $2,950 for auditing services rendered from November, 1949, to November, 1952.

The tuner, which folded in 1950 during a tryout tour, was produced by Franz Steininger, who adapted the offering's Tchaikowsky melodies and also conducted the orchestra. It's understood Griggs is going after the backers on the grounds that the limited partnership was not properly formulated in that all the necessary legal steps were not taken.

Normally, the backers (limited partners) are responsible for only their stipulated investment, while the producers (general partners) are liable for any over-capitalization debts incurred by a show. If Griggs' suit, filed in New York Municipal Court, is eventually upheld, steps would presumably have to be taken to eliminate whatever legal loopholes exist in the present partnership setup.

## Showless Santa Barbara Gets 2 Tourers at Once

Santa Barbara, Aug. 29.

Santa Barbara, which gets only occasional touring shows, is soon due for two the same week. The entries are booked for two and three days each, but overlap on one day.

The shows are "Teahouse of the August Moon," starring Larry Parks, slated for next Wednesday-Thursday (5-6) at the Granada, and "Chalk Garden," costarring Judith Anderson and Gladys Cooper, set for a Thursday-Saturday (6-8) run at the Lobero.

## Gazzo Getting Hatful Of Production Credits

Michael V. Gazzo is getting two-way legit showcasing this week. Besides being represented on Broadway as author of "Hatful of Rain," he's also getting stock credit as director of "Tobacco Road" at the Gateway Theatre, Bellport, L. I.

He was originally an actor.

# Camden Tent Producer (and D.A.) Looks Toward All-Year Operation

By ARTHUR B. WATERS

Philadelphia, Aug. 28.

The Camden County Music Circus, first summer tent show across the Delaware River in the south Jerscy area, has shown that this densely-populated territory has a potential audience for cultural things. That's the interpretation of Mitchell Cohen, now in his third term as county Public Prosecutor and, more to the point, the guiding spirit in the creation of this tent as well as being its co-producer, with St. John Terrell.

The Camden Music Circus's first season, which ends Sept. 15, has shown a small margin of profit to date and will. Cohen believes, prove to be a satisfactory start for his venture, regardless of what happens the remaining weeks. In 1957, he plans to lengthen the season two weeks or more, opening perhaps as early as June 1.

Cohen is also talking of changing the tent into a permanent structure within the next two or three years so that entertainment could be presented all year around. Playhouse in the Park management in Philly has also been seriously considering this, but Cohen believes his location is better suited to such a switcheroo because it is not as close to the usual winter competition of downtown Philly legit, music, ballet and the rest.

Camden has had no live entertainment, except for night spots, since the old Temple Theatre was torn down in 1920, and that house hadn't had vaude or cheap legit for quite a few years before that date. This despite the fact that the 11 counties constituting this south Jersey area have a population of 5,000,000, a gain of 2,000,000 in the Camden area alone in the last decade.

Cohen believed, when he set the wheels in motion for the formation of the Camden County Music Circus venture, that this summer tent theatre, offering musicals, would be a good starter, but he has no idea of stopping there. He envisions winter legit and concert and ballet bookings, not in the heart of Camden, which would entail many of the same parking troubles that Philly, Boston, Chi and other big cities get, but in a spot like the one he's in now, easily accessible by bus or car, but also with plenty of parking space.

Cohen declares he would not figure on much support from across the river in Philly or other Pennsy towns because a license checkup this summer has shown the Camden Music Circus management that the percentage of Jersey cars parking in the tent theatre lot has been very high. This came as a surprise to Cohen and his associates, as did the relatively poor attendance Sunday nights.

Since Philly can't have Sunday live entertainment, Cohen figured on getting a play for his tent but it hasn't work out that way. Best biz done by the Camden Music Circus has been Mondays-through-Thursdays, with weekends spotty.

Cohen has other ideas for next and future seasons. He'd like to come up with an occasional novelty or even a tryout. But at the moment the rotation system of bookings with other tent theatres controlled by co-producer, St. John Terrell, at Lambertville and Neptune, is economically better all around.

The Camden County Music Circus has 21 stockholders, including Cohen and Terrell, all of them representative business and profcssional men of Camden and vicinity. The tent called for a $150,000 investment.

## Doctor 'Summer's Day'

Saratoga, Aug. 28.

Robert Saffron's comedy, "All On a Summer's Day," recently given a tryout at John Huntington's Spa Summer Theatre here, will be rewritten in preparation for its proposed production on Broadway. Elliott Nugent is being sought to assist in the doctoring.

French-born former dancer Roxanne Berard made her dramatic debut in the tryout.

**Edith Sommer**, whose "Roomful of Roses" was done on Broadway last season, has nearly completed a new script.

## 'Tempest' Ends Group 20 Season of OK Weather

Wellesley, Mass., Aug. 28.

Group 20 Players finales its strawhat season with Shakespeare's "Tempest," current at outdoor Theatre-on-the-Green on Wellesley College campus and holding through Sept. 3.

The 1,000-seat ozoner got out of the red this year after a disastrous start last summer during which polio epidemic, abnormal heat, hurricanes and floods cut its grosscs more than 50%. This season, however, good weather pulled the Players back. Only one rain storm came down on the outdoor thespians this season. It was during "Androcles and the Lion," which closed last night (Mon.), and the performance was shifted to an indoor theatre in 10 minutes.

## PINZA' BOW-OUT SEEN HITTING 'BABY' PARTIES

Theatre party bookings for the forthcoming Broadway production of "A Very Special Baby" may be affected because of Ezio Pinza's withdrawal from his scheduled co-starring assignment with Sylvia Sidney. The 64-year-old actor-singer was forced to bow out of the offering because of a paralytic stroke suffered last Friday (24) at his summer home in Cervia, Italy.

Pinza's name was figured a principal factor behind heavy party demand for the Robert Alan Arthur play. Now that he's no longer associated with the venture, it remains to be seen what the reaction will be from those who've purchased party tix. It's also expected that any decision made by them will also be dependent on the name-value of Pinza's replacement.

David Susskind, who is producing the play in association with Michael Abbott, plans to go ahead with the production as scheduled. Rehearsals are slated to start Sept. 17, with the Broadway opening set for Nov. 14, after an out-of-town tryout. Pinza's wife attributed her husband's fatigue to his long run in the Broadway production of "Fanny." He had been out of that show because of illness for a lengthy period prior to exiting the production early this summer.

There's also a possibility the show's booking at the Belasco Theatre, N. Y., may be affected by Pinza's withdrawal.

## Jessel Plans 'Brutus' As Musical Legiter

"Dear Brutus," which George Jessel plans to revive on Broadway as a play with music, may be financed by NBC. Active interest in such a deal has been indicated by Alan Livingston, who's in charge of the network's legit investments. As yet, though, there's been no adaptation made of the James M. Barrie play.

NBC already has hefty stakes in two entries on this season's sked. They're the upcoming Broadway production of "Happy Hunting," a musical, and the delayed tour of "Great Sebastians," which had a click run in New York last season and laid off for the summer.

Jessel will be making his Broadway managerial debut with the Barrie property, which he acquired last week.

## Elliot Norton Starting Radio Stint in Boston

Boston, Aug. 28.

Elliot Norton, Post drama critic, center of a recent controversy involving the Boston Post and Shubert theatrical interests, takes to the Boston airways over WBZ in a 15-min. drama criticking program, first of its kind in the Hub. The radio station is dropping its NBC programming, which it had retained on evening time after dropping afternoon network earlier. Norton will go on the air either Friday or Saturday night somewhere in the 9-10 slot.

The aisle-sitter, who also lectures at Boston U., Boston College and Emerson College, says he will tape the shows, giving critical reactions to various productions playing in the Boston area.

## Classified!

Detroit, Aug. 28.

As a publicity dodge for last week's presentation of John Carradine in the old melodrama-chiller, "Dracula," at the Northland Playhouse here, pressagent Joseph Heidt put a want-ad in the Detroit News for "33 live bats," the number 33 being chosen at random.

There was some delay in acceptance of the copy, as sheet's ad staff couldn't decide on the "classification" of the insertion. After considerable palaver, the matter was clarified, however, and the ad appeared under the heading, "Poultry and Pets."

## Shows Out of Town

### A Wake for Finley

Baltimore, Aug. 24.

Baltimore Civic Theatre presentation of drama in two acts and an epilogue written and staged by Peter Stewart. At Baltimore Civic Theatre, Baltimore, Md., Aug. 23-26, '56.

| | |
|---|---|
| Mom | Doloris Owings |
| Millie | Phyllis Simmons |
| Harry | Ralph Piersanti |
| George | Donald Casey |
| Joe | George Spelvin |
| Pop | Peter Stewart |
| Skinner | G. B. Holmes |
| Quinton | Alexander Glass |
| Hartley | David Faegler |
| Detectives | John Bruce Johnson, Edgar Simmons |

Peter Stewart, a hometowner, has written a first play of some merit, has staged it with skill, has designed an imaginative set for it, and, to top it all, stepped into a principal role on short notice opening night to score as actor. While technically in the non-pro ranks, Stewart and his cast approach their project with the understanding and thoroughness of professionals.

Though far from big league in its current shape, "A Wake for Finley" has a surprisingly high number of assets for a first play. Primary among these is the author's flair for natural dialog. The plot deals with an Irish-American family in an unidentified industrial town.

The late father was a union leader who seemed a paragon to his family and fellow-workers. But while one son accepts the popular conception, the other, as a union officer, is in position to see how the father craftily played both ends against the middle with management and the workers.

It is the mother's gradual realization of the truth about her husband that binds the play together, and Doloris Owings, in this part, has the warmth and authority to make an audience care. As the brothers, Ralph Piersanti and Donald Casey are persuasive.

The author plays the father with a nice balance between comedy and drama, while G. B. Holmes is effective as his nefarious sidekick, and Alexander Glass, as an inhibited company official, disguises the fact that he appears in some of the weaker portions of the play. Phyllis Simmons is capable as the wife of a neighbor killed in the labor dispute.

David Feagler offers some comic relief as a management official with a thirst. Even two detective bits are written away from the stereotypes, and are nicely handled by Edgar Simmons and John Bruce Johnson.

Stewart's staging is another plus, despite a tendency to leisurely pacing. His skeleton kitchen set provides a realistic background without distracting from the basic drama of his characters. *Burm.*

### The Preacher

Beverly Hills, Aug. 24.

Beverly Hills Playhouse production of drama in three acts (seven scenes), by Douglas Bank. Directed by Laurence Stewart; setting, Michael Nash. At Beverly Hills Playhouse, Aug. 24, '56; $1.25 top.

| | |
|---|---|
| Preacher | Stanley Adams |
| Dorothy Allison | Lettie Lovell |
| Frank Tatum | Eddy Ryder |
| Vince Elkind | John Reach |
| Joe Keist | Douglas Bank |
| Julie Edwards | Dawn Richard |
| Ted Reed | Paul Harbor |
| Patient | Al Freeman |
| Nurse | Norma Michaels |
| Deaf Man | Martin Wallis |
| Mother | Susan Riskin |
| Boy | Richard Freeman |
| Congregation: | |

Joan Carter, Norma Michaels, Fred Russell, Jean Lenard, Winifred Nissen, Roy Boerstler, Bob Honieult.

Since Los Angeles is the home of a number of weird cults and a profitable evangelistic stamping ground, "The Preacher" should be of considerable local interest, but its prospects elsewhere appears to be limited. It could possibly be the basis for an off-beat film entry, however.

Douglas Bank, who authored the play but gets no program billing,

(Continued on page 59)

# Inside Stuff—Legit

Richard Aldrich, currently with the U.S. Embassy in Madrid, denies a report that he has retired from the theatre for keeps. He has written his attorney, David Marshall Holtzmann, that whenever his Government assignment is finished he intends to resume his former activities as a legit producer on Broadway and possibly as a strawhat manager. He plans to make his permanent residences at East Dennis, on Cape Cod, and in New York City.

The on-leave producer was recently quoted in an interview with Marjorie Adams, in the Boston Globe, as saying he was out of the theatre permanently, "I have a new wife, a new home and a new job and a new career," he was supposed to have said. The gist of the piece was reported in VARIETY and read by Aldrich in Madrid.

# Stock Reviews

### I Knock at the Door

Westport, Conn., Aug. 19.

Lucille Lortel presentation of drama by Arnold Perl, based on Sean O'Casey's autobiography of same title. Staged by David Pressman; setting, David Hays; lighting, Hays and William A. Warfel; costumes, Minerva Parrell and Nancy Reals; music, Sol Kaplan. At White Barn Theatre, Westport, Aug. 19, '56.

Cast: Curt Conway, Carson Woods, Anne Revere, Jean Barker, Jacques Andre, James Neylin, Leonardo Cimino, Sue Funk, James Patterson, Minerva Farrell, Lloyd Gough, Dennis Mahoney, Haig Chobanlan, Stephen Press, Roy Bacon, Gil Green, Eileen Ryan, John Wherton, Matthew Hays, Sy Travers, Richard Hill, Bruce Wiggans, Pat De Simone.

This drama about the early boyhood of playwright O'Casey is absorbing enough to warrant expansion. It gives an insight into the roots that nurtured the ultimate pungency of the O'Casey pen as the lad passes through a period of near blindness, the death of his father, rough treatment by the neighborhood bully, "being a Protestant boy in a Roman land," misguided "discipline" in an abortive attempt at schooling, and through it all the constant strain of poverty.

Done with offstage narration and background music, the production offers competent staging, interesting progression and a number of excellent performances. Topping the last mentioned are the efforts of Anne Revere as the struggling widow who was determined her boy would have education, and an exceptional moppet, Carson Woods, who gives adult interpretation as the lad. Lloyd Gough as a medic, Gil Green as a parson, Eileen Ryan as the boy's sister, Sy Travers as crusty schoolmaster, Dennis Mahoney as the bully and Pat De Simone as his nemesis all contribute effectively.

Physical production is commendable. *Bone.*

(A concert reading version of the autobiographical volume, adapted by Paul Shyre, was presented last spring at the Kaufman Concert Hall, N. Y., with a cast including Staats Cotsworth, George Brenlin, Rae Allen, Shyre, Robert Geiringer and Aline MacMahon. Ed.) *Bone.*

### Love Is a Two Way Street

Sharon, Conn., Aug. 21.

Judson Phillips presentation of comedy in three acts (four scenes), by A. E. Eckland. Stars Edith Atwater, Albert Dekker. Staged Albert Lipton; settings, Leon Munier. At Sharon (Conn.) Playhouse, Aug. 21-25, '56.

| | |
|---|---|
| Charlotte | Doris Belack |
| Mary Winter | Edith Atwater |
| Kenneth Morton III | Albert Dekker |
| Ernest Johnson | William Harahan |
| Fredericka Morton | Helen Kingstead |
| Dr. Zimmler | Leonard Hicks |
| Gerald Morton | Lee Henry |
| Mr. Forsythe | Atwood Cavanaler |
| Mabel | Marie Andrews |
| Tom | Richard Cuyler |
| Mr. Waters | Judson Phillips |

"Love Is A Two Way Street" is unevenly paved. At times it's so rough that it almost stalls traffic and at others the going is smooth.

The faults are more than the usual tryout difficulties of pacc, performance, etc. The show is spotty in acting, direction and scripting. First two acts are acceptable, but the third act bogs down.

Comedy role of the dipso factory owner and spendthrift under the thumb of his mother is well played by Albert Dekker. As the commercial artist in love with the drunkard, Edith Atwater gives a commendable performance, abetted in the comedy effort by William Harahan. As the smug, career minded mother, Helen Kingstead does well.

"Love" could be made into an adequate vehicle for the team of Dekker and Atwater, who with director Albert Lipton, have secured the rights to the show for possible production on Broadway or the road. The hotel apartment setting by Leon Munier and the acting of the supporting cast are acceptible. *Eck.*

**Bernard Sniderworth**, w.k. in the trade as the longtime theatrical routing agent for the N. Y. Central Lines in Chicago, has joined the Chicago White Sox baseball team as advance agent on rail, plane and hotel accommodations.

### Smile Of The Moon Man

Litchfield, Conn., Aug. 23.

Leonard Altobell presentation of drama in three acts (three scenes), by Lawrence Slade. Stars Barry Martin, Ellen Lowe, Ray Newcomer. Directed by Altobell; settings, Ruiseart Rath-dorcha. At Litchfield (Conn.) Summer Theatre, August 22-27, '56.

| | |
|---|---|
| Eli Brush | Barry Martin |
| Hannah Brush | Ellen Lowe |
| Lee Bob Brush | Howard Dayton |
| Tessy Smith | Evelyn Boggs |
| Emmy Wagers | Elaine Alterman |
| Aaron Brush | Ray Newcomer |
| Parson Smith | Lee Moore |
| Jervis White | Tony Pellegrino |
| Sheriff's Deputies | Carmen Filpi, Charles Remington |

"Smile of the Moon Man" is another play about a battle between ignorance and knowledge, with knowledge winning out. If the chaff can be removed, it could be good theatre, but is now overboard on dialogue and plot. It contains two major plots that confuse and stifle each other. By minimizing one and strengthening other, play would be enhanced.

Kentucky is the locale of the yarn about a mountain youth who falls in love with a schoolteacher from city. He is torn between the girl who has taught him to read and thus opened new horizons to him, and the possessive foster-mother who joins with the other hillbillies in trying to drive the girl away on the ground that she's hexed them.

Direction of Leonard Altobell is hearty and moving. Barry Martin as the father, Ellen Lowe as the mother, Howard Dayton, as the nit wit son, Elaine Alterman as the schoolteacher and Ray Newcomer as the foster-son turn in stirring performances. The Ruiseart Rathdorcha setting of a hillbilly house is impressive. *Eck.*

## Stock Tryouts

*(Aug. 27-Sept. 9)*

**Affair of Murder**, by Mignon G. Eberhart—Westchester Playhouse, Mt. Kisco, N. Y. (28-1).

**Beasop's Fables** (Beatrice Lillie), revue—Somerset (Mass.) Playhouse (27-1); Ogunquit (Me.) Playhouse (3-8).

**Career**, by James Lee—Alley Theatre, Houston, Tex. (28-8).

**Is Your Honeymoon Really Necessary**, by E. V. Tidmarsh — Flat Rock (N. C.) (28-1).

**Mr. Gadeedus**, by Sidney A. Elsenberg—Litchfield (Conn.) Summer Theatre (29-3).

**Old Boy**, by Maura Laverty — Olney (Md.) Theatre (27-2). (Prior U. S. production of this Irish original was reviewed in VARIETY, Feb. 15, '56, under title, "Tolka Row").

**Roll 'Em** revue—Groton (Conn.) Playhouse (28-2).

**Saint Joan** (Siobhan McKenna)—Sanders Theatre, Cambridge, Mass. (27-1); Playhouse in the Park, Philadelphia (3-8).

**Spa** (Gloria Vanderbilt, Turhan Bey, Violet Heming), adapt10-28 by Edward Chodorov from Ferenc Molnar's "Olympia"—Paper Mill Playhouse, Milburn, N. J. (28-2); Pocono Playhouse, Mountainhome, Pa. (3-8).

**Sticks and Stones** (Hermione Gingold), revue—Northland Playhouse, Det. (28-2).

**Sudden Spring** (Celeste Holm), Elihu Winer's adaptation of Halstead Welles' play—South Shore Music Circus, Cohasset, Mass. (27-1); Westport (Conn.) Country Playhouse (3-8).

**Voice of Strangers** (Ethel Waters), by Roy Bailey—Ivy Tower Playhouse, Spring Lake, N. J. (28-1).

**Welcome Darlings** (Tallulah Bankhead), revue — Cape Playhouse, Dennis, Mass. (27-1).

**What's the Rush** (Robert Q. Lewis, revue—Melody Circle, Allentown, Pa. (27-1).

### SCHEDULED N. Y. OPENINGS

*(Theatres indicated if set)*

**Loud Red Patrick**, Ambassador (10-3).
**Harbor Lights**, Playhouse (10-4).
**Sixth Finger**, Longacre (10-8).
**Reluctant Debutante**, Miller (10-10).
**Too Late Phalarope**, Belasco (10-11).
**Double in Hearts**, Golden (10-16).
**Apple Cart**, Plymouth (10-18).
**Old Vic**, Winter Garden (10-23).
**Separate Tables**, Music Box (10-25).
**Happiest Millionaire**, Coronet (11-1).
**Major Barbara**, Beck (10-30).
**Auntie Mame**, Broadhurst (10-31).
**Sleeping Prince**, Coronet (11-1).
**City Center Drama Season** (11-7).
**Long Day's Journey**, Hayes (11-7).
**Best House in Naples**, Lyceum (11-8).
**Child of Fortune**, Royale (11-12).
**Very Special Baby**, Belasco (11-14).
**Li'l Abner**, St. James (11-15).
**Girls of Summer**, Longacre (11-19).
**Candide**, Beck (11-22).
**Build With One Hand** (11-28).
**Bells Are Ringing**, Shubert (11-29).
**Uncle Willie** (12-3).
**Happy Hunting**, Majestic (12-6).
**Hole in Head** (12-12).
**Visit Small Planet**, Booth (1-9).
**Waltz of Toreadors** (1-17).
**13 Daughters**, Wint. Gard. (Wk. 2-18).

### OFF-BROADWAY

**Nobody's Child**, Open Stage (8-22).
**Saint Joan**, Phoenix (9-11).
**Rendezvous Vienna**, Barbizon P. (9-13).
**Camille**, Cherry Lane (9-18).
**Arms & Man**, Downtown (9-25).
**Take a Giant Step**, Jan Hus (9-25).
**Absalom**, Fischer Hall (9-27).
**Sea Gull**, 4th St. (10-9).
**Hamlet**, St. Ignatius (10-17).

# Show Finances

MOST HAPPY FELLA
(As of June 2, 1956)
(5th Week)

| | |
|---|---|
| Original investment | $375,000 |
| Production cost | 268,806 |
| Preliminary tryout expense | 3,491 |
| Loss, seven-week tryout | 32,246 |
| Pre-opening expense | 19,577 |
| Total cost to open on B'way | 324,120 |
| Operating profit, first five weeks on B'way | 60,814 |
| Other income | 3,900 |
| Unrecouped costs | 259,405 |
| Balance available | 115,595 |
| Repaid to backers | 48,000 |

**Weekly Operating Budget**

Theatre share . . . 30% of first $20,000 gross, 25% of the balance.

| | |
|---|---|
| Payroll for principals (approx.) | $ 5,000 |
| Children salaries | 270 |
| Chorus payroll (approx.) | 2,500 |
| Dancers | 1,160 |
| Musicians | 3,724 |
| Conductor | 500 |
| Crew | 1,[illegible]35 |
| Stage managers | 640 |
| Producer fee (Kermit Bloomgarden) | 250 |
| Company & general managers | 400 |
| Pressagents | 2[illegible]0 |
| Promotion assistant | 60 |
| Wardrobe & dressers | 625 |
| Extra stagehands (approx.) | 550 |
| Authors and music royalty (approx.) | 10% |
| Director royalty | 1% |
| Choreographer | 150 |
| Designer | 195 |
| Ad-publicity (approx.) | 1,8[illegible]0 |
| Departmental & rentals (approx.) | 1,200 |
| Office charge | 250 |
| Gross necessary to break even (approx.) | 36,000 |

(Note: The Kermit Bloomgarten-Lynn Loesser production opened May 3, at the Imperial Theatre, N.Y.).

# 'S.P.' Record $22,500 at Sacandaga; Lillie's $12,000 Peak For Fayetteville

Sacandaga Park, N.Y., Aug. 28.

"South Pacific," starring Martha Wright and featuring Juanita Hall, grossed a record $22,500 last week at the 975-seat Sacandaga Summer Theatre, at $3 top. It was the first week Anthony Brady Farrell's new strawhat had registered capacity.

All tickets were sold by the end of the previous week, with the exception of 30 seats for the Wednesday matinee. Ads for the performance week were therefore switched to plug the current show, "Anastasia," with Dolores Del Rio as star.

The local production of "South Pacific" was creditable, although Miss Wright seemingly suffered from lack of amplification. Also featured were Gene Hollman, Jerry Lazarre and Gabriel Dell. The show was staged by John Larson and Jerry Lieder, with Paul Godkin directing the musical numbers and Sylvan Levin conducting the seven-piece orchestra.

**Bea 12G, Fayetteville**

Fayetteville, N.Y., Aug. 28.

Beatrice Lillie in her capsule revue, "Bcasop's Fables," set a new boxoffice record last week for the Famous Artists Country Playhouse here. The gross was just under $12,000.

It was the season-closer for the strawhat.

**'Cadillac' $5,175, Corning**

Corning, N.Y., Aug. 28.

"Solid Gold Cadillac," at a new top price of $2.75, broke the boxoffice record last week at the 600-seat Corning Summer Theatre. Gross was $5,175. However, the show's 2,704 attendance failed to reach the 3,005 mark set two weeks previously by "Bus Stop."

Co-producers Dorothy Chernuck and Omar K. Lerman reveal that for this season, their fourth at the spot, the first eight weeks' gross and attendance marks have bettered all previous years. Last year's figures were 18,700 total attendance and $32,000 gross. Thus far this season the respective figures are 21,865 and $39,541.

**Gingold $12,000, Cincy**

Cincinnati, Aug. 28.

Hermione Gingold in "Sticks and Stones," an intimate revue, grossed a fine $12,000 last week at the Cincinnati Summer Playhouse. It was the first musical to play Richard L. Rosenfeld's arena spot, getting rave notices but crimped by cold, rainy weather.

Carleton Carpenter is current in "Where's Charley?" and the season has been extended an extra stanza for next week's touring package of "Plain and Fancy."

**'Roberts' 23½G, Wallingford**

Wallingford, Conn., Aug. 28.

Oakdale Musical Theatre's first straight play offering went over with a wallop last week when "Mister Roberts" clocked a solid $23,500 on its seven-performance stand. Spot cancelled the usual Saturday mat in favor of a Sunday night show. Move meant added biz.

"Teahouse of the August Moon" package is current for a fortnight, with substantial advance. Next booking is "Streetcar Named Desire," Sept. 10-16.

**Tallulah 16G, Ivoryton**

Ivoryton, Conn., Aug. 28.

"Welcome Darlings," Tallulah Bankhead revue, hit a smash $16,000 at Milton Stiefel's Ivoryton Playhouse last week. That was about all the house could hold. Top was a hefty $4.20.

Current week, the season final, is Art Carney in "Seven Year Itch," also headed for the SRO bracket.

**Robert Q.'s 'Rush' 10½G, Philly**

Philadelphia, Aug. 28.

The Playhouse in the Park eased off considerably with its second week of the new revue, "What's the Rush," starring Robert Q. Lewis, only the second holdover in the spot's five-year history. "Rush" got good notices and did a neat $13,100 in its seven-performance first week, but got only about $10,500 for the repeat stanza.

Current offering is "Tender Trap," starring Eddie Bracken, and the season finales next week with Siobhan McKenna in "Saint Joan."

**'Dilemma' $1,400, Green Hills**

Reading, Pa., Aug. 28.

Five performances of "Doctor's

(Continued on page 59)

## British Shows

*(Figures denote opening dates)*

**LONDON**

**Boy Friend,** Wyndham's (12-1-53).
**Caine Mutiny,** Lon. Hipp. (6-13-56).
**Chalk Garden,** Haymarket (4-11-56).
**Doctor in House,** Vic. Pal. (7-30-56).
**Dry Rot,** Whitehall (8-31-54).
**Family Reunion,** Phoenix (6-7-56).
**For Amusement Only,** Apollo (6-5-56).
**Gigi,** New (5-23-56).
**Hotel Paradiso,** Wint. Gard. (5-2-56).
**House by Lake,** York's (5-9-56).
**Kismet,** Stoll (4-20-55).
**Likely Tale,** Globe (3-22-56).
**Long Echo,** St. James's (8-1-56).
**Mousetrap,** Ambassadors (11-25-52).
**Night of 4th,** Westminster (6-29-56).
**No Time Sgts.,** Her Maj. (8-23-56).
**Pajama Game,** Coliseum (10-13-55).
**Paris by Night,** Prince Wales (4-9-55).
**Plain & Fancy,** Drury Lane (1-25-56).
**Plume de ma Tante,** Garrick (11-3-55).
**Quare Fellow,** Comedy (7-24-56).
**Rainmaker,** St. Mart. (5-31-56).
**Reluctant Deb,** Cambridge (5-24-55).
**Repertory,** Old Vic (9-7-55).
**Romanoff & Juliet,** Piccadilly (5-17-56).
**Sailor Beware,** Strand (2-16-55).
**Salad Days,** Vaudeville (8-5-54).
**Seagull,** Saville (8-2-56).
**South Sea Bubble,** Lyric (4-25-56).
**Spider's Web,** Savoy (12-14-54).
**Such Is Life,** Adelphi (12-14-55).
**Waltz of Toreadors,** Criterion (3-27-56).
**Young & Beautiful,** Arts (8-15-56).

**SCHEDULED OPENINGS**

**Mr. Bolfry,** Aldwych (8-30-56).
**Towards Zero,** St. James's (9-4-56).
**River Breeze,** Phoenix (9-5-56).
**Children's Hour,** Arts (9-19-56).

**CLOSED LAST WEEK**

**To My Love,** Fortune (6-6-56).
**Man Alive,** Aldwych (6-14-56).

## Stratford (Conn.) Booms; $29,600 Gross Best Yet

Stratford, Conn., Aug. 28.

Business at the American Shakespeare Festival Theatre has been so clicko that the sponsors are wishing the season were longer instead of winding up Sept. 9.

Last week's gross was $29,600, the best yet, with both "Measure for Measure" and "Taming of the Shrew" drawing near capacity Wednesday through Saturday nights. Even "King John" did fairly well on the Saturday matinee.

# 'Boy' Big $56,600, 'Inherit' $27,100, 'Desk' 22G, L.A.

Los Angeles, Aug. 28.

Departure of two shows over the weekend reduced local legit lineup to only two entries. Things will perk up Sept. 10 with the rekindling of the Biltmore Theatre with "Teahouse of the August Moon."

One of last week's closers was the al fresco Greek Theatre, which had an all-time record gross for a nine-week season, hitting $549,000 with a pair of operettas, each in for two weeks, plus two concert bills and the ballet.

**Estimates for Last Week**

**Boy Friend,** Philharmonic Aud (MC) (1st wk) ($4.95; 2,670; 64,000). Fine $56,600 (including tax) for the first week of the final offering on the non-profit Civic Light Opera season.

**Desk Set,** Carthay Circle (C) (6th wk) ($4.20; 1,518; $34,800) (Shirley Booth). Down to $22,000 (including tax) on the finale; previous week $22,500.

**Inherit the Wind,** Huntington Hartford (D) (6th wk) ($5.20-$4.95; 1,024; $31,000) (Melvyn Douglas). Back to $27,100 but still great; previous week $27,600; exiting town this week.

**Red Mill,** Greek Theatre (OP) (2d wk) ($4, 4,470; $83,800). Nifty $53,500 on the windup for a $105,000 tally for two weeks.

# 'GAME' $28,600, WASH.; RENOVATING THEATRE

Washington, Aug. 28.

Sixth and final stanza of "Pajama Game" drew a passable $28,600 at the National Theatre last week and brought the run for the musical to $204,744. Show closed the house's summer season as the best in its history.

Advance is lively for "Li'l Abner," with which the National reopens Sept. 17 after time out for redecoration.

# 'Show Boat' Okay $52,400, First Week in Dallas

Dallas, Aug. 28.

"Show Boat" continued the healthy b.o. pace of State Fair Musicals 15th season, showing a lusty $52,400 for the first seven performances through last Sunday (26) matinee. Revival, season's sixth and closing production, stars Shirley Jones, with William Tabbert, Betty Colby, Margaret Hamilton and Lawrenee Winters featured.

Big b.o. was the fattest first-week of the six fortnightly productions this season. Jerome Kern revival, produced by managing director Charles R. Meeker Jr., winds the current season with a Sunday (2) matinee.

## Touring Shows

*(Aug. 27-Sept. 9)*

**Boy Friend**—Philharmonic Aud., L. A. (27-8).

**Chalk Garden** (Judith Anderson, Gladys Cooper)—Lobero, Santa Barbara (6-8).

**Damn Yankees** (2d Co.) (Bobby Clark)—Curran, S. F. (27-8).

**Inherit the Wind** (2d Co.) (Melvyn Douglas) — Huntington Hartford, L. A. (27-1); Aud., Portland (5-8).

**Lark** (Julie Harris)—Opera House, Central City, Col. (27-1); Geary, S. F. (5-8).

**Pajama Game** (2d Co.) (Larry Douglas, Buster West, Betty O'Neil)—Royal Alexandra, Toronto (27-8).

**Teahouse of the August Moon** (Larry Parks) — Geary, S. F. (27-1); Civic, San Jose (3-4); Granada, Santa Barbara (5-6); Harvey, Bakersfield, L. A. (7-8).

**Witness for the Prosecution** — Alcazar, S. F. (27-8).

**Colleen Dewhurst,** currently appearing in "Taming of the Shrew" at the East River Amphitheatre, N.Y., has been set for the lead role in **Henriette Metcalf's** adaptation of "Camille," being produced by **Wayne Richardson** for a Sept. 18 opening at the Cherry Lane Theatre, N.Y.

# B'way Climbs; 'Wonderful' $50,600, 'Yankees' $47,800, 'Success' $16,400, 'Cat' $23,100, 'Match' 17½G, 'Rain' 15G

Broadway stuck to form last week. The summer slump has ended, with the usual August b.o. bounce hiking receipts substantially for virtually all shows.

"My Fair Lady" was back in the capacity lineup along with "Most Happy Fella" and "No Time for Sergeants." After a summer layoff, "Middle of the Night" resumed its run last Monday (27), while "Inherit the Wind" reopens Sept. 14.

**Estimates for Last Week**

*Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).*

*Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.*

**Cat on a Hot Tin Roof,** Morosco (D) (75th wk; 596; $6.90; 946; $31,000) (Thomas Gomez, Marjorie Steele, Alex Nicol). Previous week, $20,500; last week, over $23,100.

**Damn Yankees,** 46th St. (MC) (69th wk; 548; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $45,400; last week, nearly $47,800.

**Diary of Anne Frank,** Cort (D) (47th wk; 373; $5.75; 1,036; $28,854) (Joseph Schildkraut). Previous week, $19,700; last week, nearly $22,100; Susan Strasberg resumes her costarring assignment next week after a month's vacation.

**Fanny,** Majestic (MD) (95th wk; 756; $7.50; 1,625; $62,968) (Lawrence Tibbett, Billy Gilbert). Previous week, $25,100 on twofers; last week, almost $29,300 on twofers.

**Hatful of Rain,** Lyceum (D) (42d wk; 333; $5.75-$4.60; 995; $23,339) (Vivian Blaine). Previous week, $11,700 on twofers; last week, over $15,000 on twofers.

**Matchmaker,** Royale (C) (38th wk; 304; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $12,500; last week, almost $17,500.

**Mr. Wonderful,** Broadway (MC) (23d wk; 180; $7.50-$6.90; 1,900; $71,000). Previous week, $46,700; last week, almost $50,600.

**Most Happy Fella,** Imperial (MD) (17th wk; 132; $7.50; 1,427; $57,875). Previous week, $58,000; last week, nearly $58,400.

**My Fair Lady,** Hellinger (MC) (24th wk; 188; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews) Previous week, $56,100; last week, almost $65,200; Tom Helmore subbed last week for Harrison, who returned to the cast last Monday (27) after missing 11 performances because of a throat infection.

**New Faces of 1956,** Barrymore (R) (11th wk; 84; $7.50-$6.90; 999; $38,577). Previous week, $20,600; last week, over $24,700.

**No Time for Sergeants,** Alvin (C) (45th wk; 356; $5.75-$4.60; 1,331; $38,500). Previous week, $38,600; last week, nearly $38,700.

**Pajama Game,** St. James (MC) (120th wk; 956; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Julie Wilson). Previous week, $28,000; last week, almost $33,900; Jack Goode succeeds Foy Sept. 10 and G. D. Wallace takes over Raitt's role early in October.

**Will Success Spoil Rock Hunter,** Shubert (C) (46th wk; 364; $5.75; 1,453; $41,668) (Jayne Mansfield, Walter Matthau, Martin Gabel). Previous week, $13,300; last week, nearly $16,400.

**Reopening This Week**

**Middle of the Night,** ANTA Theatre (D) ($5.75; 1,185; $39,116) (Edward G. Robinson). Resumed Monday night (27) for its 22d week.

**OFF-BROADWAY**

**Dorian Gray,** Bleecker St. (8-16-56).
**Iceman Cometh,** Circle in Square (5-8-56).
**Man of Destiny,** Downtown (5-21-56); closes Sept. 16.
**No Exit,** Theatre East (8-14).
**Nobody's Child,** Open Stage (8-22).
**Threepenny Opera,** de Lys (9-20-55).
**Uncle Vanya,** 4th St. (1-31-56).
**World's My Oyster,** Actor's Playhouse (7-31-56).

The Broadway run of the London Old Vic at the Winter Garden has been extended from eight to 12 weeks, beginning Oct. 23.

## 'Teahouse' $17,000 in 7 In Tent at Allentown, Pa.

Allentown, Pa., Aug. 28.

Robert Rapport's touring tent production of "Teahouse of the August Moon" grossed an okay $17,000 last week in six evening performances and a matinee at the Melody Circle.

The comedy is current at the Oakdale Musical Theatre, Wallingford, Conn., where it ends a fortnight's run Sept. 8. An extra performance has been set for next Sunday (2). The show moves from Oakdale to the Music Circus, Lambertville, N. J., where an originally scheduled fortnight's run has ben extended to three weeks, through Sept. 30.

# Parks $17,400, 'Yanks' 44G, S.F.

San Francisco, Aug. 28.

GOP convention depressed legit business here last week by providing too much diversion in the form of free entertainment, free drink and free food. The opening week of "Damn Yankees" at the Curran, though praised extravagantly in press, was only so-so.

"Witness for the Prosecution" at the Alcazar and "Teahouse of the August Moon" at the Geary also suffered.

**Estimates for Last Week**

**Witness for the Prosecution,** Alcazar (3d wk) ($4.95; 1,147; $32,929) (Francis L. Sullivan, Patricia Jessel). Fair enough $21,300; previous week, $28,300.

**Damn Yankees,** Curran (1st wk) ($5.40; 1,752; $52,000) (Bobby Clark). Only moderate $44,000 for the breakin stanza.

**Teahouse of the August Moon,** Geary (5th wk) ($4.40; 1,550; $37,000) (Larry Parks). Limp $17,400; previous week, $24,500; exits town next Saturday (1).

# JULIE'S 'LARK' $62,100, 2 WKS., CENTRAL CITY

Central City, Col., Aug. 28.

"The Lark," starring Julie Harris, grossed a good $31,600 at the Opera House last week. The show winds up its four-week stand here next Saturday (1), moving to the Geary, San Francisco, where its opens next Wednesday (5).

The Kermit Bloomgarden production grossed $30,500 here the previous week.

## 'King' Good (Not Great) 55G in 1st Week in K.C.

Kansas City, Aug. 28.

Starlight Theatre goes into its 11th and final week of the al fresco season of musicals in Swope Park with the holdover of "King and I" starting last night (Mon.). The Rodgers-Hammerstein musical has the benefit of the Jeanette MacDonald name, and is giving a good account of itself, although not up to the pace of the closing supers of the past couple of years.

Last week, "King" rang bell to tune of $55,000, but under expectations of the years past finale productions, which have topped $70,000 figure. "King" looks to gather in a similar amount in its second week. Weather has turned to cool nights, no help to the outdoor theatre.

Closing in this fashion may leave the Starlight somewhat in the red for the season. A take of around $150,000 was hoped on "King," and it looks more likely to be around $110,000, which will bring in the season somewhat short of the approximate $550,000 budget.

## 'Kismet' Hefty $50,500 On First Week in St. L.

St. Louis, Aug. 28.

The first stanza of its fortnight stand, "Kismet" grossed a lush $50,500 last week in the Municipal Opera's alfresco theatre in Forest Park. It's the final show of the season.

Cast includes Margot Moser, Norwood Smith, Jacqueline James, Joseph Cusanelli, Harry Weber, Roy Urhausen and William Olvis.

# B'way Legit Never Had It So Good

Continued from page 1

ances include Ethel Merman, Fredric March-Florence Eldridge, Walter Pidgeon, Rosalind Russell, Judy Holliday, Michael Redgrave, Charles Laughton, Bert Lahr, Martha Raye, Cornelia Otis Skinner, Maurice Evans, Barbara Bel Geddes, Burgess Meredith and Fernando Lamas.

Also Paul Douglas, Linda Darnell, Miriam Hopkins, Edna Best, Claire Bloom, Wilfrid Hyde White, Jean-Louis Barrault and Madeleine Renaud, Anna Magnani, Signe Hasso, Richard Ney, Wendell Corey, Edmund Purdom, John Neville, Paul Rogers, Shelley Winters, Elliott Nugent, Geraldine Fitzgerald, Menasha Skulnik, Arlene Francis, David Wayne, Arthur Kennedy and Nancy Walker.

They will join an array of holdover stars including Paul Muni, Edward G. Robinson, Rex Harrison, Julie Andrews, Ruth Gordon, Eileen Herlie, Gwen Verdon, Lawrence Tibbett, Vivian Blaine, Billy Gilbert, Julie Wilson, Eddie Foy Jr., Sammy Davis Jr., Loring Smith; Joseph Schildkraut, Susan Strasberg and Jayne Mansfield.

According to present indications, on the other hand, some of the top author and/or composer names will not be represented during the season. They include Richard Rodgers-Oscar Hammerstein 2d, Cole Porter, Frank Loesser, Alan Jay Lerner-Frederick Loewe, Abe Burrows, Harold Rome, Arthur Schwartz, Harold Arlen, Arthur Miller, Moss Hart, Thornton Wilder and (except for the books of musicals) George S. Kaufman and Lillian Hellman.

**Also Missing**

Stars likely to be among the missing include Helen Hayes, Katharine Cornell, Shirley Booth, Tallulah Bankhead, Beatrice Lillie, Ray Bolger, Mary Martin, Jose Ferrer, Jessica Tandy-Hume Cronyn, Henry Fonda and Margaret Sullavan. Reportedly being sought for shows but not set are Ina Claire, Alfred Drake and various others.

Various names, including Alfred Lunt-Lynn Fontanne, Bobby Clark, Julie Harris, Judith Anderson and Melvyn Douglas are or will be on tour and thus not available for Broadway. Although most of the ranking managements have productions scheduled, the thus-far non-entries include Leland Hayward, Rodgers & Hammerstein, Lindsay & Crouse, Irene Mayer Selznick, Herman Shumlin, Joseph M. Hyman & Bernard Hart, Maurice Evans, George Abbott, Paul Gregory, Joshua Logan, Elaine Perry, Feuer & Martin and Billy Rose.

The listing below isn't intended to be complete, since some announced projects are apparently too remote for serious consideration. Others, while possibilities for this season, probably won't be ready before the 1957-58 stanza. A few announced entries may also have been overlooked.

In the following lineup, the respective managements are indicated parenthetically, and the list is divided into **Probable** (in numerous cases these are definitely scheduled, with theatres booked) and **Possible** (some may be done next season, others never).

**PROBABLE MUSICALS**

**Ballad of Baby Doe,** by Douglas Moore and John Latouche (Michael Myerberg).

**Bells Are Ringing,** by Betty Comden, Adolph Green, Jule Styne (Theatre Guild), starring Judy Holliday.

**Candide,** by Lillian Hellman, Leonard Bernstein and Richard Wilbur, based on Voltaire (Ethel Linder Reiner).

**Copper and Brass,** by Ellen Violett, David Craig and David Baker (Lyn Austin & Thomas Noyes), starring Nancy Walker.

**Grand Hotel,** by Luther Davis, Robert Wright and George Forrest, from Vicki Baum novel (Playwrights Co.), starring Bert Lahr.

**Happy Hunting,** by Howard Lindsay, Russel Crouse, Harold Karr and Matt Dubey (Jo Mielziner), starring Ethel Merman, with Fernando Lamas.

**Li'l Abner,** by Norman Panama, Melvin Frank, Johnny Mercer and Gene de Paul, based on Al Capp cartoon series (Panama, Frank & Kidd).

**Pay the Piper,** by George Abbott and Bob Merrill, based on "Anna Christie," by Eugene O'Neill (Frederick Brisson, Robert Griffith & Harold S. Prince).

**Serena,** by June Carroll and Arthur Siegel, based on "Serena Blandish," by S. N. Behrman (Leonard Sillmon).

**West Side Story,** by Leonard Bernstein and Arthur Laurents (Cheryl Crawford & Roger L. Stevens).

**PROBABLE PLAYS**

**A for Adult,** by Robert Soderberg (Guthrie McClintic, Stanley Gilkey, Richard Horner & Justin Sturm).

**Apple Cart,** by Bernard Shaw (Charles Adams & John Neebe), starring Maurice Evans, Signe Hasso.

**Auntie Mame,** by Jerome Lawrence and Robert E. Lee, based on story by Patrick Dennis (Robert Fryer & Lawrence Carr), starring Rosalind Russell.

**Barrault-Renaud** repertory company of Paris (Sol Hurok), starring Jean-Louis Barrault and Madeleine Renaud.

**Best House in Naples,** by F. Hugh Herbert, from Italian original by Eduardo de Filippo (Nick Mayo).

**Blind Man's Buff,** by Alfred Bester (Bruce Becker & Robert Ellis Miller).

**Bon Voyage,** by Ronald Alexander (Shepard Traube).

**Brass Section,** by Max Wilk (Wendell Corey & Richard Charlton), starring Corey.

**Build With One Hand,** by Joseph Kramm (Playwrights Co.), starring Elliott Nugent, Geraldine Fitzgerald.

**Casual Miracle,** by Howard Teichmann, based on "Miss Lonelyhearts," by Nathaniel West (Walter Fried).

**Child of Fortune,** by Guy Bolton, from "Wings of the Dove," by Henry James (Jed Harris), starring Edmund Purdom.

**Clearing in the Woods,** by Arthur Laurents (Playwrights Co. & Oliver Smith).

**Double in Hearts,** by Paul Nathan (Paul Vroom, Barnard Straus & Adna Karns).

**Girls of Summer,** by N. Richard Nash (Cheryl Crawford), starring Shelley Winters.

**Gordy,** by Mannie Manheim and Arthur Marx (Max Gordon).

**Happiest Millionaire,** by Kyle Crichton, based on the Cordelia Drexel Biddle-Crichton biography, "My Philadelphia Father" (Howard Erskine & Joseph Hayes), starring Walter Pidgeon.

**Harbor Lights,** by Norman Vane (Anthony Parella) Linda Darnell.

**Hidden River,** by Ruth and Augustus Goetz, from novel by Storm Jameston (Martin Gabel & Henry M. Margolis), starring Arlene Francis.

**Hole in the Head,** by Arnold Shulman (Producers Theatre), starring Paul Douglas.

**Hotel Paradiso,** adapted by Peter Glenville from French farce by George Feydeau and Maurice Devalieres (Producers Theatre).

**Interlock,** by Ira Levin (Kermit Bloomgarden).

**Joker,** by Arthur Sheekman (George Kondolf).

**Long Day's Journey Into Night,** by Eugene O'Neill (Leigh Connell Theodore Mann & Jose Quintero), starring Fredric March, Florence Eldridge.

**Loud Red Patrick,** by John Boruff, based on book by Ruth McKenney (David Wayne & Robert Douglas), starring Wayne, Arthur Kennedy.

**Maiden Voyage,** by Paul Osborn (Kermit Bloomgarden).

**Major Barbara,** by Bernard Shaw (Robert L. Joseph & Roger L. Stevens), starring Charles Laughton, Cornelia Otis Skinner, Burgess Meredith, Glynis Johns, Eli Wallach.

**Minotaur,** by Robert Thom (Michael Myerberg).

**Moon for the Misbegotten,** by Eugene O'Neill (Carmen Capalbo & Stanley Chase).

**Night of the Auk,** by Arch Obolor (Kermit Bloomgarden) starring Christopher Plummer.

**Old Vic** repertory of Shakespeare dramas (S. Hurok), starring John Neville, Claire Bloom, Paul Rogers.

**Once More, with Feeling,** by Harry Kurnitz (Martin Gabel & Hemry M. Margolis).

**Once There Was a Russian,** by Samuel Spewack (Herman Levin).

**Ordeal by Fire,** by Elmer Rice (Playwrights Co.).

**Orpheus Descending,** by Tennessee Williams, revised from his "Battle of the Angels" (Williams & Audrey Wood), starring Anna Magnani.

**Palm Tree in a Rose Garden,** by Meade Roberts (Robert Lavin & Hope Abelson), starring Miriam Hopkins.

**Pictures in the Hallway,** reading of excerpts from Sean O'Casey's autobiographical volume, adapted by Paul Shyre (Harry Fromkes).

**Protective Custody,** by William Richardson and Howard Berney (Anderson Lawler & Lillian Emerson), starring Faye Emerson.

**Reluctant Debutante,** by Douglas Home (Gilbert Miller & M-G-M), starring Edna Best, Wilfred Hyde White.

**Romanoff and Juliet,** by Peter Ustinov (David Merrick), starring Ustinov.

**Separate Tables,** by Terence Rattigan (Producers Theatre-Hecht & Lancaster), starring Eric Portman, Margaret Leighton.

**Sixth Finger in a Five-Finger Glove,** by Scott Michel (Gertrude Caplan & Thelma Finger).

**Sleeping Prince,** by Terence Rattigan (Gilbert Miller), starring Michael Redgrave, Barbara Bel Geddes.

**Small War on Manhattan,** by Robert E. Sherwood (Playwrights Co.).

**Speaking of Murder,** by Audrey and William Roos (Courtney Burr & Burgess Meredith).

**Too Late the Phalarope,** by Robert Yale Libott from Alan Paton novel (Mary K. Frank).

**Tunnel of Love,** by Peter de Vries and Joseph Fields, from the former's novel (Theatre Guild).

**Uncle Willie,** by Julie Berns (Albert Lewis), starring Menasha Skulnik.

**Very Special Baby,** by Robert Alan Arthur (David Susskind & Michael Abbott), starring Sylvia Sidney.

**Visit to a Small Planet,** by Gore Vidal (George Axelrod).

**Waltz of the Toreadors,** adapted by Lucienne Hill from French of Jean Anouilh (Producers Theatre).

**Young Strangers,** by Irene Kamp (Bertram Block & Edythe Latham, in association with Robert Fryer & Lawrence Carr).

**POSSIBLE MUSICALS**

**Ah, Wilderness,** based on the Eugene O'Neill comedy (Jo Mielziner & David Merrick).

**Angelina,** by Burton Lane, E. Y. Harburg, Fred Saidy (David Merrick).

**Boffola,** revue by Ronny Graham, Nat Hiken, Hugh Martin, Ralph Blane, Jimmy McHugh and Harold Adamson (Harry Rigby & Herbert Jacoby), starring Martha Raye.

**Captain's Paradise,** by Bob Merrill and Alec Coppel, from the Alec Guinness film (Howard Merrill & Theatre Corp. of America).

**Dear Brutus,** to be adapted from the James M. Barrie play (George Jessel).

**Fabulous Mizeners,** by Irving Berlin and S. N. Berman, from the late Alva Johnson's biographical sketches in Satevepost (originally announced by Max Gordon but Feuer & Martin also mentioned).

**Frisky,** by Ulpio Minucci and Leo Robin, based on the Italian films, "Bread, Love and Dreams," and "Frisky" (Larry Spier & Don Coleman, with Jule Styne).

**Ghost Goes West,** by Richard Adler, based on the film; (Robert L. Joseph).

**Girl from Sardi's,** by Charles Robinson, J. J. Stein and Joseph Dooley (Courtney Burr & Burgess Meredith).

**Girl of the Golden West,** by Puccini, with new book by Robert Lawrence (Jule Styne & Lester Osterman Jr.).

**Go Fight City Hall,** by Jack Lawrence, Ira Wallach, Don Walker (Charles Bowden, Richard Barr & H. Ridgley Bullock Jr.).

**Goldilocks,** by Walter and Jean Kerr (David Merrick & Jo Mielziner).

**Heavenly Bodies,** by Harry Rigby, Theodore Barbara and Harold Lee Stevens (Adna Karns).

**High Heels,** by Charles K. Peck Jr., Jimmy McHugh, Harold Adamson and Sol Meyer (Howard Hoyt & Harold Patterson).

**Last Resorts,** by Jean Kerr and Leroy Anderson, based on Cleveland Amory book (Frederick Brisson, Robert Griffith & Harold S. Prince).

**Lipstick War,** by George S. Kaufman, Alan Campbell and Bob Merrill (Max Gordon).

**My Royal Past,** by Cecil Beaton and Sandy Wilson (Gant Gaither).

**Shinbone Alley,** by George Kleinsinger and Joe Darion, based on the "archy and mehitabel" stories of Don Marquis (Peter Lawrence).

**Shop Around the Corner,** by Cole Porter, based on play by Miklos Laszlo (Cy Feuer & Ernest H. Martin).

**Thirteen Daughters,** by Eaton McGoon Jr. (Michael Myerberg).

**This Planet Earth,** by Sidney Michaels, Hayward Morris and Stone Widney (Stephen W. Sharmat, Laurence H. Buck & Bill D. Ross).

**Three Tigers for Tessie,** by Jack Sher, Cy Gomberg, Hugh Martin, Ralph Blane (Richard Kollmar & James W. Gardiner).

**Too Little Time for Love,** by Richard Ney and Louis Bellson (Ney).

**Top Ten,** by Abe Burrows (Cy Feuer & Ernest H. Martin).

**POSSIBLE PLAYS**

**All's Fair,** by Bryn Morgan (Doria Avila & Al Gallagher).

**Are You Sure,** by Jeanette Kamins (Robert Gordon).

**Best of Steinbeck,** readings from the novelist-playwright (Stephen Rose).

**Class Reunion,** by Mary and L. Bush Fekete, based on novel by Franz Werfel (Robert Bassler).

**Dash of Bitters,** by Reginald Denham and Conrad Sutton Smith, based on story by Margaret St. Claire (John S. Cobb).

**Farewell, Farewell, Eugene,** by John Vari (John C. Wilson).

**Feathered Fauna,** by Charles Robinson and Jean Dalrymple (John C. Wilson).

**Five Fathers of Pepi,** by Ira Avery, from his own novel (Jay Julien).

**French We Are,** by Henri Caubisons (Joseph Harris).

**Garden in the Sea,** by Michael Dyne, from "The Aspern Papers," by Henry James (Theatre Guild).

**Golden Egg,** by Gioia Cook, based on Philip King's British farce, "On Monday Next" (Alexander S. Ince & Noel Schenker).

**Immaculate Adventure,** by Robert L. Joseph (Shirley Ayers).

**In Good King Charles' Golden Days),** by Bernard Shaw (Theatre Guild).

**Indoor Sport,** by Jack Perry (Viola Rubber).

**Infernal Machine,** adapted by Robert Thom from original by Jean Cocteau (Michael Myerberg).

**Klop** ("The Bedbug"), from Russian of Vladimir Mayakovski (Robert W. Dowling & Peter Brook).

**Larger Than Life,** by Don Ettlinger (Courtney Burr & Burgess Meredith).

**Laughter of Giants),** by Paul Crabtree (Charles Bowden, Richard Barr & H. Ridgley Bullock Jr.).

**Lolita,** by Mary Chase (Producers Theatre).

**Long Echo,** by Lesley Storm (Alfred de Liagre Jr.).

**Madonna and Child,** by Maxwell Anderson (Playwrights Co.).

**Maybe Tuesday,** by Mel Tolkin and Lucille Kallen (Walter Fried).

**Me Papoose Sitter,** by Gordon Langley Hall and James J. Cronin, adapted from the former's novel (Oscar S. Lerman & Leo Greenland).

**Old Lady,** by George Gordon (George Gordon).

**Orchids to Murder,** by Lou Lawrence (Jack Born).

**Pattern for Murder,** by Raymond Bowers (Ray V. Johnson).

**Pour Lucrece,** by Jean Giraudoux (Playwrights Co.).

**Quare Fellow,** by Brendan Behan (David Rose).

**Square Root of Wonderful,** by Carson McCullers (Saint Subber).

**Time Remembered,** adapted by Christopher Fry from Jean Anouilh (Playwrights Co.).

**Too Many Doctors,** by Claude Binyon and Max Edwards, (Albert Lewis).

**Touch of the Poet,** by Eugene O'Neill (Producers Theatre).

**White Bird,** by Perl Buck (Tad Danielewski).

**Winkleberg,** by Ben Hecht (Lee Falk).

**You Are My Sister,** by John O'Hara (Richard Myers & Julius Fleischmann).

# Coast Grossed $5,411,200 in '55-'56

Continued from page 55

atres functioning besides the Curran. They were the 1,477-seat Alcazar and the 1,500-seat Geary. The former, which alternated on most of its offerings with the Carthay Circle, L.A., grossed $591,800 on a 41-week span. Included in the playing time was 28 weeks of "Anniversary Waltz," which continued into the current season for a total run of 38 weeks, the local record. Five other shows were also presented at the house.

The Geary, mixing touring and stock entries, was open 28 weeks, offering 10 shows for a total $525,200 gross Following is a breakdown of the L.A. season covering theatres played grosses and playing time:

**Biltmore**

Solid Gold Cadillac (tour), $49,700, three weeks.
Tea and Sympathy (tour), $100,100, three weeks.
Teahouse of the August Moon (tour), $147,500, five weeks.
D'Oyly Carte (tour), $64,000, three weeks.
Marcel Marceau (tour), $37,500, two weeks.
Can-Can (tour), $99,500, three weeks.
Bad Seed (tour), $68,500, three weeks.

**Carthay Circle**

Oh Men, Oh Women (stock, holdover from 1954-55), $21,600, one week.
Shrike (stock), $54,200, four weeks.
Fifth Season (stock), $107,100, six weeks.
Lunatics and Lovers (stock), $62,000, four weeks.
Tender Trap (stock), $71,000, four weeks.
Desperate Hours (stock), $48,500, three weeks.
King of Hearts (stock), $33,000, three weeks.
White Sheep of the Family (stock), $21,000, two weeks.
Will Success Spoil Rock Hunter (stock, continued), $20,500, one week.

**Greek**

Three For Tonight (special post-B'way booking), $85,400, one week.

**Hartford**

Day By the Sea (tryout), $32,500, three weeks.
Bus Stop (tour) $62,200, four weeks.
Man (stock), $10,000, two weeks.
Rainmaker (stock), $16,000, three weeks.
Joy Ride (tryout, continued), $224,400, 19 weeks.

**Music Box**

Hellzapoppin (local), $38,500, five weeks.

**Philharmonic Auditorium**

Pajama Game (tour), $451,700, seven weeks.
Kismet (tour), $257,500, four weeks.
Plain and Fancy (tour), $307,600, six weeks.
Rosalinda (stock), $243,300, four weeks.

Following is a breakdown of the San Francisco season, covering the theatres played, grosses and playing time:

**Alcazar**

Dear Charles (tour, holdover from previous season), $33,400, two weeks.
Fifth Season (stock), $31,800, three weeks.
Desperate Hours (stock), $53,500, four weeks.
Lunatics and Lovers (stock), $28,500, two weeks.
Tender Trap (stock), $30,000, two weeks.
Anniversary Waltz (stock, continued), $414,600, 28 weeks.

**Curran**

Kiss, Me Kate (stock), $165,500, four weeks.
Kismet (tour), $193,500, four weeks.
Pajama Game (tour), $487,600, 10 weeks.
Plain and Fancy (tour), $234,300, six weeks.
Can-Can (tour), $157,500, four weeks.
Marcel Marceau (tour), $23,000, one week.
Bad Seed (tour), $67,000, three weeks.
Silk Stockings (tour), $230,300, five weeks.

**Geary**

Tea and Sympathy (tour, holdover from previous season), $64,100, three weeks.
Solid Gold Cadillac (tour), $107,500, six weeks.
D'Oyly Carte (pre-B'way), $100,000 three weeks.
Day By the Sea (tryout), $34,000, two weeks.
Don Juan in Hell (tour), $12,500, one week.
Bus Stop (tour), $69,600, four weeks.
Marcel Marceau (tour), $48,000, two weeks.
Jenny Kissed Me (stock), $15,000, two weeks.
Reclining Figure (stock), $18,000, two weeks.
Anastasia (tour), $56,500, three weeks.

# Offer 'Bells' Out

Continued from page 55

as more or less standard for a major star, and certainly not unreasonable. In fact, he points out, her presence as star was one of the factors that persuaded him to invest in the venture, and he'd rather have her at the stated terms than some lesser name at a lower percentage.

As for the possibility of a plagiarism claim, the backer shrugs it off with the quip that such a charge merely indicates that "Bells" must look like a surefire smash.

The production is capitalized at $300,000, with provision for 20% overcall. An unusual wrinkle of the venture is that there are only a handful of limited partners, who have in turn farmed out their sizable respective investments on "assignment" to individuals (the latter in some cases reepresenting syndicates). Under the terms of the letters-of-assignment, assignees will get pro-rata shares of all income received by the limited partners, and full information on the show, including regular accountants' reports.

"Bells," with book and lyrics by Betty Comden and Adolph Green and music by Jule Styne, will be staged by Jerome Robbins. It's due Nov. 29 at the Shubert, N. Y., after a tryout tour.

Producer **Herman Shumlin,** who withdrew from the League of N.Y. Theatres last winter, has resumed his membership.

# Off-Broadway Shows

## No Exit

Easton Productions revival of drama in one act, by Jean-Paul Sartre. Staged by Patricia Newhall; settings, Kent Bedient, assisted by Joy Bergman; costumes, Caramounte. At Theatre East, N. Y., Aug. 25, '56; $3.30 top.

Cast: Dermot McNamara, Robert F. Mandan, Tani Seitz, Helen Seamon.

Jean-Paul Sartre's existentialism mayn't be much in the news these days, but his long one-act play, "No Exit," well-mounted, still provides piquant theatre. That, at least, is the evidence of Easton Productions revival at Theatre East, the town's comparatively new under-an-apartment house theatre. Easton Productions is the partnership name of Patricia Newhall and Hans Weigert. "No Exit" is their local production bow, with Miss Newhall providing the staging.

Perhaps the revival's freshness is due to Miss Newhall's evidently knowing what she wanted. The casting is good, the setting has a crisp opulence, while the staging reflects and often clarifies the Sartre convolutions. Although the occasional panic of the three people condemned to share for eternity a room in hell gets some unintended laughs, the performances are generally in focus and knowingly impassioned.

Getting past the barrier of "No Exit" being primarily a discussion play is the chief problem and this has been accomplished by accentuating the raw emotions of the three misfits who cannot get along together, yet must, this being their hell.

There's some torrid lovemaking afoot, and by the time Helen Seamon, as the central figure of the triangle, gets through the 7:30 and 10:15 performances Saturday nights, she must feel slightly rumpled. Her now-petulant, now-intense performance, however, of the narcissistic butterfly who murdered her child is equal to Sartre and to the occasion.

Tani Seitz has good concentration and fire as the woman whose desire for the other girl is both her weapon and her torture. The man of the strange trio, the coward and collaborationist, is played with brooding conviction by Robert F. Mandan, while Dermot McNamara appears briefly as the soft-spoken, unblinking valet.

This revival is less concerned with the ramifications of Sartre's philosophy than with the elemental passions unleashed in his people. While there's nothing wrong with intellectualizing in the theatre, this contrapuntal accent has been to the good, enabling Easton Productions to bring verve to early season off-Broadway.

*Geor.*

## Nobody's Child

Ricdard Castle, in association with The Open Stage, production of drama in three acts (10 scenes) by Richard Davidson. Staged by Castle; settings, Don McGovern. At Open Stage, N.Y., Aug. 22, '56.

Cast: Tom Gilson, Don McGovern, George O'Hallohan, Vern Ackian, Peter Berry, Richard Laurier, Durwood Everett, Ronald Maccone, Ernest Macias, Maurice McEndree, Llewelyn Pepper, Bob Berger, Al Abouf, Richard Davidson, Jonathan Evans.

It's pretty hard to find anything of value in "Nobody's Child," except possibly scripter Richard Davidson's good intention. He's apparently trying to say that juvenile misfits deserve intelligently sympathetic consideration. As a theme, this is valid, but on stage it is soporific.

Events transpire in a home for problem children, but the juves are frequently less troublesome than the social workers who run the place. That a lad attacks and nearly kills his housemaster seems to be just a belated event rather than an integral part of the play's development. The gory item is saved until the presumably climactic second act (7th scene) curtain, but it serves primarily to arouse drowsy customers in time for the intermission rather than impel their interest to the denouement.

Richard Castle, co-producer, has also staged. He has induced his actors to mumble rather than speak and often to jumble lines and cues in ad lib fashion until it's sometimes uncertain whether lines have been learned. This may be in the direction of naturalism but it can't be tabbed good theatre.

The play is liberally peppered with vulgarisms, perhaps to lend a realistic touch, but even the most vivid expletive gets to be a bore after repetition.

*Geor.*

# Canadian Groses

Continued from page 55

Theatre. Except for a fortnight's run of the Larry Parks edition of "Teahouse of the August Moon," all the enries there were in for single-week stands. "Teahouse" was the top straight play grosser, while "Boy Friend"led the musical field.

The Toronto offerings were confined to the 1,525-seat Royal Alexandra Theatre, with "Boy Friend" again the top tuner draw. "Tamburlain the Great" was the strongest of the straight play entries on the basis of its 13-performance take. Following is a breakdown of the season in both cities, covering shows, grosses and playing time:

**TORONTO**

**King and I** (tour), $111,500, four weeks.
**Solid Gold Cadillac** (tour), $17,700, one week.
**Comedie Francaise** (pre-B'way), $24,900, five performances.
**Tea and Sympathy** (tour), $12,700, one week.
**Anastasia** (tour), $11,000, one week.
**Ruth Draper** (tour), $10,800, one week.
**Seven Year Itch** (tour), $17,100, one week.
**D'Oyly Carte Opera Co.** (tour), $65,900, two weeks.
**Teahouse of the August Moon** (tour), $69,700, three weeks.
**Tamburlaine the Great** (pre-B'way), $54,700, 13 performances.
**Boy Friend** (tour), $79,000, two weeks.
**Can-Can** (tour), $46,800, two weeks.
**Bus Stop** (tour), $12,300, one week.

**MONTREAL**

**Tea and Sympathy** (tour), $20,000, one week.
**Seven Year Itch** (tour), $15,000, one week.
**D'Oyly Carte** (tour), $35,000, one week.
**Teahouse of the August Moon** (tour), $37,100, two weeks.
**Boy Friend** (tour), $35,300, one week.
**Can-Can** (tour), $31,900, one week.
**Bus Stop** (tour), $14,400, one week.

# Shows Out of Town

Continued from page 56

## The Preacher

has a sound dramatic premise in his story of the revival racket as practiced by an unsavory group. The combine begins to fall apart at the seams when the sermon-writer is bitten by love and gets real religion. The windup promises of a better future for him and his girl, although it indicates the racket will continue under different management.

Unlike most local little theatre presentations, this one has the stamp of professionalism about it. It has been skillfully and tautly directed, by Laurence Stewart and there are some notable performances, particularly Stanley Adams with a frightening portrayal as the mountebank who preys on faith and by the author, doubling convincingly as the sermon-writer.

Others who impress are John Reach, Eddy Ryder, Lettie Lovel and Paul Harbor as other members of the combine. Dawn Richard seems too naive in the role of the girl who serves as the catalyst for the writer's conscience.

Set design by Michael Nash is in keeping with the professional tone of the production.

*Kap.*

Stark Hesseltine, assistant to Phoenix Theatre producers **T. Edward Hambleton & Norris Houghton**, succeeds **James Gelb** as stage manager of the **Siobhan McKenna** revival of "Saint Joan." He takes over the assignment during the Philly engagement, prior to the show's opening Sept. 11 at the Phoenix, N. Y., with Gelb shifting to the stage manager spot with the upcoming Broadway production of "Sleeping Prince."

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# Barn Grosses

Continued from page 57

Dilemma" grossed $1,400 at Green Hills Theatre near here last week.

The barn, directed by Mesrop Kesdekian, shutters its fifth season with this week's "Little Hut."

**Mgt. Shift at Ephrata, Pa.**
Ephrata, Pa., Aug. 28.

Change of ownership and the adding of an extra week because of "good business," has been announced by Jonathan Dwight, director of the Ephrata Star Playhouse.

Dwight, co-partner of the Gateway Playhouse, Somers Point, N. J., says he has bought the share of the strawhat owned by Jane Barry Haynes, of Durham, N. C. The combine of Haynes and Dwight took over the theatre this season and operated it on a star basis.

The remaining partner also reported he has signed a five-year lease on the house, where he plans improvements, including enlargement.

Dwight said Sylvia Sydney will star in "Picnic" next week as an additional play on the 10-week schedule. The house is now operating Monday - through - Saturday, instead of opening Sundays in this strict Lancaster County area.

The house is tabbed at $1.50 to $2.50. Chico Marx in "Fifth Season" is current.

**Chico Marx $6,600, Spa**
Saratoga, N.Y., Aug. 28.

Chico Marx in "Fifth Season" grossed a not-too-impressive $6,600 last week in the 587-seat Spa Summer Theatre here, at $3.30 top. It was the second time within three weeks that a male star had failed to draw $7,000 during what should be the strawhat's biggest grossing period — the August horse race season. Only Beatrice Lillie in "Beason's Fables" showed pull, with a record-setting $12,250 gross at $4 top.

"Chalk Garden," starring Lillian and Dorothy Gish, is the current week's closer in John Huntington's 10th season as producer.

**Duggan 21G in 2, Drury Lane**
Chicago, Aug. 28.

Television's Tom Duggan, starring in "Tender Trap," established a new gross record at the Drury Lane summer theatre, fetching in $21,000 for the two-week run. Duggan's personal take on the percentage deal was $5,600.

Gertrude Berg, starring in "Solid Gold Cadillac," is current at the suburban tent.

**Albany Barn Extends**
Albany, Aug. 28.

The Shelley Players, of New Scotland, the Albany area's newest strawhat, has extended its season for a ninth week, with the presentation of "See How They Run" from Aug. 29 through Sept. 2.

Shirley Poskanzer Kaye, who operates a day camp on the same site, is producer.

**'Kismet' $18,400, Detroit**
Detroit, Aug. 28.

"Kismet" grossed a good $18,400 last week in the first stanza of a fortnight stay at Melody Circus. The area's other tent theatre, Northland Playhouse, did a poor $7,000 with "Dracula," starring John Carradine.

The breakevens are $12,000 at the 1,500-seat Melody Circus, scaled at a $4 top, less 25% discounts, and $8,000 at Northland Playhouse, a 1,400-seater with a top of $3.60, less 25% discounts. Potential capacities are $41,982 at Melody and $25,678 at Northland.

Current productions are a holdover of "Kismet" at Melody Circus and the touring revue, "Sticks and Stones," starring Hermione Gingold, at Northland Playhouse.

**'Old Boy' $3,000, Olney**
Olney, Md., Aug. 28.

Despite favorable reviews in the Washington dailies, the first stanza of "The Old Boy," at the Olney Playhouse drew a disappointing $3,000 last week.

Players, Inc. production of the Irish comedy, with Marjorie Gateson and Edward Cullen, ends the Olney season next Monday night (3).

**Joan Mann Carter**, wife of **Jack Carter**, featured in "Mr. Wonderful," has joined the cast of "Harbor Lights."

# Legit Bits

**Arthur Spaeth**, drama critic of the Cleveland News, will be in town Sept. 4-12 to catch the Broadway shows. His schedule has been arranged by pressagent **Bill Fields.**

**Motley** will design the costumes for "Long Day's Journey into Night."

**Peggy Cass, Polly Rowles, Barry Thomson, Marian Winters, James Kirkwood, Joyce Lear** and **Susan Steele** are set for roles in "Aunti Mame," starring **Rosalind Russell.**

**Harry Essex** has succeeded **Jim Miller** as company manager of the touring "Damn Yankees."

According to word from New Hope, Pa., where **Michael Ellis** operates the Bucks County Playhouse, the producer goes to Cape Cod this week to confab with **Patricia Joudrey** and her husband, **John Steele**, about a possible try-out of her new play at the strawhat early this fall.

**Phyllis Anderson**, script agent with Music Corp. of America and wife of playwright **Robert Anderson**, seriously ill in N. Y. Hospital, but is permitted phonecalls.

**Ruth Altman** has withdrawn from her original featured role in the touring "Boy Friend" and has returned to New York. She's been succeeded by **Gabrielle.**

**Joseph Shea** left yesterday (Tues.) for Chicago to do the advance for "Boy Friend," which opens there Sept. 19.

**David Kind**, treasurer of the Blackstone Theatre, Chicago, leaves tomorrow (Thurs.) after catching the Broadway shows and powwowing with Shubert Alley cronies.

**Al Goldin** will be general manager for "Very Special Baby," succeeding **Monty Shaff**, who is ill on the Coast.

**Diana van der Vlis**, who recently arrived in New York from Toronto, has been set for a major role in "Happiest Millionaire."

"Three for All," starring **Paul Draper**, ends its limited run at the Carnegie Recital Hall, N.Y., tomorrow (Thurs.).

English character actor **Charles Carson** has been set for a part in "Apple Cart."

**Martin Ashe** has been added to the cast of "Happiest Millionaire."

**David Clarke** has exited "Too Late the Phalarope" because of "difficulties" over billing. He's been replaced by **George Tyne.**

**Maureen Stapleton** will play the femme lead in "Light a Penny Candle."

**Donald Cook** will costar with **Joan Bennett** in the touring "Janus."

**Mark J. Appleman's** "Widow's Walk," previously titled "Widow Seed," has been optioned by **Charles Fass** for his initial Broadway production venture. **Percy S. Montague** will direct.

**Christopher Plummer** will have the lead in "Night of the Auk."

**Basil Rathbone** will recreate his original Broadway assignment in "The Heiress" for two weeks beginning Sept. 11 at the Paper Mill Playhouse, Milburn, N.J.

**Ruth Gillette** and **Marguerite Shaw**, who play the same roles respectively in the Broadway and touring companies of "Pajama Game" will swap assignments next Monday (3).

Producer **Leonard Sillman** left last week for Europe.

**Perry Watkins** will design the scenery for "Harbor Lights," while **Albie Gaye** and **Ronn Cummins** have been added to the cast.

**Paula Trueman** has withdrawn from the cast of "Loud Red Patrick."

**William Lanteau** will play Available Jones in "Li'l Abner."

**Bob Burland** is touring the barns in "Knickerbocker Holiday."

**Beatrice Lillie's** revue, "Beasop's Fables," set for a return stand the week of Sept. 10 at the Boston (Mass.) Summer Theatre.

**Sheridan Gibney's** "A House in the Country," cancelled as a Bucks County Playhouse, New Hope, Pa., tryout, earlier this season, will be tested at the Pocono Playhouse, Mountainhome, Pa., during September.

**Robert Gardett** played the Hildy Johnson role in "Front Page" last week at the Lakewood Playhouse, Barnesville, Pa.

**Jim Campbell**, who was slated to play the sheriff in **Jules Pfeiffer's** proposed touring production of "Bus Stop" (it was cancelled when 20th-Fox made a deal to advance the release date of the film version), has the role in a presentation of the **William Inge** comedy this week at the Capri Theatre, Atlantic Beach, N. Y. He'll have the lead in a new Ford industrial show, starting next Monday (4).

Scene designer **Watson Barratt**, back from vacation in Highlands, N.C., goes to St. Louis shortly for a lecture date.

**Jimmy Oster**, last seen on Broadway in "Once Upon a Tailor," is in the incoming revival of "Saint Joan," starring **Siobhan McKenna.**

Realtor-producer-theatre operator **Roger L. Stevens**, who was chief pre-convention fund-raiser for **Adlai Stevenson**, was named last week to head the financing drive for the Democratic party during the Presidential campaign.

**Emmett R. Callahan** will be company manager for "Loud Red Patrick," for which **Herman Bernstein** is g.m.

**Mae Desmond**, who was the glamor girl star about 35 years ago of a stock company at the Orpheum Theatre, Germantown, Philadelphia (where the late **Guy Kibbee** and **Hugh O'Connell** previously were respective juvenile and heavy in a resident troupe), is now operating the Mae Desmond Children's Theatre, Willow Grove, Pa. The company plays touring dates, with Miss Desmond doing character roles.

**Roy Jones**, currently winding up the season as manager of the Wedge Summer Theatre, Atlantic City, will be company manager of "Sixth Finger in a Five-Finger Glove."

# Brecht's Berlin Group Opens West End Stand

London, Aug. 28.

The Berliner Ensemble of Bertolt Brecht opened on schedule here last night (Mon.), despite the recent death of the noted German playwright. His widow, Helene Weigel, who has been running the East Berlin company personally, heads the company of 110, which has arrived in London for a three-week engagement at the Palace Theatre, under Peter Daubeny's management.

Tomorrow night (Wed.) Miss Weigel will appear in a BBC-TV discussion with playwright Benn W. Levy and John Fernald, principal of the Royal Academy of Dramatic Art. The trio will discuss the work of the Ensemble and of Bertolt Brecht.

Opening production of the season was "Mother Courage," which was originally staged by Theatre Workshop for last year's Devon festival. The two other plays in the repertory are "Trumpets and Drums," based on George Farquhar's comedy, "The Recruiting Officer," and "Caucasian Chalk Circle," written and staged by Brecht. Miss Weigel will appear in "Chalk Circle" and play the title role in "Mother Courage."

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**WHY IS SANDRA DEEL UP IN THE AIR?**

See Page 39

# Phila. Orch's Season Shaping As Menu of Roast Beef & Champagne

Philadelphia Orchestra, with Eugene Ormandy conducting, will do the first American performances of Vaughan Williams' new 8th Symphony at the start of the new season. The vet English composer wrote the symph for Sir John Barbirolli (ex-N. Y. Philharmonic maestro) and the Halle Orchestra. Philadelphians will give U. S. preem at Academy of Music on home grounds Oct. 5, and follow with New York Carnegie Hall showcasing Oct. 9.

Philly orch, long noted for its presentations of the standard fare which Dame Myra Hess termed the "roast beef of music," will also do N. Y. pemiere of Carl Orff's "Trionoffo di Aphrodite." Met soprano Hilde Gueden is signed for this work, along with Rudolf Petrak and Kenneth Smith, with Temple U. Choir engaged for choral stint. Philadelphia audience will hear it Dec. 7 with N. Y. following Dec. 11. These will be the first performances in the east, but Leopold Stokowski introduced the work with his Houston symph last season.

Most of other programs will be standard menu, but two guest soloists, Brazilian keyboarder Guiomar Novaes and cellist Gregor Piatigorsky, will give touch of novelty. It's more than a decade since Mme. Novaes guested with the Ormandy crew and Piatigorsky's symphonic dates are a rarity (though this season he's also booked with the Philharmonic). Novaes, who switched to Herbert Barrett management when vet agent Siegfried Hearst left NCAC operation, is skedded for Carnegie date as well as Philly, same applying to Piatigorsky. Pianists Solomon and Alexander Brailowsky and Isaac Stern, fiddle virtuoso recently returned from tour of Soviet Union, also will do solo chores with Ormandy.

Another feature of N. Y. sked is the Verdi Requiem with Negro soprano Leontyne Price, who's been starred on NBC-TV opera, in one of her most important assignments to date. Miss Price played Bess in revival of Gershwin opus, opposite William Warfield, whom she later married. She's since catapulted into prestige longhair brackets. Nan Merriman will do other feminine part, Richard Tucker of the Met draws the tenor spot and Giorgio Tozzi the basso. Tozzi's regarded as a comer. For him, like Miss Price, this is a prime date. He's soon to make his RCA Victor wax debut in forthcoming release of "La Boheme," which Sir Thomas Beecham directed while in the States last spring.

Pierre Monteux, the octogenarian maestro, will guest-baton the Jan. 15 Carnegie concert, and Ernest Ansermet will be on the podium when the Philadelphians do Honegger's Third Symphony for the first time.

John Hershberger handling press for Gotham season for sixth year. Season biz is reported up. From standpoint of novelties intermixed with the standard fare, it shapes up as one of most newsworthy programs ever carded by the Philly ensemble. Manager Donald Engle will be in command for second season.

## Schwieger Hustles Back From Europe to Lead S.F.

Kansas City, Aug. 28.

Hans Schwieger, conductor of the Kansas City Philharmonic Orchestra, has cut short a series of European engagements to take up the baton for the San Francisco Opera Co. in September and October. He will lead the Frisco outfit in "Cosi Fan Tutte" and "Die Walkuere."

Dates for the radio orchestras of Geneva and Zurich were cancelled and Schwieger and his wife cut short a Bavarian vacation to return to Kansas City and head for Frisco by Sept. 1. The Frisco company traditionally imports its guest conductors from Europe, and this assignment is considered a plum for Schwieger, his first on the Coast.

Announcement of the arrangement was made last weekend by C. Y. Thomas, president of the K. C. orch, who described the appointment as an honor for Kansas City and its orch.

## Dr. Rennert Quitting Hamburg State Opera

Edinburgh, Aug. 28.

Dr. Gunther Rennert, artistic director of the Hamburg State Opera and producer of three Edinburgh Festival productions, said here he plans to sever his 10-year connection with the company after its stint here. He will work on the European continent as an independent producer, though festival authorities plan to bring Dr. Rennert back from time to time.

Hamburg Opera company planed in from Germany. It gave opening performance of Mozart's "The Magic Flute," before Queen Elizabeth and the Duke of Edinburgh.

# Salzburg Fest Mostly Mozart

Salzburg, Aug. 21.

As was to be expected in this Mozart anniversary year, the Salzburg Festival is top-heavy with works by the favorite son. Also present is the ubiquitous "guy named Joe" represented in this case by Johann Wolfgang von Goethe.

Premieres are all over. Tallying the results, this year's fest shapes up as a successful one, with high quality prevailing (despite some beefs) and no big surprises. By sticking close to Mozart, the fest seems to have gained favor since that's what most people come to see. No one has been heard bemoaning the absence of a new opera on the schedule.

Two announcements made news this year: the appointment of Herbert von Karajan as artistic director, and the approval of a sweeping plan for building a new festival area, including a big new theatre. Karajan's appointment has raised much speculation. Questions are being asked include what's he going to do, what heads may roll and whose feelings may be hurt. The dust hasn't settled yet, but no revolutionary changes can be expected.

Future festivals will include a couple of Mozart operas, and also a preem of a new opera as often as a good one can be found. Next year it will be Rolf Liebermann's "School for Wives." Foreign orchs will probably be invited to participate. Up to now, the Vienna Philharmonic has been the only orchestra heard here. They will continue to do most of the work.

As for the new Festival House, designed by Clemens Holzmeister, it is expected to be ready about 1960.

**'Figaro' As Tee-off**

The tee-off work on this year's calendar was Mozart's "Marriage of Figaro," staged by the team of Schuh-Neher-Boehm. Director was Oscar Fritz Schuh, Karl Boehm was conductor. The plus factor was the all-star cast, including Dietrich Fischer-Dieskau, Erich Kunz, Elizabeth Schwarzkopf and Irmgard Seefried.

"Jedermann" (Everyman) the traditional play done in the open air in front of the Cathedral, is still a Fest mainstay, thanks to Max Reinhardt's staging and Will Quadflieg's title-rolling.

A moving event was Bruno Walter's reading of the Mozart Requiem, with the Vienna Philharmonic, Vienna State Opera Chorus, and superlative soloists Cesare Siepi, Lisa della Casa, Anton Dermota and Ira Malaniuk.

## Boffo Bolshoi Ballet

London, Aug. 28.

The British go in for ballet in a big way. So much so, that a line formed three days prior to the sale of tickets for the Convent Garden's engagement of Russia's Bolshoi Ballet Co. Ducats for the Bolshoi troupe, which makes its first appearance outside the Soviet Union here Oct. 3, went on sale last Monday (27), while the line formed the previous Friday (24).

The three-day pre-ticket sale queue broke Convent Gardens' prior two-day record established when Italy's Milan Opera Co. played the house.

## ROYAL DANISH BALLET'S SHIPLOAD OF SCENERY

The Royal Danish Ballet, the oldest company on the Continent which makes it debut in this country Sept. 16 at the Metropolitan Opera House, N. Y., is licking a circus-type transportation problem. The ballet company has brought over 30 tons of scenery and stage effects on a freighter last week which was equipped with a special boom to swing the big pieces from ship to dock. The load is said to be about three times the size of the biggest foreign theatre offering in the U. S. to date.

The Danish company is booked for 17 performances in 10 cities in the U. S. and then ships the whole works back at the end of September.

## Atlanta Starts Fund For Permanent Opera

Atlanta, Aug. 28.

A fundraising campaign to help establish a permanent opera and music center for Atlanta was launched last week during a meeting called by Edgar J. Forio, Coca-Cola Co. official and president of the Atlanta Opera Arts Assn. The drive is being sponsored by the Atlanta Women's Chamber of Commerce.

Contributors to the drive will be invited to an opening concert at the Tower Theatre (ex-Erlanger) Oct. 18, featuring a Metropolitan Opera star and an artist from the OAA and to four subsequent performances during the year.

Campaign got off to a good start via initial contribution of $500 by the Atlanta Opera Guild.

## Boston Symph Leaves For Tour of Continent

Boston, Aug. 28.

Final contingent, 59 tooters, wives and staff members, of the Boston Symphony orch left Logan Airport (22) for its second European tour, which includes concerts in Russia.

The assembled 120-piece orch makes its debut in Cork, Ireland. Former Fire Commissioner Michael T. Kelleher, orch trustee, will make the opening address. The orch then treks to Dublin, Edinburgh, Copenhagen, Oslo, Stockholm, Helsinki, Leningrad, Moscow, Prague, Vienna, Stuttgart, Munich, Zurick, Berne, Paris and Chartres. The group will recross the English Channel to Leeds and London, returning to Boston Oct. 5.

## Bucci to England

Composer Mark Bucci planed to England over the weekend to join his wife, playwrlght Peggy Phillips, currently story editor for Sapphire Films. They will attend the Edinburgh Festival, where Bucci's opera, "Sweet Bessie from Pike," will be produced.

Couple expect the birth of a child in December.

# Inside Stuff—Concerts

Newcomer to the New York musical scene is Mario J. Petti, a 33-year-old insurance agent who's "always had the bug" and now is turning impresario. Petti's to specialize in vocal recitals and plans to operate in Hartford, Philadelphia and Baltimore in addition to New York. Impresario activities in New York are a rarity. Usually, the artist presents his own recital, paying all the expenses and gambling on the receipts. Joseph Conlin made a dent in this field a couple of years ago, but he ran into difficulties and faded from the scene. He had two sold-out houses with Renata Tebaldi and Mario Del Monaco at the Metopera, causing tradesters to sit up and take notice of him, but his success was only temporary. Later plans to tour a Spanish ballet troupe and present other recitals were cancelled.

# Trouping Culture Into South America

### Promising-to-Vague Is the Story on Venezuela, Colombia, Ecuador, Peru, Paraguay, Bolivia

By PAUL PIMSLEUR

There's a definite link between politics and concerts. It's the middle-class of a country that bankrolls music, so the bigger the middle-class, the more dynamic a nation's musical life figures to be. Concert halls are more likely to be fiuued with "haves" than with "have-nots."

As their social conditions stand at present, the basis for the concert business is not very broad in the six countries dealt with here. A large part of the population must be ruled out from the start: the Indians are largely unintegrated and the poor people are not even potential customers. That leaves the relatively small middle and upper classes to support concerts. Most of the six countries, by the way, are governed by cliques combining wealth and military power.

These generalizations cover too much ground to be absolutely true. But they provide a backdrop to help view and understand the concert picture. Individual differences will come out ln casing the countries one by one.

In Venezuela, the boom is on. Money is gushing in from the oil fields. Earning and spending is freer in Caracas than in any other city ln South America. The amount of construction is incredible, changing the face of the city from year to year. The Venezuelan money, called bolivares, is the best in South America, with one bolivar worth about 30c.

The population of Caracas, center of the boom, hit the million mark not long ago. There's a frenzied spirit there, with many transients, lots of new European immigrants, and everybody racing full-speed in pursuit of the fast buck. In this mood, classical music is not a major preoccupation, and has thus far lagged behind the general upsurge. The music business should have a good future once the newcomers settle down, make a real home, and start taking it a little easier. Venezuela is moving toward the development of a U.S.-type economy, where the large middle class has the income and the leisure to go ln for pleasures like serious music.

In Caracas, the important manager is Enrique de Quesada, son of the Havana booking king previously described in this series. Quesada's Pro Arte Musical presents a full roster of events each season, including top names. Booking is done through papa Quesada in Havana. There is no series in Caracas and each event is sold separately.

Boom conditions permit high ticket prices. When scaled for a top attraction, the Teatro Municipal (cap. 1300) can gross 15,000 bolivares, or almost $4,500.

The small city (pop. 70,000) of Maraca iys Venezuela5s second-ranking concert town, despite its diminutive size. Located about 100 miles fro mthe capital, it has a very well organized Pro Arte series, solidly supported by the Townspeople, and aided by the Center of Agricultural Investigation. The series has 400 members, each paying 10 bolivares per month, which amount to a hefty $35 yearly. The series includes about 12 events per season, and is booked from among the attractions that come to Caracas. The director is Dr. Carlos Zozaya. The college auditorium seats 600.

Maracaibo is a big city, but the climate and general apathy weaken it concert-wise. A good promotional job could work wonders.

In the west of Venezuela, the remote town of San Cristobal had a fine little series which has been presenting about six artists yearly since 1946. The hall is the Salon de Lectura, which can seat 500 if they put ln plenty of extra chairs.

**Red Tape Like Mad**

San Cristobal is very near the Colombian border, making it seem inviting to cross into Colombia by car. But the border troubles are unbelievable. It takes half a day to go through the formalities for leaving Venezuela, and another half a day to wangle yourself into Colombia. It's exhausting and nerve-wracking. Border formalitles are made comparatively quick and easy when you fly.

Colombia's most important city is the capital, Bogota (pop. 750,000). There, Ismael Arensburg, agent for Quesada, is the leading impresario. He presents eight or 10 artists per season, mostly name attractions, in the governmental Teatro Colon (cap. slightly over 1,000). Arensburg also sells artists to series in other parts of Colombia..

The Colombia peso is subject to fluctuation. One peso is currently worth about 23 cents.

The hotel situation is quite rough in Bogota. The Continental is excellent and will make a good deal.

The best concert setup in the provlnces is ln Cali (pop. 380,000), which is enjoying prosperity as the center of a rich agricultural area. Cali presents virtually every well-known artist who comes to Bogota. The impresario there is Pedro Pablo Morcillo. The Teatro Municipal holds 1,000.

Medellin, about the same size as Cali, also has a series, but doesn't take as many artists.

**Culture's Lady Friend**

A couple of hours from Bogota by air ls Quito, capital of Ecuador. It is a city of 250,000, mainly Indians who are unfamiliar with Western culture. The potential concert audience is very limited in Quito, yet the Sociedad Philharmonica succeeds in bringing six or seven events per season. They get a strong assist from the private pockets of their 100 members, and Quesada sends artists as cheaply as possible. The lady mainly responsible is Senora Maria Uribe de Reyes. Though independently booked, most of the artists come from Quesada.

The Teatro Sucre in Qulto seats 1,000. The currency of the country is the sucre, worth about a nickel.

Most South American capitals have their own state-supported symphony orchestra. Those in Caracas, Bogota and Lima are going strong, bolstered talent-wise by recruits from Europe. Many musicians, especially from Italy, Germany and Austria, sign on for two years in return for their passage to the new world and a good salary. An orchestra is being organized in Qulto now, under the direction of Ernesto Xanco.

Lima, Peru, is a city of a million people, but its musical life is quite feeble. The impresario there is Alfonso Vargas y Vargas, who has been presenting Quesada's artists in Lima for 23 years. Vargas presents from four to eight attractions yearly, on a strictly single-sale basis (no series, no subscribers). Most attractions do two performances. Though Peru is a big country, opportunities for bookings in the provinces are almost nil.

The Teatro Municipal ln Lima seats 1,600. The Peruvian money is called soles, one sol being worth about 5 cents. The Hotel Bolivar is excellent, the Country Club plush.

The poorest countries in South America are land-bound Paraguay and Bolivia. Although some artists do perform in each, the audience potential is small and bookings irregular. Most of the booking for Asuncion (Paraguay) is handled through the Buenos Aires managements.

A brief statistical note will tie up the six countries we've lumped together, perhaps not entirely fairly. The rate of illiteracy in the six ranges from 45% in Paraguay to 80% in Bolivia. The rate is around 50 to 60% in the other four countries.

## Dame Myra's Dates

Dame Myra Hess will do about 30 concerts in Europe between now and the first of the year, when she returns to the U. S. for her annual tour. The English pianist's American trek also takes her to the Coast. She's been sold out since last January.

In New York, Dame Myra will donate her services for the N. Y. Philharmonic-Symphony pension fund concert, which Bruno Walter will conduct. She's also to do her annual Carnegie Hall date, plus a repeat at the Metropolitan Museum of Art's new auditorium.

# Literati

**'Playboy' Sues 'Playgirl'**

Playboy magazine has filed suit in San Francisco federal court against Playgirl magazine, charging trademark infringement.

The HMH Publishing Co., which puts out Playboy (and claims to sell 1,000,000 a month), asked that Walter Hale, Frisco publisher of Playgirl, be prevented from using that title.

**Capote's Russo Whimsy**

The New Yorker will publish the end of September and the first issue in October a two-part excerpt of Truman Capote's "The Muses Are Heard," dealing with his close-up on the "Porgy and Bess" tour in the Iron Curtain countries. Random House will publish the book version a month later. The mag segment is about 60% of the book's length.

Title stems from the whimsical Russian guide-interpreter assigned him who would preface much of his discourse on Russo-American relations with a pet phrase, "When the cannons are silent, the muses are heard."

It is said that "direct quotes" on two people who also made the "Porgy" tour—non-cast members—will be very unflattering to both.

**Pub's Bid For Senate**

Bernard G. O'Shea, 35-year-old publisher of the weekly Swanton (Vt.) Courier, has thrown his hat into the political ring as Democratic candidate for the U. S. Senate.

His first bid for elective office in the November elections will pit him against the veteran U. S. Sen. George D. Aiken.

**Jack Train's Autobiog**

Jack Train, British comedian and character actor who made his name in the wartime radio show, "ITMA" starring the late Tommy Handley, has penned a 256-page autobiography entitled "Up and Down the Line" (Oklahoma; $2.15). Now 54 years of age, Train shunts between radio deejay stints and participating in tv panel games.

The book is notable for its sincere and modest approach to life and its author is as frank about his failures as his successes. Written in a breezy style, it serves both as a record of a varied career and as an authentic looksee into show biz through a performer's eyes.

**Von Beroldingen Upped**

Linton von Beroldingen, assistant managing editor of Hearst's (morning) San Francisco Examiner, has been named managing editor, succeeding the late William Wren. Von Beroldingen was brought up from L.A. Examiner about a year and a half ago, groomed for a job he now assumes.

Joshua Eppinger Jr., longtime executive city editor, appointed assistant managing editor.

**Meridian Splits From Noonday**

Meridian Books Inc. is continuing as publisher of Meridian, Living Age Books, and The Meridian Library. All original and reprint publications are issued in paper covers with sewn-bound binding for durability. Selected titles are also issued with hard covers.

Arthur A. Cohen, director of Meridian, states that his firm separated early this year from The Noonday Press Inc.

**Ned Pines' Kudo**

The Boys Clubs of America award to Ned L. Pines, prez of Pines Publications, for publishing "exceptional fine and wholesome comic magazines" was inserted in the Congressional Record by Representative Lester Holtzman of New York. Commented Holtzman: "This honor is most significant because of the considerable criticism that has been heaped upon this segment of the publishing industry in recent years."

Among comics Pines publishes are Dennis the Menace, CBS-Television's Terrytoon and Mighty Mouse comics.

**'20th Century Drama'**

"Trends in 20th Century Drama," by Frederick Lumley (Essential Books; $7), is an import written by former film and art critic for Edinburgh Dispatch. Tome surveys U.S. and European dramatists since Ibsen and Shaw. Author cites Sartre, Anouilh, Williams and Miller as writers on "the approaches of despair." He sees "Godot" as culmination of negativistic tradition. Lorca, Cocteau and O'Neill are lumped as writers "in search of expression." "Grace" sits upon Claudel and Eliot, in Lumley's opinion.

Writer finds the late Berthold Brecht "frigid" with "terrifying inhumanity." Rice, Sherwood, Odets, Maxwell Anderson, Barry, Wilder and Saroyan are treated briefly. Hellman, Kaufman & Hart, Kingsley, Sidney Howard and Inge get capsule attention. Lindsay & Crouse and Robert Anderson are among many contemporary American playwrights overlooked in the survey.

Price of book is high in view of quality of manufacture (done in England), and questionable permanent value of contents.

*Down.*

**Boston Post Resumes**

The Boston Post, after an eight-day suspension, resumed publishing Friday morning (24) with an eight-column banner in red on its front page, "A Happy Good Morning to All—The Boston Post."

Revived by three court appointed trustees after they were successful in obtaining a $500,000 loan from an unidentified "big New York band," the 125-year-old morning newspaper ran 28 pages, but had lost its comics to the Boston Herald.

**Newspapermen's Books**

Newspapermen are scripting three books to be published this fall by Holt.

Frank A Clarvoe, whose novel "The Wonderful Way" will be published Sept. 6, is associate editor of the Santa Barbara (Calif.) News-Press and has long been with Scripps-Howard.

Arthur T. Hadley and Jim Berryman are author and illustrator, respectively, of "Do I Make Myself Clear?", an expose of what politicians really mean by the things they say. Hadley is a former White House correspondent of Newsweek, and Berryman is the Pulitzer Prizewinning cartoonist for the Washington Star.

Bascom Timmons, whose biography of "Jesse H. Jones: The Man and the Statesman, will be published Sept. 17, is Washington correspondent for a more-a score of newspapers, including the Houston Chronicle, which had been owned by the Jesse Jones.

**Brooklyn Daily's New Stock**

The Brooklyn Daily which publishes five days a week, Monday through Friday, last week began sale of stock in the publication to its readers and the general public. Proceeds of the issue are to be used for "improvement and expansion" of the paper. Initial offering comprises 450,000 shares of capital stock at $1 per share.

Paper, according to the prospectus, expects to raise a net of $405,000 after deduction of $45,000 in salesmen's commissions. In addition other expenses such as legal fees, printing, etc., are estimated as no more than $30,000. Some 550,000 shares of the corporation were outstanding as of Aug. 9 out of 1,000,000 authorized.

Sale of the securities, in blocks of 25 or more, is limited to residents of N. Y. State. Firm's consolidated balance sheet as of April 30, 1956, listed assets of $215,860, liabilities of $75,252 or a net worth of $140,607 with no stock issued.

Following the fold of the Brooklyn Eagle last year, the Brooklyn Daily hired some of the Eagle's personnel and attempted to fill the void. Publisher Sidney Klass, who founded the BD in 1939 as a weekly, said the decision to expand operations came after a sixmonth experimental period just ended.

**Vic Rosen's Many Biogs**

Victor Rosen, when he completes the (actor) Charles Coburn and (financier) Otto H. Kahn bios, plans to take on another subject, the bio of Homer Davenport, the Hearst and Munsey cartoonist (1893-1912). Davenport's caricature of Mark Hanna—the bloated plutocrat in a silk hat with dollar-signs on his vest—became a popular symbol of ruthless greed and power.

Cartoonist daughter and only surviving child, Mrs. Gloria Davenport Shannon, has commissioned Rosen to do the job. The Hearst organization has also offered to assist in furnishing source material.

**Another On Opera By Lawrence**

Robert Lawrence's latest "World of Opera" will be published on Sept. 24 by Nelson. The book offers a tour of the entire opera world, spotlighting traditions, repertoire, singers, conductors, producers, managers, etc.

The veteran conductor has co-authored two previous books, "Metropolitan Opera Guide" and "The Victor Book of Ballets and Ballet Music."

**TV To Blame—Again!**

Relics of the old Scots Club, a now-defunct association of Scot scribes in London, are being handed over to the Edinburgh Press Club for safekeeping. They include a number of letters from the late Sir James Barrie and Sir Harry Lauder.

John Gordon, London Sunday Express topper, and himself a Scot, is one of the oldest active members of the London group. Lack of support caused its demise. New trend of Fleet Street journalists going home after working hours to watch tv is partially blamed for club's disappearance.

**'Buffalo Bill' Into Braille**

On the heels of Hamish Hamilton publishing the British edition of their "Buffalo Bill and the Wild West," Victor Weybright and Henry B. Sell are in negotiation with French and Danish publishers. A Swiss publisher also wants to put out a German edition.

The American authors' biggest kick, however, is the request from the British National Library For The Blind for permission to transcribe their book into Braille.

**New Little Theatre Mag**

Latest entry in the resident theatre publication field is Curtain Call, a monthly magazine devoted to Little Theatre news of local, regional and national interest, published in Harlingen, Texas. George S. McGregor is editor.

Others on staff include Angie Palomino, assistant editor; Alicia Perry, research editor; Jane Gautreaux, Michael J. Carmody and Maurice Cohen, associate editors: Luther Bookout, art editor.

**Another TV Novel**

Robin Moore, ex-flyer, foreign correspondent, now p.r. exec for the Sheraton Hotels and chain before that in tv, has authored a novel about the video industry. "Pitchman," which Coward-McCann will publish in November.

**Glorifying Manhattan**

An anthology of life in New York, "As I Pass, O Manhattan," edited by Esther Morgan McCullough, will be published by Coley Taylor in November. The giant anthology of 1,216 pages collects the work of most of America's noted writers of fiction and poetry on the New York theme.

The book also will draw heavily on eye-witness reports, letters, diaries, newspaper and magazine articles by people who lived the city's history.

**CHATTER**

The Banshees' 10th annual "All-Sports Tribute" to champions and near champions, past and present, will be held Sept. 27 at a luncheon meeting at the Waldorf-Astoria, N. Y. Bill Corum will present the champions, who will receive the Banshee award for sportsmanship. Chief Banshee Arthur (Bugs) Baer will introduce the Broadway headliners in the entertainment portion of the show.

Frank P. Lualdi, v.p. and circulation director of Pines Publications Inc., upped to exec v.p. Prior to joining Pines in 1951, he was with Look mag and Macfadden Publications.

Vet Cleveland Press editor Louis B. Seltzer has authored his memoirs, "The Years Were Good," which World will publish this fall, introduction by Bruce Catton.

Philip Wittenberg, w.k. in show biz as a copyright expert (he is trustee of the Copyright Society of the U.S.A., and also lectures at Columbia and NYU) has written "The Law of Literary Property," which World will publish in November.

United Business Publications, Inc. chartered to conduct a publishing business in N. Y., with capital stock of 200 shares, no par value. Saul E. Rogers, 580 5th Ave., N. Y., filing attorney.

Warner Bros.' eastern publicity director Charles S. Steinberg, who earned a doctorate at NYU for a paper on educational tv, employed some of the material for an article in the N. Y. Herald Tribune's Radio-TV Magazine.

Rube Dorin reviving his thrice weekly entertainment column in the N. Y. Morning Telegraph, with emphasis on legit news and interviews.

Amster Spiro, 63, died of cancer at his Levitton (Pa.) home after a long illness. Wellknown newspaperman was city editor of the N. Y. Journal-American from 1927-33.

"The Doctor's Secret"
By D. L. Dern
All Book Shops — $2.50
Pageant Press, 130 W. 42 St., N. Y.

# SCULLY'S SCRAPBOOK

## By Frank Scully

Hollywood, Aug. 28.

Diana Dors, England's answer to Marilyn Monroe, and George Gobel, Chicago's answer to Stan Laurel are perfectly matched in "I Married A Woman." They're both 5 ft. 5: He may be a few pounds heavier than she but he has slenderer hips. In fact after appraising the pair on Stage 7 of the revived and animated RKO Radio lot I'd guess his figures are about 32-32-32 and hers about 36-23-36.

At luncheon I asked Gobel if he had read any book I had written. Most liars would have said "Yes" and then rushed on to another subject before being asked, "What, for instance?" But he is a simple, uncomplicated, honest person and he said "No." Then I told him an old story of Jim Cruze, director of "The Covered Wagon," and H. L. Mencken, director of H. L. Mencken.

**What? No Mooses?**

"You know Menck," said Cruze, "I never read one of your books in my life."

"Well," said Menck. "I never saw one of your pictures in my life. That makes us both Elks."

This gave me a chance to explain that I had never seen or heard Gobel in a nitery, on radio, tv or in pix. So we too were a couple of Elks—except that I had read a great deal about him and talked to many who knew him well.

I explained in Palm Springs that in addition to the mortgage payments on your bungalow you have to have about $750 in spare cash and $30 a month for service charge to get tv piped in to your living room. Hence no Saturday night Gobel.

This brought the first expression of incredible bewilderment into the comic's otherwise serene pan. He naturally thought, except for the commercials, tv was free in America.

"If some social-minded character would put a reflector on top of San Jacinto Mountains, this Palm Springs monopoly would get competition," I said. "Then I could see you and what made your frustrating jokes and your guitar such a riot in the Air Force."

"I like Palm Springs," was all he said.

For a guy who has become a household word in the last few years, that was hardly an original contribution to the lively arts. Sam Honigberg, his p.a. for the last six years; Edward Patrick Aloysius O'Malley, his manager and partner; Hal Kanter, his tv writer, producer and now his picture director; Jim Allardice, Harry Winkler and Jack Douglas are certainly livelier people vis-a-vis than little George. It is quite possible that his wife Alice is too.

**The Little King Among The Giants**

But they all know their skyrocketing little star like a book. It is a simple book like the ABCs. George has applied it with country-boy wonder to the most complicated problems and has made the juggernauts of big biz look as foolish as Goliath ducking David's simple little slingshot. Everybody likes him. What's not to like? He isn't morbid. He isn't bubbling. He is just a nice well-mannered inoffensive boy.

Boy? He's 36 years old! But one would never remember it, he is so small, neat and uncluttered. In addition, for a lefthander, he has amazingly good control. He takes interviewers, autograph hounds and other props of notoriety with ulcerating calm. He does not seem to be impressed with the fact that he is now a star of pictures and television.

The men around him can rely on him and he in turn has every faith that they can be trusted not to ruin him. This is a unique analgesique. Most of them came from Chicago and stay close to him. They shop around looking for scripts for him and he will go to any lot that has the right one. Par didn't quite have it with "The Birds and The Bees." RKO Radio seems to have it in "I Married A Woman" and if it isn't there, Columbia next door or UI in the Valley or Metro in Culver City probably has it.

They move like a team of free-lancers, and in the present state of flux in the picture biz that's better than playing your loyalty like a boy on a burning deck. They're not wedded to any one lot. They're wedded to the guy who lost his bowling ball and had his hub caps stolen and is always a dollar short. He in turn is wedded to Alice, his childhood sweetheart and their three children.

**Nothing Too Good For 'Em**

Even around Helsing's Bar and Grill in Chicago he must have been the cleanest comedian in show biz. Though he had been a boy soprano on WLS and certainly had amused his Air Force confreres, there was no place for him in show biz when he was discharged. He belonged to the group which Bert Leston Taylor once described as the soldier boys who were told when they were discharged that nothing would be too good for them. And nothing was.

Only one agent would give him a tumble. That was Pat O'Malley. A giant next to Gobel, O'Malley is handsome, gregarious and made for his catalytic role. O'Malley asked Gobel if the kid had a car. Gobel had some sort of jallopy, so O'Malley book him with some acts that didn't have transportation. That way Gobel became a client.

But George was still the dollar-short kid to be pushed on stage at a benefit to keep an audience quiet till they brought on the girls—if they could find them. It would only take five minutes. He told his old army jokes, one from the Peloponnesian War, ran out of material and began stumbling and starting all over again. He was scrapping the bottom of the barrel. (Young man, I'll have you know I'm the colonel around here," "Well, you gotta good job, so don't get drunk and louse it up.") He stayed on for an hour. He was a panic. The girls never did show up and it didn't matter, for even the best legs couldn't have topped him by then.

**An Orchid For A Veepee**

O'Malley decided to drop his agency biz and concentrate on this bewildered imp. That was 10 years ago and there they are. It was thought with the demise of Bob Benchley, Will Rogers, Harry Langdon, Charlie Butterworth and the like that you couldn't hardly get comedians like that any more. Obviously Gobel was proof that they will keep coming from somewhere.

The unsung hero of this saga of the success of a sweet pea has to be the veepee at NBC who yanked Hal Kanter from Hollywood and gave him the task of writing a weekly tv show around ungorgeous Georges. Kanter, who is over six feet tall, towers over Gobel, much as O'Malley does.

Kanter has been around Hollywood since he was 18. In fact he supplied jokes to Jack Haley around the RKO lot years ago. The war reduced him to the Armed Forces Radio service and combat correspondent for Yank.

His release from service found him landing in the net of Goodman Ace on the Danny Kaye shows. Later he was on Der Bingle's team. From there he swung to scripting at RKO and Par. One of his earliest was the Hope-Crosby "Road to Bali." After that he had his hand in ten pix at Par before switching to NBC and Gobel.

As for Miss Dors, she has revived an old Hollywood custom of getting in the headlines. I had understood she was married to a salesman. Possibly of swimming pools, with wall-to-wall water for dunking news photographers.

I guess Sunday scuffles of this sort still sell papers and may even sell pictures, though I am of the old right wing school that believes what's in the cans does this best.

## Broadway

Sugar Ray Robinson opening his newly decorated Cafe in Harlem Friday (31).

George Seaton, Mervyn LeRoy, Michael Redgrave and Wilfred H. White in from Europe yesterday (Tues.) on the Queen Elizabeth.

The Waldorf's silver anniversary Sept. 28 being celebrated with a $100-per-person dinner dance, proceeds to the UN Children's Fund.

The boys around the Lambs are wondering if that Nebraskan Terry Carpenter's pitch for "Joe Smith" wasn't a new kind of shillaber for Charlie Dale's partner.

Aileen Brenon planed Monday (27) to the Venice Film Festival where she'll help bally "Attack," which Robert Aldrich produced for United Artists release.

Death, as result of a fall, of Mrs. Frances Willson, better known as "Peaches" Browning, revived much of the Jazz Age memorabilia when Daddy Browning, Owney Madden, Larry Fay, "Big Frenchy" De Mange, NTG, Helen Morgan, Texas Guinan, scofflaws, speaks, Bernarr Macfadden, the unlamented N.Y. Graphic etc. were part of the daily scene of that mad era.

Restaurateur Al B. White, ex-nitery boniface and emcee, hosting a farewell for Paul Hartman, Hal LeRoy, Gloria Hamilton and other "Show Boat" (Jones Beach) cast members, at his (White's) Freeport (L.I.) roadhouse. This marks the 30th anni of the first time White gave (the late) Grace & Paul Hartman their first job, at $85, at the old Delmonico's, which he managed.

This is the time of the year that N. Y. banks by State law, must advertise delinquently claimed or long inactive accounts, in order to find their owners, and Connie Boswell, listed at her then 275 Central Park West address, apparently has "over $25" due her at the First National City Bank of N. Y., 55 Wall St. Last week Manufacturers Trust similarly SOS'd Olsen and Johnson.

With the new heir (named Paul Arthur for his late brother), the Arthur Schwartzes (Mary Grey) have sublet Louis Jourdan's large Central Park West duplex to accommodate the entire brood. Miss Grey has a 7-year-old daughter by a previous marriage and the composer-producer has a son, Jonathan, 18, slated to enter Boston U. this fall, with an eye to being a sportscaster and news commentator.

Since the Wanamaker disaster, Fire Commissioner Edward F. Cavanagh Jr. is very strict, hence the razed Lincoln, which Webb & Knapp (William Zeckendorf) has renamed the Manhattan Hotel, is having its renovation job very strictly enforced. Fire Dept. inspectors didn't like the debris, mattresses and other potential inflammables being strewn around on every floor of the 1,300-room hostelry while it is being facelifted.

## Minneapolis

**By Les Rees**

Prom Ballroom had Stan Kenton for two nights.

Old Log strawhatter presenting "Glad Tidings."

Local Fox quartet remaining at Hotel Radisson Flame Room for fourth week.

Minnesota U Theatre closed summer season with "Midsummer Night's Dream."

Sim Heller, Northwest Variety Club Chief Barker, and wife back from European vacation.

Unless other shows are obtained later, legit Lyceum will open season Oct. 22 with "The Lark."

Tv's "Grand Ole Opry," playing first open air adte here, drew crowd of 12,000 at new baseball stadium.

Three of Theatre Guild's forthcoming season's five subscription offerings will be "The Lark," "Janus' and "Hatful of Rain."

Ending with Skitch Henderson's guest soloist appearance last week, series of five Minneapolis Symphony orchestra concerts "under the stars" at new baseball stadium was so successful it will be repeated next summer.

## Buenos Aires

French Mary Santpere sensation of year at Maipo Theatre.

"Cat on Hot Tin Roof" reached 150th performance at Odeon Theatre.

Lucnica Ballet from Czechoslovakia opened Aug. 24 at Casino Theatre.

Impresario Juan Migliorini of Avenida Theatre celebrated 50 years in show business.

Faith Domergue (Mrs. Hugo Fregonese) offered contract to make important picture in Buenos Aires.

Jose Marrone celebrating 800th performance of "Christopher Columbus at Faculty of Medicine" at Comico Theatre.

Director Enrique Cahen Salaberry invited to direct film in Spain for producer Benito Perojo, with Alberto Closas as male lead.

Xenia Monty, who came here with Folies Bergere company of Paris, now abandoning Argentine burlesque and returning to France for film work.

SODRE, official State theatre in Montevideo, to sue Ingrid Bergman and Roberto Rossellini for non-fulfillment of contract to produce "Joan at the Stake." Claim is for $3,000.

## Las Vegas

**By Alan Jarlson**

Hank Greenspun, Las Vegas publisher, to Israel and a speech-making tour.

Beldon Katleman back from a Gotham talent quest.

George Jessel bows tonight (28) at the Sahara as an extra-added to bill currently starring the Ames Bros.

Pat Weaver, Gen. David Sarnoff and Manie Sacks at the Sands following on-the-spot observation of GOP confab in San Francisco.

Will Cowan in to huddle with Roberta Sherwood anent a U-I short either during or shortly before her Mocambo, Hollywood, engagement.

Ken Murray, presently with Marie Wilson in "Blackouts of '56" at the Riviera, huddling with writers anent forthcoming NBC assignments.

INS newswire has officially established headquarters at the Dunes—with teletype senders and receivers and a facsimile photomachine on public display in the hotel's casino.

Dewey Martin in to visit with Sands topliner Peggy Lee prior to overseas hop to Rome and location of "10,000 Bedrooms." Joe Pasternak also casing Miss Lee for title role in "The Helen Morgan Story."

Lionel Hampton has a busy benefit schedule on deck during his fortnight stand at the Dunes. Tonight (28) he stars on a four-hour vid show over KLRJ-TV, Vegas, to raise coin to support a local concert band; next Tuesday he plays a special pre-Rosh Hoshana dinner show for the Las Vegas Jewish Community Center.

## Berlin

**By Hans Hoehn**
(76 02 64)

20th-Fox preemed "Carmen Jones" here at Filmbuehne Wien.

Nearly every local paper gave some space to Cecil B. DeMille's 75th birthday.

German Film Producers Assn. addressed a letter to the distributors protesting against high star salaries.

There are currently five films in production at West Berlin studios, while a couple of others are shooting exteriors outside Berlin.

Swedish actress Maj-Britt Nilsson doing femme lead in Berolina's "Immortal Love" at the local Tempelhof studios. Geza von Bolvary is directing.

Pix playing the local G.I. circuit (five cinemas) recently included "Toy Tiger" (U), "Man Who Knew Too Much" (Par), "Day of Fury" (U), "Steel Jungle" (WB) and "Bold and Brave" (RKO).

Edward Winterstein, German vet actor who once belonged to Max Reinhardt's Deutsche Theater ensemble, observed his 85th birthday here last week. Winterstein's commitments are now entirely with East Berlin legit theatres and DEFA, East German pic producing outfit.

## Philadelphia

**By Jerry Gaghan**

Former Police Inspector Franklin P. Luckman, to take over as manager of the Latin Casino.

Wild Bill Davis Trio breaking up. Drummer Chris Columbus and guitarist Floyd Smith to start own combo.

Joseph Helprin, general manager of Willow Grove Park, brings in Carnival on Ice (27), first such booking in an amusement park.

Lorne Munroe, first 'cellist with the Philadelphia Orchestra, guest soloist with Clarence Fuhrman Orch, Sunday (26) at Ocean City, N. J.

Chico Hamilton Quintet split up at end of week at the Blue Note. Outfit composed of film studio musicians, touring since May, return to jobs on Coast.

## London

(*Temple Bar* 5041/9952)

Agent Harry Lowe sailed for N.Y. on the Ile de France for a five-week stay to negotiate talent deals.

Evening Standard drama critic Milton Shulman joined the BBC-TV Brains Trust last Sunday (26).

Skip Homeier in town to take up his role in Steven Pallos production, "No Road Back," for RKO release.

Norman Wisdom is to star in "Aladdin," Val Parnell's Christmas pantomime at the London Palladium.

Violet Farebrother celebrated her 86th birthday and her 50th year as an actress with a backstage party at the Globe.

Boston Symphony under Charles Munch and Pierre Monteux will give two gala concerts at the Royal Festival Hall Sept. 24-25.

Herman Levy, TOA general counsel, sailed for home on the Nieuw Amsterdam last weekend, after his Scandinavian tour.

Gracie Fields to appear in a commercial tele production of Sir James Barrie's "The Old Lady Shows Her Medals" in November.

Assn. of Cine Technicians changed its name to Assn. of Cinematograph, Television and Allied Technicians and will henceforth be known by the initials ACTT.

June Allyson guest of honor at a Universal-International reception. She came in from Munich where she had been filming "Interlude," with Rossano Brazzi.

Barbara Bates replaced Ella Raines in Maxwell Setton's Columbia pic, "Town on Trial." Miss Raines was suddenly recalled to New York to be with her mother, who is seriously ill.

Joe Pasternak due this week en-route to Italy where he'll film a sequence of his Metro picture, "Ten Thousand Bedrooms," starring Dean Martin, Eva Bartok and Anna Maria Alberghetti.

Big show biz continent which sailed on the Queen Elizabeth last Thursday (23) included George Seaton, president of the Motion Picture Academy; British actor Wilfrid Hyde White, Michael Redgrave and Radie Harris. Mervyn LeRoy and John Aaron boarded the liner at Cherbourg.

## Omaha

**By Glenn Trump**

Gene Pursell Trio held over at Hawaiian Room of Town House.

Dave Alexander's Combo playing at Happy Hour, downtown nitery.

Abe Slusky, majordomo of Playland Park, hosted press & TV at a party.

Bennett & Pattersen, comics, closed at Domino's Italian Village in Lincoln.

Lawrence Welk Orch slated for concert at City Aud Sept. 9 with seats scaled to $5 top.

Two Knights and a Miss (Larry Hinds, Buddy Graves, Corinne Ray) opened at the Gaytime Bar.

Clyde Bros. Circus slated for indoor performance in October at City Aud under Sertoma auspices.

Georgie Shaw opened at Seven Seas nitery Friday (24) for one week, with Nino Nanni following.

Harry Weiss, RKO division manager, convalescing in a Council Bluffs hospital following an auto accident which left him with several fractured ribs.

Frank P. Fogarty, veepee and general manager of Meredith-WOW, named to head service committees for Omaha's United Red Feather-Red Cross fund campaign.

## Frankfurt

**By Hazel Guild**
(24 *Rheinstrasse;* 776751)

Lilli Palmer in Majorca to film "Between Time and Eternity," for Europa, with Willy Birgel playing opposite her.

Authoress Duchess of Windsor and her husband, the D. of W., guests of Prince Wolfgang of Hesse at famed Kronberg Castle nearby.

Erika Mann, daughter of the late novelist Thomas Mann, working on script with Robert Thoeren for Europa's "The Confession of Swindler Felix Krull," based on Mann's book.

About 80 U.S. infantrymen are playing themselves in the HD-Europa color film, "Mein Bruder Josua" (My Brother Josua), now filming in Germany. It's due for release Sept. 20.

French actress Odile Versois set for the lead opposite O. W. Fischer in "Herrscher ohne Krone" (Rulers without Crowns), to start soon at Bavaria Studios, with Struensee Films producing.

Cornell Borchers to do another German film before returning to the U.S. under her Universal contract. It's "Rot ist die Liebe" (Love is Red), now filming at Bavaria Studios, with Karl Haite directing and Dieter Borsche co-starring.

The new theatre season opens in Frankfurt Sept. 1, with three theatres, closed for the summer, reopening. The Kleines Haus has as its first fall production Arthur Miller's "A View From the Bridge," with Dietrich Haugk producing and Ekkehard Gruebler making sets and costumes. Elisabeth Wiedemann and Hans-Ernst Jaeger play the leads.

## Miami Beach

**By Lary Solloway**

Helen O'Connell set for date in La Ronde of Fountainebleu week of Sept. 11, her first Miami area nitery date.

Ritz Bros. set by Fontainebleu for date in the La Ronda, next January.

Lucerne Hotel dropped revue policy in favor of one-nighters until winter season.

Betty Reilly, currently in Havana, into Jimmy Fazio's, Ft. Lauderdale, this week.

Murray Franklin's, busiest all-nitery on Beach, to be enlarged for season-time in December.

The Redcaps & Damita added to Sans Souci roster of acts for season. Jerry Lester another starter.

Vagabonds Club shuttering after Labor Day until quartet's return late in December from road trip.

Desi Arnaz and Lucille Ball due here in November when two of their filmed tv'ers with Beach locales will be telecast.

Sammy Walsh, spring-summer emcee for Blue Sails Room of Sans Souci, heads for date at Village Barn in N.Y. via winter season long-termer return pact.

## Madrid

**By Ramsay Ames**

(*Castellana Hilton;* 372200)

"Mogambo" (M-G) is back at the Actualidades and the Beatriz.

Italy's Antonella Lualdi in Paris for George Lacombe's "Time of Love."

Gregory Ratoff working on a screenplay of Ian Fleming's "Royal Casino," here.

Darryl Zanuck's "The Sun Also Rises" crew halted further shooting until fall.

Mexico's Maria Felix arrived to begin Jose Luis Saenz de Heredia's "Si Fausto Fuera Faustina."

Ace matador Antonio Bienvenida gravely wounded in bullring at Ciudad Real last Friday, right in the midst of what had been, until that day, a triumphant season for him.

Gary Cooper in Mallorca for few weeks' vacation. All seems set but final signatures for him to play title role in "Don Quixote" here next spring under direction of Hugo Fregonese.

Ruben Rojo, who played in "Alexander the Great," and Jorge Mistral, who appeared in Spain's first venture into Cinemascope, "La Gata," are in Rome to star in "Slaves of Carthage."

Harold Flender, scripter of NBC's "Hollywood Story" for tele, turned down a big fee for writing new Sid Caesar show in favor of a few quiet months in Spain, where he plans to work on a new novel.

Life's Mary Leatherby interviewed Carmen Sevilla on set of Paramount's "Flamenco" (previously called "Adventure for Two") and watched "Pride and the Passion" company blow up a bridge in Toledo.

Abbe Lane, who has already shown her histrionic talents in two films she recently made in Italy, signed a contract with Spanish producer Benito Perojo to star in his "Susana y Yo" (Susana and I), which will roll here in September. Film will be shot in Cinemascope and Technicolor and distributed by C.E.A. Films.

"Pride and Passion's" actors Carlos Larranaga and Julian Ugarte chosen for lead roles in Julian Green's "South," a play about the American Civil War, which goes into rehearsal soon. "South" will open this fall at Louis Escobar's Teatro Goya, one of three cinema houses now being remodeled into legit theatres.

## Chicago

Jerry Markbreit joining his dad Harry's Where mag.

Agent Dick Hoffman in Evanston Hospital for surgery.

Thrush Beverly Kenney heads bill for reopening of Mister Kelly's.

Sun-Times columnist Irv Kupcinet vacationing from his pillar for three weeks with a trip to the Coast on agenda.

Harry Knudson Jr., son of American's nightlife editor Charlie Dawn, copped a Ford Foundation grant for graduate study at Harvard.

## Hollywood

Kirk Douglas planed in from N.Y.

Smiley Burnette off on midwest p.a. tour.

Spyros Skouras in town for meetings at 20th-Fox.

Abe Schiller named to advisory board of L.A. chapters of WAIFS.

Motion Picture Relief Fund received $9,650 from Ford Foundation.

Dick Contino here to launch first projected series of music schools.

Liberace and brother George back from their concert engagement in Havana.

Louis "Satchmo" Armstrong considering a tour of Russia after his South American trek.

Gene Kelly in town with a print of "Happy Journey" which he made abroad for Metro release.

Paul Marr, who operated a booking agency in Chicago for 30 years, opening a Hollywood office.

Dino De Laurentiis an honored guest at the Screen Producers Guild's second roundtable luncheon.

Leo Fuchs planed to Israel for three month tour with some of Yiddish-American legiters he's played here.

Sixteen foreign students were guests at four major studios under auspices of the International Committee of the AMPP.

## Rome

**By Robert F. Hawkins**
(*Archimede* 145; *tel* 800211)

Stuart Hart now singing at Bricktop's Via Veneto night spot.

Lee Kamerns to U.S. on two-month leave. He's Metro's local rep.

Gino Cervi signed by Kaufman-Lerner agency, local Wm. Morris reps. Actor, wk in Europe, plans to widen sphere of activity.

Ezio Pinza looking for Italian play property during his extended vacation on the Adriatic coast. Wants it as vehicle for Broadway this fall.

Mike and Estelle Stern tossed birthday party for Louis Sobol at their suburban villa. David Niven, Henry Henigson, Kerima and other showbiz names present.

Francoise Arnoul and Georges Cravenne honeymooning in Rome, then Ischia. He's a top Paris publicity man; she just finished stint in "Paris, Palace Hotel."

Joe DeSantis is latest thesp to join the trek to Leghorn's Pisorno Studios for role in the Salzman "Captain Gallant" tv series. His last stint was in "Full of Life" for Columbia.

Vince Barbi goes to U.S. for vacation soon after over two years busy activity in Italo pic and tv circles, in which he's specialized as a heavy. Will be back soon to meet winter commitments.

## Boston

**By Guy Livingston**

Elliot Norton, Post drama critic, inked by WBZ for radio program.

Eileen Rodgers closed week's stand at the Hi Way Casino, Fall River, Sunday (26).

First play of legit season here will be "Harbor Lights" at the Wilbur, opening Sept. 17.

The Vagabonds opened at Salisbury Beach Frolics Sunday (26) for a week ending the 10-week season of name singers.

Opening date for "Oklahoma" at rebuilt Saxon, formerly Majestic legiter, set ahead to Sept. 13 following a New England preem the night before.

Russel Crouse presented the Cape Ann Festival cup to Gene O'Donnell for his play, "Free the Bird," at Gloucester High School. Award was for best about Cape Ann.

Billie Burke opens in "Solid Gold Cadillac" Monday (3) at Lee Falk's Boston Summer Theatre for week. Bea Lillie will wind season in return date of "Beasop's Fables" Sept. 10.

## Ireland

**By Maxwell Sweeney**
(22 *Farney Pk., Dublin* 684506)

Boston Symphony due here for concerts in Cork and Dublin.

Eddie Byrne pacted for role in Copa's production, "Seven Waves Away."

Abe Elliman, general manager of Odeon (Ireland), back in Dublin after biz trip to London.

Brendan Behan, who authored "The Quare Fella," currently finishing new play of prison life, "The Hostage."

Series of 5-minute Irish-language documentaries to be tagged on Universal newsreel distributed here by Rank Organization.

Our Lady's Choral Society's 250 songsters to sing two performances of Elgar's "Dream of Gerontius" with Berlin Philharmonic at Berlin Fest next month.

# OBITUARIES

**LLOYD T. BINFORD**

Lloyd T. Binford, 89, retired chief of the Memphis board of censors, died August. 27 in that city.

Details in film section.

**ART WANER**

Art Waner, 42, orch leader, died of a heart attack Aug. 23 in Detroit. He was playing an engagement at the London Chop House in that city.

The maestro headed up the band at the New York Latin Quarter for 10 years and prior to that was at Leon & Eddie's, N. Y. He left the LQ post about a year ago to concentrate on his recording and managerial activities. He was partnered with George Albert in Gala Enterprises, which included music publishing, management and band booking. He recorded under the MGM Records banner.

His wife survives.

**JAMES A. BRENNAN**

James A. Brennan, 70, whose "Rose of No Man's Land" was a song hit in 1918, died Aug. 24 in Middleboro, Mass. A native of Boston, he began his songwriting career in 1910 after operating a commercial art studio in Boston. Among his other tunes were "Down at the Old Swimmin Hole," 1922: "In the Little Red Schoolhouse" and "When Will I Know," both in 1928.

A member of the American Society of Composers, Authors and Publishers, Brennan was a pioneer in radio. His first commercial program was the "Imperial Imps," featuring Billy Jones and Ernie Hare.

*In Memory of a TRUE FRIEND*

**ART WANER**

*Mickey Addy*

**MITCHELL LEWIS**

Mitchell Lewis, 68, actor, died Aug. 24 in Hollywood after a lingering illness. In his earlier years he toured with such stars as William Collier Sr., William Faversham and Nazimova before signing with Metro as a screen player.

He served on the original board of trustees of the Motion Picture Relief Fund in 1925 and for the past few years as first vice president of the Fund.

Survivors include a brother and a stepson.

**GENE ROUSE**

Gene Rouse, 64, longtime newspaper and radio and announcer, died Aug. 26 in Visalia, Calif., after a long illness.

He launched his radio career as manager and announcer at station WOW in Omaha. He later was chief announcer for the Chicago Hearst stations and an announcer for NBC. Rouse had also served as news and program director for ABC.

Wife and daughter survive.

*In Loving Memory of*

**JIM POWELL BUYS**
**MONTE MEACHAM**
**CURTIS PAUL**

*August 24, 1955*
*A Friend*

**JUST SCHEU**

Just Scheu, 53, German actor, composer and playwright, died Aug. 9 of appendicitis in Bad Mergentheim (West Germany). In recent years, he had become popular via his radio lottery called "Wer hoert, gewinnt" (Who Listens, Wins).

Scheu created the program for radio station NWDR (now NDR) and it made him one of West Germany's top radio personalities. In former years, he had also appeared in German pix.

**PHIL MURTAGH**

Phil Murtagh, 55, veteran bandleader, died Aug. 18 at Butlin's Mosney Holiday Camp, Ireland, where his orch was playing for the season. A saxophonist, he formed his own combo in 1928 and moved into the Metropole, top Dublin terpery, some 25 years ago. Since then he was a fixture there every winter season. Last year his outfit topped the Dance Band Popularity Poll in Ireland.

His wife survives.

**MARIAN MacDOWELL**

Mrs. Marian MacDowell, 98, widow of one of America's great composers and founders of the MacDowell Musical Colony, died Aug. 23 in Los Angeles.

The Colony, in Peterborough, N.H., was founded as a memorial to her husband, Edward MacDowell, who died in 1908 after composing "To a Wild Rose," "To a Water Lily" and other noted songs.

**WILLIAM H. CLAUSSEN**

William H. "Bill" Claussen, guard at Hal Roach Studios and a former bodyguard for top pic names of the silent era, died of a stroke on his 70th birthday, Aug. 22, in Culver City, Cal. He also had worked as a guard on several other film lots.

Surviving are his wife, son and stepson.

**DR. EDDISON von OTTENFELD**

Dr. Eddison Alfred von Ottenfeld, 50, president of Vonna Productions, recording company, died Aug. 20 in Hollywood following a heart attack. He was widely known as composer and producer of documentary musicals and religious plays.

He leaves his wife, daughter, mother and brother.

**WILLIAM J. HEWITT**

William J. Hewitt, 60, district manager of the American Guild of Variety Artists, died Aug. 27 while driving to New Orleans from Bay St. Louis, Miss. A native of England, he once toured the U.S. in vaude with his wife in a Chinese magic act known as Ching-Ling & Soo.

Surviving are his wife, daughter, son and a sister.

**KATHRYN O. ROSENTHAL**

Kathryn Osterman Rosenthal, musicomedy actress and mother of the late comic and VARIETY contributor Jackie Osterman, died Aug. 25 in New York after a long illness. She was around 70.

She was the widow of Jake Rosenthal, w.k. theatrical manager and advance man. Among the shows in which she appeared in the pre-1920s was "In A Persian Garden."

**SOL FOX**

Sol Fox, about 50, died suddenly of a heart attack recently in his native Chicago.

He was the brother of Mrs. Nate J. (Vera Fox) Blumberg, wife of the board chairman of Universal Pictures, and also brother of Matty Fox, w.k. in the picture business. Two sons and a wife survive.

**WILLIAM K. GIBBS**

William K. Gibbs, 70, retired film publicist and fan mag editor, died Aug. 23 in Los Angeles, following a heart attack. As a publicist he worked for a number of years at RKO and Paramount. Later he became coast editor of one of the Fawcett publications.

Wife and son survive.

**SAMUEL F. SACKHEIM**

Samuel F. Sackheim, 63, for years a member of the Friars, died Aug. 22 in Hollywood after a cerebral hemorrhage. In addition to his wife he left two sons: William, Screen Gems producer, and Ray, former casting director at NBC.

**BILL WALLACE**

William Lally, actor known professionally as Bill Wallace, 48, died in Hollywood Aug. 20 following a heart attack. He was a film editor at Warners before turning to acting.

Father, three brothers and two children survive.

**EDWARD H. WOLK**

Edward H. Wolk, 63, owner of a theatre equipment firm, and board member of the Theatre Equipment & Supply Manufacturers Assn., died Aug. 23 in Chicago.

Wife, two sons and a daughter survive.

**Robert Kass,** 37, film-legit-ballet critic for Fordham University's radio station WFUV, died July 29 in N.Y. In addition to his radio work, he also reviewed films and tv shows for Catholic World and The Grail.

**William John Bottell,** 82, who toured in vaudeville during the early part of the century as Datas the Memory Man, died Aug. 23 in Croydon, Eng.

**Gabriel Peyre,** 77, for 53 years a viola player in the Metropolitan Opera orchestra, died Aug. 26 in Woodstock, N.Y., after a long illness.

**Larry Layos,** 46, president of Color Reproduction Co., died in Hollywood Aug. 19 after a lengthy illness. Wife, mother, brother and sister survive.

**William T. Chavalas,** 69, former chief of the Fox West Coast chain's decorating department, died Aug. 17 in Hollywood. His wife and son survive.

**Mother,** 75, of Marvin (Mike) Rosen, director of industrial relations for Loew's Inc., died Aug. 21 in New York.

**Erwin W. Polkoske,** 69, former media director of United States Advertising, died Aug. 21 in Chicago. Wife and daughter survive.

**Stanley Jones,** 54, Zenith Radio research engineer, died July 20 in Downers Grove, Ill. Survived by wife.

**Wife,** of Boston Symphony conductor Charles Munch, died Aug. 22 in Paris, after a long illness.

**Wife,** of Metropolitan Opera basso Louis D'Angelo died Aug. 26 in Jersey City, after a long illness.

**Father,** 76, of actress Sheila Manahan, died recently in Dublin.

## MARRIAGES

Eleanor Orrey to Arthur Alsberg, Hollywood, July 23. He's a radio-tv writer.

Faith G. Kelley to Vincent G. Trotta, Bourne, Mass., Aug. 29. He's the son of art director Vincent Trotta.

Tammy Lee Grimes to Christopher Plummer, Denver, Aug. 19. Both are legit players.

Cornell Borchers to Dr. Toni Schelkopf, Murnau, West Germany, July 14. Bride is a film actress; he's a producer with Bavaria Filmkunst.

Dionne Van Hessen to Richard M. Rust, Bermuda, Aug. 27. Bride is a film actress; he's a stage and tv actor.

Merrie Therese Smith to A. Joynes Beane Jr., New York, Aug. 24. Bride was exec assistant to Eric Johnston, Motion Picture Assn. of America president.

Gloria Vanderbilt to Sidney Lumet, New York, Aug. 27. Bride is the actress-heiress; he's an actor and tv and film director.

## BIRTHS

Mr. and Mrs. Robert Dehaven, son, Hollywood, Aug. 17. Mother is singer Connie Haines.

Mr. and Mrs. Jack Sattinger, daughter, Hollywood, Aug. 19. Father is on Allied Artists' legal staff. Child is the granddaughter of Steve Broidy.

Mr. and Mrs. Lou Debney, son, Burbank, Cal., Aug. 18. Father is production coordinator on "Mickey Mouse Club" for Walt Disney.

Mr. and Mrs. Dick Feldman, son, New York, Aug. 18. Father is lighting director for the Perry Como show.

Mr. and Mrs. William O'Connell, daughter, Bronxville, N. Y., Aug. 22. Father, known professionally as Bill Edwards, is a script writer for NBC's Monitor and a former Boston deejay.

Mr. and Mrs. Edward Fadal, son, Waco, Tex., recently. Father is owner and operator of the Texas Theatre in that city.

Mr. and Mrs. Stephen Potter, son, London, Aug. 23. Mother runs a marriage bureau; father's an author.

Mr. and Mrs. Ted Schneider, son, New York, Aug. 17. Father is operations manager of WMGM.

Mr. and Mrs. Walter Black, son, New York, Aug. 22. Father is co-author of the CBS Radio "My Son, Jeep" series.

Mr. and Mrs. Hal Simms, daughter, Atlantic City, Aug. 21. Father is a CBS Radio announcer.

Mr. and Mrs. Bud Katzel, daughter, New York, Aug. 16. Father handles disk jockey promotion for Decca Records.

Mr. and Mrs. Marvin Barrett, daughter, Aug. 24, New York. Mother is the former Mary Ellin Berlin, daughter of Ellin and Irving Berlin.

Mr. and Mrs. Spook Beckman, son, Columbus, Aug. 9. Father and mother (Marilyn Daye) both are WTVN-TV air personalities.

Mr. and Mrs. Franklin Lendacki, daughter, Columbus, Aug. 17. Father is WTVN-TV transmitter supervisor.

Mr. and Mrs. Ormond Gigli, son, New York, July 7. Mother is film and tv actress, Sue Ellen Blake; father is photographer.

Mr. and Mrs. Arnold B. Horwitt, daughter, New York, August. 28. Father is musicomedy lyricist and sketch writer.

# Pix As USSR-U.S. Envoy

Continued from page 1

would say it will be a difficult thing to do altogether."

Not only would the Soviets like to see an exchange of films, but they're ready to initiate a broad interchange of technicians, actors, directors and others, according to Surin. "We see no reason why we cannot have an American film week in Moscow and, in return, a Soviet film week in the United United States," he said. "That would be the first step towards closer relations."

He emphasized that, in connection with such film weeks, large delegations from each country could visit the other and explore for themselves the facts of life in the respective countries. "I can see no reason why American performers and creative talent could not come to Russia and work in our films, while their Soviet counterparts go to Hollywood to work there," noted Surin.

"What we need is a turning point in the relations between our countries. Step-by-step, we can give one-another a different idea of what we are like."

**Talks With Todd**

As first Vice Minister of Culture, Surin is in complete charge of all motion picture matters in Russia While in the U. S. (he left Sunday), he conferred with Mike Todd on the Coast on the first Todd coproduction with the Russians which is entitled "The Grand Concert" and which is aimed at acquainting Americans with cultural achievements in the USSR.

Surin also had dinner with 20th-Fox prexy Spyros P. Skouras in New York and he sought to meet Motion Picture Export Assn. prexy Eric Johnston. Latter was out of town, so Surin talked with MPEA p.r. topper and v.p. Ken Clark. There are indications that Surin and Skouras discussed the possibility of coproduction.

"There is no reason why a company like 20th-Fox cannot send a writer to Moscow who might stay three or four months and work on a story," Surin said. "We want to coproduce, but at the moment I have no specific story in mind."

Skouras is planning to visit Russia in the fall. Johnston, too, is skedded to go to Moscow in the fall to discuss the sale of American films. The MPEA member companies last week decided to re-establish trading relations with the Soviet bloc, starting with Poland and Czechoslovakia. Surin said he was unaware of this.

Asked how much the Soviets would be willing to pay for a good American film, Surin replied that this depended entirely on how much the U. S. was willing to pay for a good Soviet feature.

The Russian, although aware of divorcement in the U. S., kept talking of an exchange of pictures very much in terms of conditions existing in the Soviet Union. Frequently, he referred to "the American industry" taking on a block of Soviet films. When it was pointed out to him that it was impossible to force American exhibitors to show pix, Surin replied:

"As long as Mr. Johnston comes to Moscow representing all the American companies and their films, I assume he'll think about our wish that the U. S. industry take on our films." Surin admitted that this was a problem that remained to be worked out.

**'Eager' for H'wood**

Under the Russian deal with Todd, on which a preliminary memo of understanding was drawn up Saturday (25), Todd agreed to take on two Soviet features in the U. S. ("Othello" and "Stage Door"). Surin said Soviet audiences were "very eager" for Hollywood pictures, and he talked very much in terms of the American public's readiness—even eagerness—to see the Soviet fare.

Actually, some Russian films have played in the U. S., and they are continually being imported via Artkino, the agent of Sovexport, the Russian export monopoly. The Soviet "Romeo and Juliet" recently had a run at the Paris artie in N. Y. Surin said he was aware of this, but that a much wider distribution would be assured by the American distribs agreeing to take on a quota of Russian features. The implication was that this assured wide circuit bookings.

Surin agreed that there were certain Hollywood films which the Soviets probably couldn't get. "We would choose from pictures on any list submitted to us," he said. "Of course, if there is a film that we want particularly, and that is not on the list, we would expect to make a separate deal," he declared.

No Hollywood pix have been sold to the Soviets since the war. In 1948, Johnston went to Moscow and closed a $1,000,000 deal, but it fizzled when the Kremlin backed down in the selection of films.

Asked whether Soviet authorities weren't concerned over showing Russian audiences the high standards of living prevailing in the U. S., Surin replied: "We are not afraid. After all, we are going in the same direction. Do you realize what our government has achieved, and how much more it would have achieved if it had not been for the war?" American observers believe, however, that Soviet authorities do keep this aspect in mind and that, in picking U. S. films, they would stick to musicals, fantasy and costumers for that very reason.

**'Propaganda? Not Us'**

Surin stated flatly that the Soviets today don't produce propaganda pictures particularly not those aimed at alienating the U.S. "Our pictures do everything possible to create an aura of international friendship," he maintained. "We are seeking a better feeling among people. Ideologicially, of course, we have not changed. But we are carrying on a policy of mutual friendship. We do not wage an anti-U. S. poicy at all." He added the U. S. public could convince itself first-hand of the validity of his claims.

In years past, quite apart from strong diatribes vs. the U. S. in the Soviet press, the Russians did produce a number of films satirizing American institutions, with particular emphasis on aspects of the capitalistic system.

The Soviet official said his country required 150 films a year from its home studios and noted that this goal should be reached "soon." In 1956, Russian studios will turn out 80 features, 350 documentaries and 400 scientific and research reelers. Of the features, between 75% and 80% will be tinters. Next year, the feature output should rise to 100 for the country's 5,000 commercial houses, which are supplemented by many cinema clubs and a host of 16m installations on the collectives.

In addition to the 80 homegrown films, the Soviets also expect to import this year between 100 and 120 features from the west. In addition, they're coproducing with India and Bulgaria and will do one together with Red China. Coproduction documentary with a West Germas outfit is lensing and another documentary, to be done with France, is in the offing.

Said Surin: "We would like to coproduce documentaries with the United States. Through such films, our people can get to know one another's mode of living."

Pic financing in the USSR is a ridiculously simple affair. The Ministry plots the number of films in the various categories that are to be made, and it assigns these pictures to the various studios which work out the budgets. Then, the State Bank provides the money. The following year's sked is again plotted, but without the slightest reference to whether or not the previous batch of films made money or lost it. "That's not of any concern," observed Surin. He left the impression that Soviet film production generally was profitable, but refused to state how much money the bank made available each year for films.

# Fingerprinting Hurting Soviet-U.S. Relations?

The Soviet Union wants to see a broad cultural interchange with the U.S., ranging from the theatre, films and the ballet, to concert artists, painters and sculptors, says Vladimir Surin, first Vice Minister of Culture in the USSR. But that question of the American fingerprinting requirements remains a thorn in the Soviet side.

"Just because we want to establish this cultural contact, it doesn't mean we aren't confused," declared Surin. The fingerprinting procedure makes things difficult. We think it is a very unpleasant procedure."

# "One of the funniest acts seen in years---" *

# THE NOVELITES

*"One of the funniest acts seen in years is a wacky trio called the Novelites now playing at the Las Vegas Riviera."
*James Bacon*, Associated Press
Servicing 1211 Newspapers (AUG. 5).

**Sept. 4th Concluding 17 Weeks**

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